

BEAUTY AND PERCEPTION. 3



A visitor looks at artwork by artist Marchel Huisman during an art festival at the Dubai World Trade Center.

ACADEMIC SKILLS

READING Using a concept map to identify supporting details

WRITING Supporting a thesis

GRAMMAR Using restrictive and nonrestrictive adjective clauses

CRITICAL THINKING Applying ideas

THINK AND DISCUSS

- 1 What do you think makes certain things—for example, landscapes, buildings, or images—beautiful?
- 2 What is the most beautiful thing you have ever seen? Why is it beautiful?

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EXPLORE THE THEME

A Look at the information on these pages and answer the questions.

1. What is *aesthetics*?
2. According to the text, what factors affect aesthetic principles?
3. Is the image on the opposite page beautiful, in your opinion? If so, what makes it beautiful?

B Match the correct form of the words in blue to their definitions.

- _____ (n) the basic rules or laws of a particular theory
- _____ (n) the size of something or its size in relation to other things
- _____ (adj) relating to patterns and shapes with regular lines

WHAT IS BEAUTY?

Aesthetics is a branch of philosophy concerned with the study of beauty. Aesthetic **principles** provide a set of criteria for creating and evaluating artistic objects such as sculptures and paintings, as well as music, film, and other art forms.

Aesthetic principles have existed almost as long as people have been producing art. Aesthetics were especially important to the ancient Greeks, whose principles have had a great influence on Western art. The Greeks believed that beautiful objects were intrinsically beautiful; that is, their beauty did not depend on people's interpretation of them. Concepts such as **proportion**, symmetry, and order made objects beautiful.

For example, the "golden spiral," applied here to Johannes Vermeer's *Girl with a Pearl Earring*, is thought to illustrate the **geometric** proportions that people find aesthetically pleasing.



Today, however, most people would agree that aesthetic principles are culturally influenced and are not universal. Ideas on how the human form is represented, for example, vary widely. In traditional African art, sculpture is often abstract and stylized rather than realistically representing particular individuals.

Johannes Vermeer's
Girl with a Pearl Earring

Reading

PREPARING TO READ

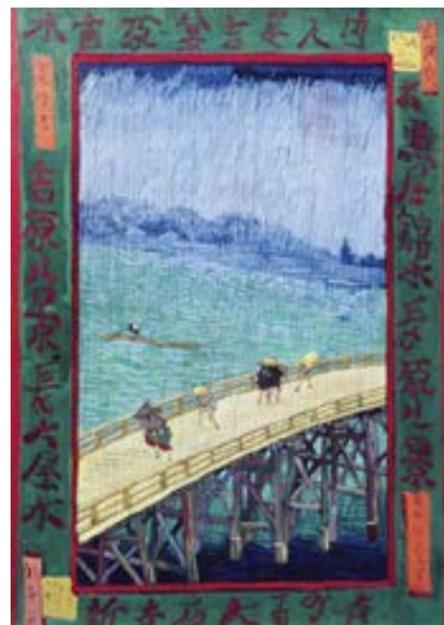
BUILDING
VOCABULARY

A The words in **blue** below are used in the reading passage. Match the correct form of each word to its definition (1–8).

The time and place in which a work of art is created often influence its aesthetic value. Therefore, understanding the historical and social **context** of a work of art can help you to appreciate it better and give you **insight** into its significance. For example, many works of European and American art during the mid- to late 19th century have Asian—or specifically Japanese—influences.

Artists such as Vincent van Gogh and James McNeill Whistler incorporated into their own work the subjects, colors, and **composition** of Japanese prints. They were **exposed to** Japanese art partly because Japan opened up to the West in the mid-1800s. As a result, European exhibitions started showing art objects from Japan. Artists who were looking for new styles were especially influenced by Japanese woodblock prints, which **violated** the rules of traditional Western art. To Western eyes, objects in Japanese woodblock prints look flat instead of three-dimensional. Scenes do not have perspective, as in Western paintings. There were other **crucial** elements that pointed to the differences in Western and Asian **notions** of beauty. For example, the arrangement of objects in Japanese prints is often irregular and asymmetrical, and the focal point—the central object in a print—is often off center, not in the middle as in a Western painting. Some artists were so inspired by these new ideas that they even moved to Japan during the late 19th century in order to **pursue** their interest in Asian art.

► **Sudden Shower Over Ohashi Bridge, by Hiroshige (left). The Bridge in the Rain, by Vincent van Gogh (right)**



- _____ (v) to follow
- _____ (v) to bring into contact with
- _____ (adj) extremely important
- _____ (n) the general situation that an idea or an event relates to
- _____ (n) an accurate and deep understanding of something
- _____ (v) to break or to fail to comply with
- _____ (n) ideas or beliefs about something
- _____ (n) the way in which the parts of something are arranged

B Complete the sentences with the words in the box. Use a dictionary to help you.

BUILDING
VOCABULARY

balance **depression** **ethics** **imperfect**

- _____ is a mental state in which you are sad and feel that you cannot enjoy anything.
- _____ are ideas or moral beliefs that influence the behavior, attitudes, or philosophy of a group of people.
- If something has _____, elements in it are treated equally in strength or importance.
- If a thing is _____, it has faults; it is missing certain possible desirable qualities or characteristics.

C Discuss these questions with a partner.

