

The given methodological complex is compiled on the basis of model curriculum on the Discourse Analysis approved according to the 2nd appendix of the order No. 26 of the Ministry of Higher and Special Secondary Education of the Republic of Uzbekistan as of 22 January, 2016.

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CONTENTS

Practice Sessions	4
Independent Study Tasks	68
Glossary	104
Appendices	109

PRACTICE SESSIONS

Semester 1

№	Themes of the lessons
1	Introduction to the Course
2	What is Discourse Analysis?
3	Written and spoken discourse
4	Grammatical cohesion and textuality
5	Reference. Cataphora. Anaphora.Exophora
6	Ellipsis and substitution
7	Theme and rheme in Discourse Analysis
8	Discourse Markers in writing
9	Linking and connecting words
10	Word Formation
11	Suffixes, Prefixes
12	Roots
13	Literal Devices
14	What is Genres?
15	Discourse and genre analysis
16	General knowledge of discourse patterns in genre analysis
17	Progress test 1
18	Different types of Genres. Fiction
19	Comedy. Genre Analysis
20	Drama. Genre Analysis
21	Horror fiction. Genre Analysis
22	Romance. Genre Analysis
23	Satire. Genre Analysis
24	Tragedy. Genre Analysis
25	Fantasy. Genre Analysis

26	Mythology. Genre Analysis
27	Adventure. Genre Analysis
28	Crime/detective. Genre Analysis
29	Fable. Genre Analysis
30	Fairy tale. Genre Analysis
31	Folklore. Genre Analysis
32	Legend. Genre Analysis
33	Mystery. Genre Analysis
34	Science fiction. Genre Analysis
35	Short Story. Genre Analysis
36	Progress test 2

Semester 2

№	Themes of the lessons
1	Non-fiction
2	Biography. Genre Analysis
3	Essay. Genre Analysis
4	Owner's manual. Genre Analysis
5	Journalism. Genre Analysis
6	Lab Report. Genre Analysis
7	Memoir. Genre Analysis
8	Reference book. Genre Analysis
9	Textbook. Genre Analysis
10	Diary. Genre Analysis
11	Letters. Genre Analysis
12	Discourse Analysis and Vocabulary
13	Lexical Cohesion
14	Lexical Chunks
15	Progress test 1
16	Vocabulary and the organizing of the text
17	Modality
18	Discourse Analysis and Phonology

19	Pronunciation
20	Tones and their meanings
21	Rhythm
22	Spoken language.
23	Discourse Markers in Spoken Language. Fillers
24	Transactional and Interactional Functions of Language
25	Conversational moves
26	Spoken interaction Telephone Calls(business or private)
27	Service encounters (shops, ticket offices, etc)
28	Interviews (jobs, journalistic, in official settings)
29	Casual conversation (strangers, friends, intimates)
30	Spoken production - monologues (speeches)
31	Stories, jokes
32	Classroom language (classes, seminars, lectures, tutorials)
33	News reports
34	Language-in-action (talk accompanying doing: fixing, cooking, demonstrating, assembling etc)
35	Reflective writing on one's own report
36	Progress test 2

INTRODUCTION TO THE COURSE

LESSON #1

Theme #1.	Introduction to the course
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Introduction Activity 2 Role cards/ Video.	
The aim: To provide students with guidance and assistance in understanding the term discourse and language in use	
Objectives: <ul style="list-style-type: none">• To make aware of the purpose of the course	
Activity Type:	Individual, pair work , whole class (teacher-students)

Aim:

to develop students' awareness how language is described and used
to enable students to analyse spoken and written discourse from different perspectives

Objectives

By the end of the course students will:

- be able to compare written and spoken discourse in English
- be more aware of phonological, lexical, grammatical features of different types of discourse
- be able to distinguish main features of different written discourse types
- be more aware of conversational features of spoken discourse
- be more aware of sociolinguistic dimensions in discourse.

Indicative content

Discourse analysis studies language in use: written texts of all kinds, and spoken data, from conversation to highly institutionalised forms of talk.

Written discourse:

- Characteristics of different types of genres (e.g. scientific, newspaper article, fiction)
- Cohesion (using linguistic devices; linkers, lexis etc.)
- Coherence
- Register and appropriacy (specialised, general; formal, informal; domain, etc.)
- Grammar and discourse: theme, rheme, reference (anaphoric, cataphoric, exophoric), ellipsis, repetition, and substitution.
- The factors governing grammatical and lexical choice in writing (e.g. audience, purpose of writing)

Spoken discourse:

Characteristics of different types of speech and functions:

spoken interaction - telephone calls (business or private), service encounters (shops, ticket offices, etc), interviews (jobs, journalistic, in official settings), casual conversation (strangers, friends, intimates), organizing and directing people (at work, at home, in the street);

spoken production - monologues (speeches, stories, jokes), language-in-action (talk accompanying doing: fixing, cooking, demonstrating, assembling etc), classroom language (classes, seminars, lectures, tutorials);

Grammar and the spoken discourse (grammar in unprepared speech)

Phonological features in spoken language: stress, intonation, pause

Conversational features: politeness, appropriacy: hesitation devices & pragmatic strategies e.g. backtracking, fillers.

Sociolinguistic Dimensions

Conversation analysis: turn-taking strategies (turn types);

Language and gender: gender speech

Nonverbal communication: body language, eye contact, and gestures.

Approaches to teaching and learning

Teaching in this course focuses on language use. It is suggested that approaches include:

- Task-based activities
- Text-based tasks.
- Learner-centred tasks
- Mini-lectures.
- Discussions.
- Awareness-raising activities
- Self-study

Learning outcomes

Students should have developed:

the ability to distinguish and analyse specific features of spoken and written discourse for building effective communication

the ability to distinguish specific features of different written discourse types and genres

the ability to understand how grammar, lexis and phonology are used in discourse

Lesson # 2. What is Discourse Analysis

Theme #2.	What is discourse analysis
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Introduction Activity 2. Video/ audiom material for practicing analysis	
The aim:	

To provide students with the key terms of both discourse and the features of discourse.

Objectives:

- **To make aware of the purpose of the course**

Activity Type: Individual, small group, whole class (teacher-students)

“Discourse is a general term used in pragmatics to refer to language that has been produced as the result of an act of communication.” (Maniruzzaman, 2006). In additional terms, discourse locates for a stretch of language with the intention of unity, meaningfulness, and purposefulness. Such as - conversations, interviews, compositions.

To modern science the term 'discourse' has taken various ideas. It occurs sometimes very broad in meanings. Originally the word 'discourse' comes from Latin '*discursus*' which denoted 'conversation, speech'. However, discourse refers to too wide an area of human existence. Therefore only discourse from the vantage point of linguistics, and especially applied linguistics is explained here.

There is no conformity in the middle of linguists to the use of the term discourse. In that, some use it in reference to texts. But at the same time others claim it denotes speech which is illustrated by the following definition: "Discourse: A continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit such as a sermon, argument, joke, or narrative" (Crystal 1992:25). On the other hand Dakowska, being aware of differences between kinds of discourses indicates the unity of communicative intentions as a vital element of each of them. Consequently she suggests using terms 'text' and 'discourse' almost interchangeably betokening the former refers to the linguistic product, while the latter implies the entire dynamics of the processes (Dakowska 2001:81). According to Cook (1990:7) novels, as well as short conversations or groans might be equally rightfully named discourses.

Discourse Analysis:

According to Maniruzzaman, 2006, discourse analysis investigates how utterances in spoken language and sentences in written language constitute larger units of language that is meaningful, unified, and purposeful. Discourse analysis concerns many things.

a. The impact of the selection of grammatical items. Like- verbs, tenses, determiners on the structure of the discourse.

b. The relationship between utterances or sentences in the discourse.

The moves made by the speaker to introduce a new topic, change of the topic or assert a higher role relationship to the other participants.

Discourse analysis is the examination of language use by members of a speech community. It involves looking at both language form and language functions. It includes the study of both spoken interaction and written texts. It identifies

linguistic features that characterize different genres as well as social and cultural factors that aid in our interpretation and understanding of different texts and types of talk.