USING VOCABULARY

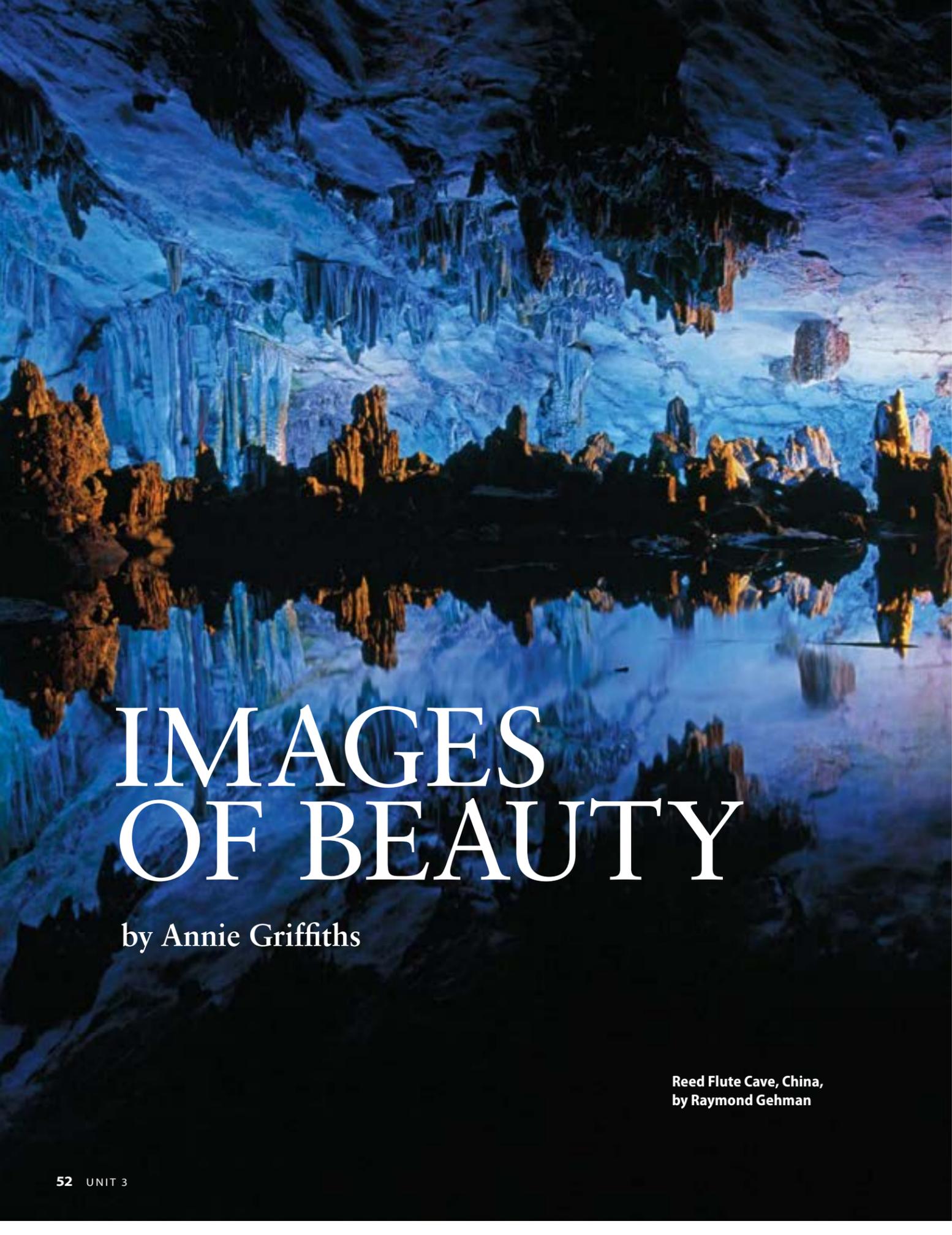
- What skills do you think are **crucial** if you want to be a professional artist?
- Would you encourage someone with artistic talent to **pursue** a career in art? Why or why not?

D Discuss your answer to this question in small groups: Look at the everyday items around you. Can you see anything beautiful? What makes it beautiful to you?

BRAINSTORMING

E Look at the photos in the reading passage and read the first sentence of each paragraph. What are some of the aspects of photography that the reading passage discusses? Note your ideas below. Then read the passage to check your answers.

PREVIEWING



IMAGES OF BEAUTY

by Annie Griffiths

Reed Flute Cave, China,
by Raymond Gehman

Some photographs rise above the others. These are photos that catch a moment of emotion or light that make them ignite a deeper response in the viewer.

3

Photography has opened our eyes to a multitude of beauties, things we literally could not have seen before the advent of the frozen image. It has greatly expanded our **notion** of what is beautiful, what is aesthetically pleasing. Items formerly considered trivial, and not worth an artist's paint, have been revealed and honored by photographs: things as pedestrian as a fence post, a chair, a vegetable. And as technology has developed, photographers have explored completely new points of view: those of the microscope, the eagle, the cosmos.

What is it that delights the human eye and allows us to proclaim that a photograph is beautiful? Photography depends on three **principles**: light, **composition**, and moment. Light literally makes the recording of an image possible, but in the right hands, light in a photograph can make the image soar. The same is true with composition. What the photographer chooses to keep in or out of the frame is all that we will ever see—but that combination is vital. And the moment that the shutter is pressed, when an instant is frozen in time, endows¹ the whole

image with meaning. When the three—light, composition, and moment—are in concert, there is visual magic.

Let us begin with light. Light literally reveals the subject. Without light, there is nothing: no sight, no color, no form. How light is **pursued** and captured is the photographer's constant challenge and constant joy. We watch it dance across a landscape or a face, and we prepare for the moment when it illuminates or softens or ignites the subject before us. Light is rarely interesting when it is flawless. Photographers may be the only people at the beach or on the mountaintop praying for clouds, because nothing condemns a photograph more than a blazingly bright sky. Light is usually best when it is fleeting or dappled,² razor sharp or threatening, or atmospheric. On a physiological level, we are all solar powered. Scientific studies have proved that our moods are profoundly affected by the amount of light we are **exposed to**. Lack of sun has been linked to loss of energy and even **depression**. Light in a photograph sets an emotional expectation. It can be soft or harsh, broad or delicate, but the mood that light sets is

¹If you **endow** something with a particular feature or quality, you provide it with that feature or quality.

²**Dappled** light is a combination of dark and light patches on the object or person that is being illuminated.

a preface to the whole image. Consider the light in a stunning scene by Sam Abell (below). It is the quality of light through morning fog that blesses this image and turns a forest into a field of light, shadow, and color, where every tree takes on a personality.

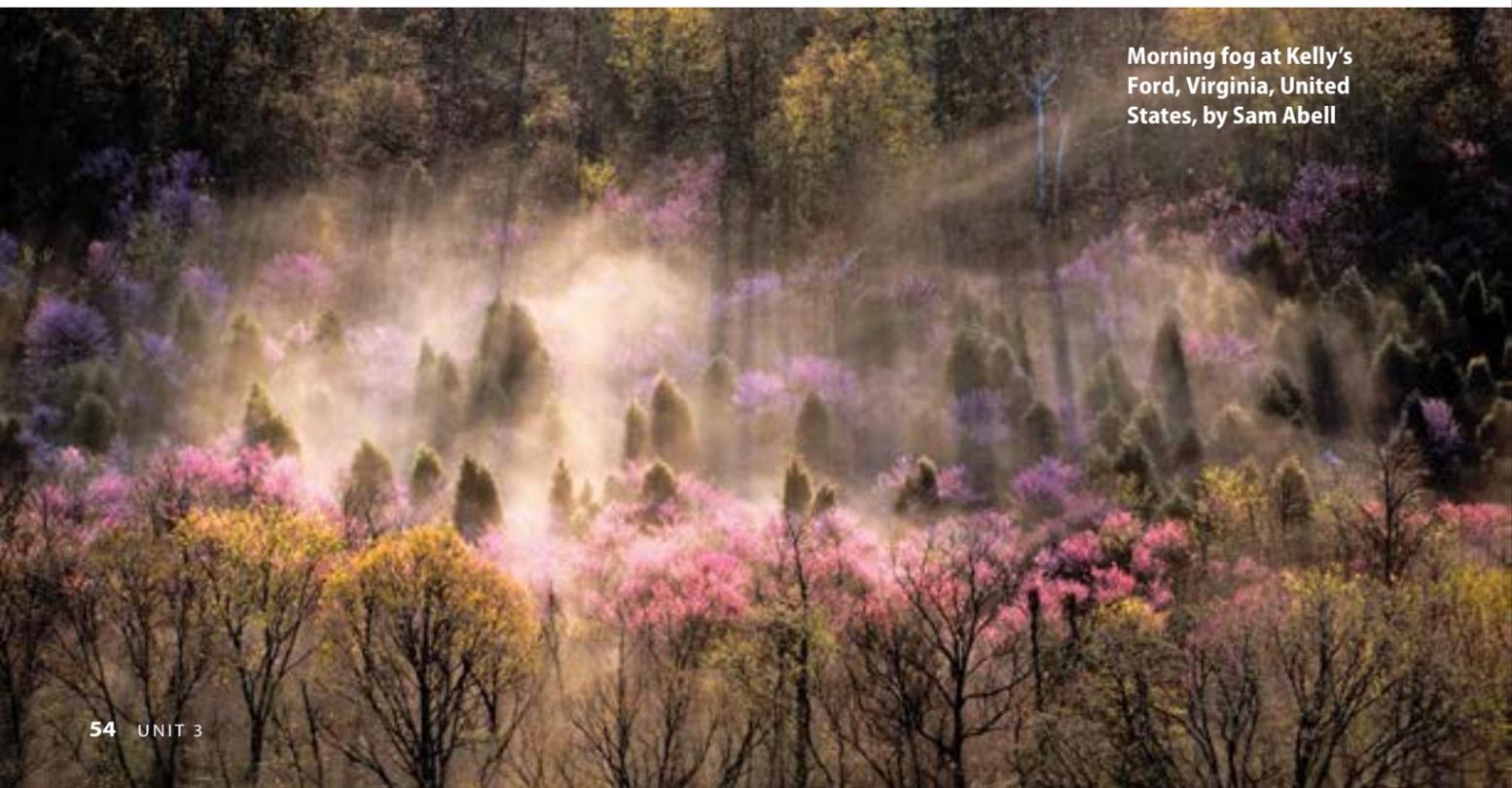
Composition represents the structural choices the photographer makes within the photographic frame. Everything in the photo can either contribute or distract. Ironically, the definition of what makes a picture aesthetically pleasing often comes down to mathematics: the geometric **proportions** of objects and their placements within the frame. When we look at a beautiful photograph with an objective eye, we can often find serpentine³ lines, figure eights, and triangular arrangements formed by the objects. The **balance**, or mathematical proportion, of the objects makes up the picture's composition: a key element in any beautiful image. Look closely at photographer James Stanfield's charming composition of a child jumping for joy in a doorway at the Louvre (right). It is the moment that draws us in, but that moment is set in a striking composition of the doorway and the architecture beyond. The

³Something that is *serpentine* is curving and winding in shape, like a snake.

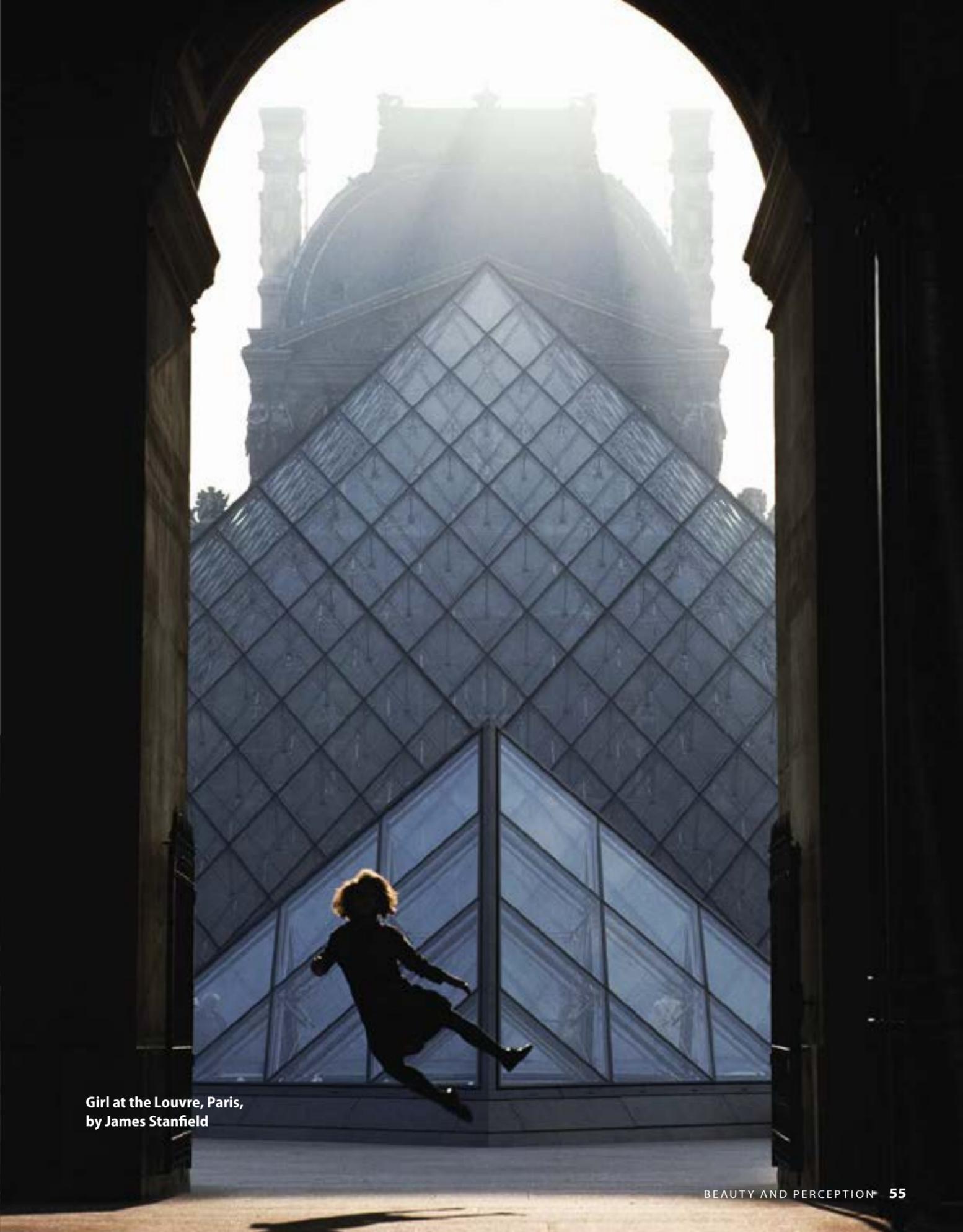
geometric composition of the photograph makes the child look small, and even more appealing.

The third **crucial** element in a photograph is the moment when the shutter is pressed. The moment captured in a beautiful image is the storytelling part of the photograph. Whether a small gesture or a grand climax, it is the moment within a picture that draws us in and makes us care. It may be the photographer's most important choice. If a special moment is caught, it endows the whole image with meaning. Often, waiting for that moment involves excruciating patience, as the photographer anticipates that something miraculous is about to happen. At other times, it's an almost electric reaction that seems to bypass the thought process entirely and fire straight to instinct. Capturing that perfect moment may be a photographer's biggest challenge, because most important moments are fleeting. Hands touch. The ball drops. A smile flashes. Miss the moment and it is gone forever.

Light, composition, and moment are the basic elements in any beautiful photograph. But there are three other elements that draw the viewer in and encourage an emotional response. These are palette, time, and wonder.



Morning fog at Kelly's Ford, Virginia, United States, by Sam Abell



Girl at the Louvre, Paris, by James Stanfield

Palette refers to the selection of colors in a photograph that create a visual **context**. Colors can range from neon to a simple gradation of grays in a black-and-white photograph. Even in the abstract, colors can make us feel elated or sad. The chosen palette sets up the mood of the whole image. It can invite or repel, soothe or agitate. We feel calm in a palette of pastels. Icy blues can make us shiver. Oranges and reds tend to energize. For example, Martin Kers's photograph below has a soothing palette of yellows and greens that almost glows. It beckons us to walk down a path in the Netherlands. It's a simple composition made memorable by its palette.

Other images stand out because of the freezing or blurring of time. There are the lovely images of raindrops falling, lightning flashing, and athletes frozen in midair. There are also time exposures⁴ that allow us to see a choreography of movement within the still frame. The laundry flutters, the traffic merges, the water flows. In a photograph of a bird in flight, the high-speed exposure allows us to see things that our eyes literally cannot: every feather supporting the

⁴A **time exposure** is a photograph that results when the camera's shutter is left open for a long time.

bird's flight, the arc of the wings, the light in the bird's eye. High-speed photography has been a gift to both art and science.

Wonder refers to the measure of human response when the photograph reveals something extraordinary—something never seen before, or seen in a fresh, new way. Wonder is about **insight** and curiosity. It is an expression of the child inside every one of us. Some photographers, following their childlike sense of wonder, have literally given their lives in pursuit of images so wonderful that they must be seen.

Light, composition, and moment come together in a photograph to bring us the ultimate reality: a view of the world unknown before the invention of the camera. Before photography, the basic artistic rules of painting were rarely **violated**. Images were made to please, not to capture reality. But as photography evolved, painterly⁵ rules were often rejected in the pursuit of fresh vision. Photographers became interested in the real world, warts and all, and it was the accidental detail that was celebrated. Photography invited the world to see with new eyes—to see photographically—and all of the arts

⁵**Painterly** means relating to or characteristic of painting or painters.

Tree-lined road covered with yellow flowers, Knardijk, Netherlands, by Martin Kers



Time exposure of cars speeding past a cowboy on horseback, Badlands, United States, by Annie Griffiths

benefited from this new point of view. Painters, sculptors, designers, weavers, and dancers all expanded their vision of beauty by embracing the photographer's love of reality. And when the photographer is creative with the basic elements in a photograph, the resulting image has greater appeal. A surprising truth about photography is that each element is most effective not when it captures perfection but rather when it reveals the **imperfect**. Photographs are most eloquent when they impart a new way of seeing. What is more wonderful than the imperfect moment, when a simple scene turns sublime⁶ because a cat entered the room, the mirror caught a reflection, or a shaft of light came through the window? And real beauty depends upon how the image moves us: A photograph can make us care, understand, react, emote,⁷ and empathize with the wider world by humanizing and honoring the unknown.

⁶If you describe something as **sublime**, you mean that it has a wonderful quality that affects you deeply.

⁷To **emote** is to express emotion in an intense way.

Photographs have created a new **ethic** of seeing. They have greatly expanded our notion of what is beautiful. It is to photography's credit that it has found beauty in the most humble places, and that it has ushered in a new democracy of vision. People from all walks of life are able to feast their eyes on subjects remote and grand. Photographs have given us visual proof that the world is grander than we imagined, that there is beauty, often overlooked, in nearly everything.

Adapted from "Simply Beautiful Photographs" by Annie Griffiths: National Geographic Books 2010



Photographer and writer Annie Griffiths has documented the lives of people in nearly 150 countries around the world. She has received awards from the National Press Photographers Association, the Associated Press, and the White House News Photographers Association.

UNDERSTANDING THE READING

UNDERSTANDING MAIN IDEAS

A Note answers to the questions below.

1. What are the three main elements that make a photograph beautiful?

2. What additional elements make a photograph beautiful?

3. The passage is divided into two main parts. Which paragraph begins the second part?

UNDERSTANDING DETAILS

B Note answers to the questions below. Then discuss with a partner.

1. How has photography changed our notion of beauty?

2. Write a definition for each of the main elements you listed in exercise A, question 1.

3. What is the effect of color in a photograph, according to Griffiths?

4. What kinds of things do time exposures help us to see in a photograph?

5. What is wonder as it applies to a photograph, according to Griffiths? Explain it in your own words.

6. How has photography affected other art forms?

CRITICAL THINKING Applying ideas from a reading to other contexts can help you evaluate the information. For example, applying an author's opinion to your own experience can help you decide how far you agree with it.

C Find the following quotes in paragraph J of the reading passage. Note answers to the questions. Then discuss with a partner.

1. "Before photography, the basic artistic rules of painting were rarely violated. Images were made to please, not to capture reality." Can you think of any famous paintings or types of artwork that are examples of this idea?

2. "A surprising truth about photography is that each element is most effective not when it captures perfection but rather when it reveals the imperfect." Can you find a picture in this book that is an example of this? Do you agree with the writer?

D Find and underline the *italicized* words below in the passage. Use the context to help you understand the meaning. Then circle the correct words to complete the definitions.

1. Paragraph A: If something is *pedestrian*, it's **ordinary / extraordinary**.
2. Paragraph B: You use *in concert* when you're talking about things that **work well together / are not coordinated**.
3. Paragraph D: If an idea *comes down to* something in particular, it means it is an **essential / unimportant** part of it.
4. Paragraph E: If a moment is *fleeting*, it goes by very **slowly / quickly**.
5. Paragraph J: If a photograph shows images of real life, *warts and all*, then it is showing us **just the positive / both the positive and the negative** aspects of reality.
6. Paragraph K: If something has *ushered in* a thing, such as a new era or way of thinking, it has **ended it / brought it into being**.
7. Paragraph K: People from *all walks of life* are people who come from **similar / different** backgrounds.

E What is your opinion of the photograph below? Consider the elements of a beautiful photograph mentioned in the reading passage. Discuss with a partner.



CRITICAL THINKING:
APPLYING IDEAS

CRITICAL THINKING:
GUESSING MEANING
FROM CONTEXT

CRITICAL THINKING:
APPLYING IDEAS

DEVELOPING READING SKILLS

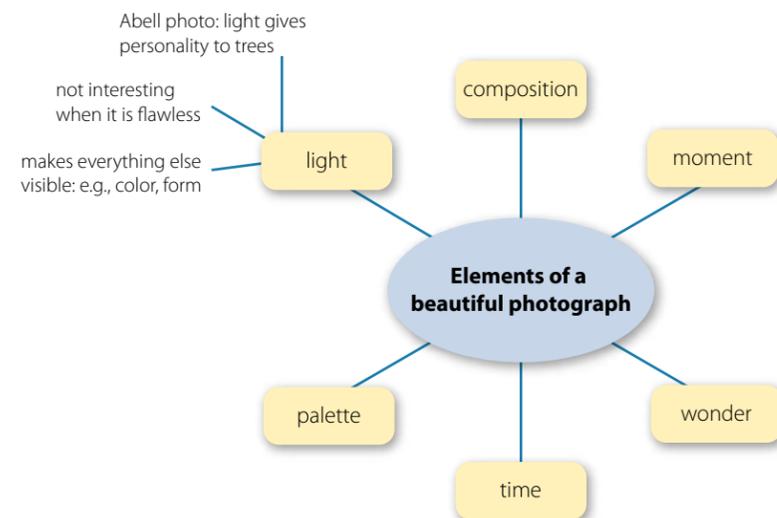
READING SKILL Using a Concept Map to Identify Supporting Details

A **concept map** is a type of graphic organizer. It helps you see how main ideas and details in a reading passage relate to each other. Taking notes in a concept map can help you understand and remember information so you can use it later in a discussion, a writing assignment, or a test.

When you take notes in any kind of graphic organizer, be as brief as possible. Use abbreviations and leave out unimportant or repeated information.

USING A
CONCEPT MAP

A Complete the concept map using information from the reading passage.



USING A
CONCEPT MAP

B Now look back at the reading passage in Unit 1. Create a concept map to summarize the key ideas relating to the Anthropocene.



BEFORE VIEWING

A How would you rate the photo above? Consider Griffiths's six criteria and discuss in a small group.

DISCUSSION

B Read the information. Then answer the questions.

LEARNING ABOUT
THE TOPIC

Each year, National Geographic invites amateur photographers to enter their photographs into a competition. In 2014, people from more than 150 countries submitted photos representing three categories: people, places, and nature. Over 9,000 photos were submitted, but only a handful were chosen as winners. The winning entries all had one thing in common: they told a story. The grand prize winner, Brian Yen, received \$10,000 and a trip to National Geographic headquarters. When asked why he takes pictures, he explained, "Photography to me is like going on an archaeological dig: It offers me a tool to interpret reality by dusting away the uninteresting bits to reveal the gem underneath. It's an exciting, creative, and exploratory process."

1. What story does Yen's photo tell?

2. Why does Yen compare taking pictures to archaeology?

C Read these extracts from the video. Match the correct form of each **bold** word to its definition.

“Everyone looks really peaceful but at the same time it just looks really **surreal** and something, you know, otherworldly.”

“The overall **tone** of it was just very relaxing in what was a very **chaotic** scene.”

“A photograph like this has got to be like a chessboard, where everything is there and there’s no **foreground**.”

- _____ (adj) strange; dreamlike
- _____ (adj) not having any order or organization
- _____ (n) the front part of a picture
- _____ (v) the general character or feeling of something, for example a place or piece of writing

WHILE VIEWING

A  Watch the video about judging the 2014 National Geographic Photo Contest. What criteria for judging the photos do the judges mention?

A winning photo ...

- | | |
|--|---|
| <input type="checkbox"/> a. should have just one main element. | <input type="checkbox"/> e. needs to look natural. |
| <input type="checkbox"/> b. touches the viewer emotionally. | <input type="checkbox"/> f. has good use of color and light. |
| <input type="checkbox"/> c. must be good technically. | <input type="checkbox"/> g. shows something new and unusual. |
| <input type="checkbox"/> d. must have good composition. | <input type="checkbox"/> h. should tell an interesting story. |

B  Watch the video again. Match each image from the video (a–e) with a statement.

a. the swimming pool b. the owl c. the wildebeest d. the train e. the basketball game

- It took time for the judges to appreciate it. _____
- The judges had divided opinions about it. _____
- A judge felt that it offered a new perspective. _____
- The judges felt it had a calming effect on them. _____
- It was rejected by the judging panel. _____

AFTER VIEWING

A What do you think the judge means when he refers to a “gut reaction”? Discuss with a partner.

B Considering the elements of a good photo described earlier, which photo in the video do you think was best? Discuss your choice with a partner.

Writing

EXPLORING WRITTEN ENGLISH

A The following words and expressions can be useful when writing about visual art forms. Find the words in this unit’s reading passage. Use the context to guess their meanings. Then use the words to complete the definitions.

aesthetically pleasing (paragraph A)	within the frame (paragraph D)
illuminate (paragraph C)	gradation (paragraph G)
atmospheric (paragraph C)	pastels (paragraph G)

- If a scene is _____, it has a particular quality that is interesting or exciting and makes you feel a particular emotion.
- If a work of art is _____, it is beautiful.
- In a photograph, things that are _____ are the things that the photographer has chosen to include in the image.
- To _____ something means to shine light on it.
- A _____ is a small change in something, such as a slight change from one color to another.
- _____ are pale colors.

B Read the sentences (a–e) below. Then answer the questions (1–3).

- The winning photo was taken by Brian Yen, who lives in Hong Kong.
- My personal favorite was the photo that came in second place.
- Yen’s photo, which is called “A Node Glows in the Dark,” uses an interesting balance of light and dark.
- Yen, whose image shows people on a train at night, mostly takes photos after dark.
- The central focus of the image is on the woman who is using her cellphone.

- What is the purpose of the underlined clauses?

- What words are used to introduce the underlined clauses?

- If you take away the underlined clauses, which sentences still make sense? Why?

LANGUAGE FOR WRITING Restrictive and Nonrestrictive Adjective Clauses

Writers use adjective clauses to give more information about nouns. An adjective clause has a subject and a verb.

*Palette is a term **that** refers to the selection of colors in a photograph.*

*My father was someone **who** was interested in photography from a young age.*

As in the examples above, restrictive adjective clauses give essential information about a noun. In other words, if you take away the clause, the sentence no longer makes sense. Nonrestrictive adjective clauses give nonessential information:

*Our concept of beauty has been influenced by photography, **which** is a relatively recent art form.*

*Annie Griffiths, **who** is a professional photographer, is the executive director of an organization that empowers women in developing countries.*

*Annie Leibovitz, **whose** photographs have been published in several magazines, is famous for her use of light and color.*

Adjective clauses are a good way to add details to your writing. They help vary your sentence types and make your sentences more interesting.

Note: Remember to use commas in nonrestrictive adjective clauses. Use one comma before a nonrestrictive adjective clause that appears at the end of a sentence. Use commas before and after a nonrestrictive adjective clause when it appears in the middle of a sentence. Use *which* (not *that*) for objects in nonrestrictive adjective clauses.

C Read the pairs of sentences below. Join them into a single sentence using a restrictive or nonrestrictive adjective clause.

1. Vivian Maier was a photographer. Her work was only discovered after her death.

2. Ansel Adams was an American photographer. He was most known for his images of the Californian wilderness.

3. Aesthetics were important to the ancient Greeks. They believed beautiful objects were intrinsically beautiful.

4. Vincent van Gogh was influenced by Japanese art. He made a copy of Hiroshige's print *Sudden Storm Over Ohashi Bridge*.

D Write three sentences about photographs in this unit using nonrestrictive or restrictive adjective clauses.

- _____
- _____
- _____

WRITING SKILL Supporting a Thesis

As you saw in Unit 2, a thesis statement expresses the main idea of an entire essay. Each body paragraph in an essay then provides details for and explanation of the main idea. To effectively support a thesis statement, make sure you do the following:

- Describe one key point of your thesis in the topic sentence of each body paragraph.
- Order your body paragraphs to match the order of ideas mentioned in your thesis statement.
- Provide adequate details (facts and examples) that develop the idea of each topic sentence.

E Read this excerpt from an introduction to an essay on Frank Lloyd Wright's famous building, Fallingwater. Underline the key concepts in the thesis statement. Then answer the questions.

CRITICAL THINKING
ANALYZING

The term *organic architecture*, which was coined by the American architect Frank Lloyd Wright, applies to structures that create a sense of harmony with the natural world.

Fallingwater, the western Pennsylvania house designed by Wright, is a perfect example of the organic approach to architecture due to its surroundings and its materials.

Thesis Statement

1. How many body paragraphs do you think the essay will have? _____

2. What ideas do you think will appear in the body paragraphs?

F Read the topic sentences below for the essay about Fallingwater. Underline the ideas in the topic sentences that match the main points of the thesis statement.

Body paragraph 1:

Topic sentence: The way Fallingwater is assimilated into its natural environment is an example of organic architecture.

Body paragraph 2:

Topic sentence: The organic approach is also shown in the natural materials Wright used to build Fallingwater.

APPLYING

G Now read some notes for the essay. Which body paragraph from exercise **F** does each note best support? Match a paragraph (1–2) with each note.

Notes:

- _____ a. exterior color matches color of leaves on surrounding plants
- _____ b. natural spring drips water into house
- _____ c. built from stones found in local area
- _____ d. living room fireplace incorporates boulders from a nearby building site
- _____ e. house is built around a tree and a waterfall
- _____ f. simple walls made of large pieces of glass with no frames



WRITING TASK

GOAL In this lesson, you are going to write an essay on the following topic:

Choose an example of a visual art form (e.g., a painting, a photograph, a piece of sculpture) and evaluate it using aesthetic criteria.

A Choose a type of visual art (painting, drawing, photography, sculpture). Think of three criteria to judge it.

BRAINSTORMING

Type of art: _____

Criteria: 1. _____ 2. _____ 3. _____

Now pick one example of your chosen type of visual art. Describe it, and evaluate it based on your criteria.

Name of piece of art: _____

Description	Evaluation
	1.
	2.
	3.

B Follow the steps to make notes for your essay.

PLANNING

Step 1 In the outline on the next page, write a thesis statement and note some ideas for your introduction.

Step 2 Write a topic sentence and two or three details for each body paragraph.

Step 3 Note some ideas for your conclusion.

OUTLINE

Notes for introduction: _____

Thesis statement: _____

Body paragraph 1: Topic sentence: _____

Details: _____

Body paragraph 2: Topic sentence: _____

Details: _____

Body paragraph 3: Topic sentence: _____

Details: _____

Notes for conclusion: _____

A

What makes a work of architecture great? Most people would say that aesthetics are most important. For example, many people agree that the Eiffel Tower in Paris and the Blue Mosque in Istanbul are beautiful structures. It is true that aesthetics are important; however, according to the Roman architect Marcus Vitruvius Pollio, there are two additional principles that we should consider when judging a structure. They are durability—how strong and long-lasting a structure is designed to be—and function—how well the structure serves its intended purpose. The new Rostonville Library in my city is a good example of Vitruvius’s principles because it is durable, functional, and aesthetically pleasing.

B

The Rostonville Library which is built entirely of granite—a hard and very tough stone—is an example of durability. Granite is likely to remain strong and unaffected by environmental pollution. _____ Granite structures are stable and resistant to vibrations, so the Rostonville Library will likely be able to withstand an earthquake. The Rostonville Library is also durable in terms of sustainability, because it uses solar energy for heating, and a rooftop garden provides insulation that keeps the building cool in hot weather.

C

Designed to provide free access for members of the community to a variety of print and digital information, the Rostonville Library is also an example of Vitruvius’s principle of functionality. The Rostonville Library conveys a feeling of openness and accessibility. _____ Furthermore, the entire library is on one level, and it has an open design—there are no interior walls or dividers. In addition, large windows let in plenty of natural light, so it’s easy to see and get to each department within the library.

D

Finally, the Rostonville Library is beautiful. Aesthetically pleasing details make it attractive, both inside and out. The large windows are framed in copper. _____ Growth from the rooftop garden, that cascades down the sides of the building, adds to the aesthetics of the building. It softens the lines of the structure and helps it to blend into its natural surroundings. The library was built on the edge of the city park, which was designed using only native plants.

E

Durability, functionality, and beauty make the Rostonville Library a great structure. Architects and designers who follow Vitruvius’s principles help to make urban environments more pleasant places to live. Structures that exemplify these criteria provide peace of mind as well as beauty for the people who use them.

FIRST DRAFT **C** Use the information in your outline to write a first draft of your essay.

REVISING PRACTICE

The draft on the next page is an essay that uses a set of criteria to evaluate a building. Follow the steps to create a better second draft.

1. Write the sentences (a–c) in the correct spaces.
 - a. For example, it has large double doors that are at street level; there are no stairs at the entrance.
 - b. The copper color offers an interesting contrast to the light gray color of the granite structure, and the contrast will remain as the copper ages.
 - c. For example, it is resistant to acid rain.
2. Now fix the following problems (a–c) with the essay.
 - a. Fix a problem with a nonrestrictive clause in paragraph B.
 - b. Fix a problem with a nonrestrictive clause in paragraph D.
 - c. Delete an unrelated idea in paragraph D.

D Now use the questions below to revise your essay.

- Does your introduction provide relevant background information on the topic?
- Does your thesis state the main points of the essay?
- Do your body paragraphs include enough details to fully explain your ideas?
- Did you use nonrestrictive clauses correctly?
- Do all your sentences relate to the main idea?
- Does your concluding paragraph have a summary statement and a final thought?

REVISED DRAFT

EDITING PRACTICE

Read the information below. Then find and correct one mistake with nonrestrictive adjective clauses in each of the sentences (1–4).

When using nonrestrictive adjective clauses, remember to:

- use one comma before a nonrestrictive adjective clause that appears at the end of a sentence. Use two commas, one before and one after, when the nonrestrictive adjective clause appears in the middle of a sentence.
- use *which* (not *that*) for objects in nonrestrictive adjective clauses.

1. This image is an excellent example of composition which is the way objects are arranged in a photograph.
2. That photograph, that I like best of all, is Berenice Abbott's *Pennsylvania Station*.
3. Another important element is light, that illuminates the objects in a photograph.
4. Moment which captures time in a photograph helps to tell the image's story.

FINAL DRAFT **E** Follow the steps to write a final draft.

1. Check your revised draft for mistakes with adjective clauses.
2. Now use the checklist on page 246 to write a final draft. Make any other necessary changes

UNIT REVIEW

Answer the following questions.

1. What are three important elements of a good photograph?

2. What do you think is the most important element in a beautiful photograph?

3. What is the purpose of a nonrestrictive clause?

4. Do you remember the meanings of these words? Check (✓) the ones you know. Look back at the unit and review the ones you don't know.

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|--|--|
| <input type="checkbox"/> balance | <input type="checkbox"/> imperfect |
| <input type="checkbox"/> composition | <input type="checkbox"/> insight <small>AWL</small> |
| <input type="checkbox"/> context <small>AWL</small> | <input type="checkbox"/> notion <small>AWL</small> |
| <input type="checkbox"/> crucial <small>AWL</small> | <input type="checkbox"/> principle <small>AWL</small> |
| <input type="checkbox"/> depression <small>AWL</small> | <input type="checkbox"/> proportion <small>AWL</small> |
| <input type="checkbox"/> ethics <small>AWL</small> | <input type="checkbox"/> pursue <small>AWL</small> |
| <input type="checkbox"/> expose to <small>AWL</small> | <input type="checkbox"/> violate <small>AWL</small> |
| <input type="checkbox"/> geometric | |