The study of discourse has developed in a variety of disciplines-sociolinguistics, anthropology, sociology, and social psychology. Thus discourse analysis takes different theoretical perspectives and analytic approaches. Such as- speech act theory, interactional sociolinguistics, and ethnography of communication, pragmatics, conversational analysis, and variation analysis (Schiffrin, 1994). Although each approach emphasizes different aspects of language use, they all view language as social interaction.

FEATURES OF DISCOURSE ANALYSIS

Discourse analysis describes what the speaker and the hearer do than the relationship existing between sentences. According to Maniruzzaman, 2006 there are four discursual features to consider.

1. Reference: speaker refers by using some appropriate expression. He invests his expression by the act of referring. It is noteworthy to say that referring is not an expression but an element that can be used in an expression. That is a reference is an act on the part of the speaker. For example-

a - My uncle is coming home from Canada on Sunday.

b- How long has he been away for?

c- Oh no, they lived in Canada eh he was married to my mother's sister. Well she's been dead for a number of years now.

Here in the example 'he' is used to refer to 'my uncle' and 'she' to 'my mother's sister'.

2. Presupposition: it is defined in terms of assumptions. The speaker makes it about what the hearer is likely to accept without challenge. It is a pragmatic idea. It is the common ground of the participants in the conversations. For example-

a- My uncle is coming home from Canada.

b- My uncle is not coming home from Canada.

c- I have an uncle.

Here sentence (B) is unnecessary, while sentence (C) is a presupposition of the speaker in uttering sentence (A). (Maniruzzaman, 2006).

3. Implicature: According to Maniruzzaman, 2006, it stands for what a speaker can imply, suggest, or mean as distinct from what the speaker literally says. There are two types of implicature.

a. Conventional: it is determined by the conventional meaning of the words used.

Such as- He is an Englishman; he is, therefore, brave.

b. Conversational: it is derived from a general principle plus a number of maxims which speakers will normally obey. It includes conventional implicatures. The general principle is called the ‘co-operative principles’.

4. **Inference**: It is a process that is used to arrive at an interpretation for utterances or for the connections between utterances (Maniruzzaman, 2006). For example-

“In the kitchen there was a huge dresser and when anyone went in you see + the hats and coats were all dumped on this dresser.”

Inferences:

- a. The hats and coats belong to the visitor to the house;
- b. The house has the dresser; and
- c. The dresser is in the kitchen.

Lesson 3. Written and spoken discourse

Theme # 3.	Written spoken discourse
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
Warm-up	
Activity 1. Introduction	
Activity 2 written /spoken worksheets	
The aim:	
To provide students with the key terms of both spoken and written discourse and language use in social context.	
Objectives:	
<ul style="list-style-type: none"> • To make aware of the purpose of the course 	
Activity Type:	Individual, small group, whole class (teacher-students)

Apart from obvious differences between speech and writing like the fact that writing includes some medium which keeps record of the conveyed message while speech involves only air, there are certain dissimilarities that are less apparent. Speech develops in time in that the speaker says with speed that is suitable for him, even if it may not be appropriate for the listener and though a request for repetition is possible, it is difficult to imagine a conversation in which every sentence is to be rephrased. Moreover, talking might be spontaneous which results in mistakes, repetition, sometimes less coherent sentences where even grunts, stutters or pauses might be meaningful. The speaker usually knows the listener, or listeners, or he is at least aware of the fact that he is being listened to, which enables him to adjust the register. As interlocutors are most often in face-to-face encounters (unless

using a phone) they take advantage of extralinguistic signals as grimaces, gesticulation, expressions such as 'here', 'now', or 'this' are used. Employment of nonsense vocabulary, slang and contracted forms (we're, you've) is another feature of oral discourse. Among other significant features of speech there are rhythm, intonation, speed of uttering and, what is more important, inability to conceal mistakes made while speaking (Crystal 1995:291, Dakowska 2001:07).

Difference between spoken and written discourse

Traditionally language teaching has divided discourse into two categories, the spoken and the written. Spoken discourse is often considered to be less planned and orderly, more open to intervention by the receiver. There are some kinds of spoken discourse however like lessons, lectures, interviews, and trials which have significant features in common with typical written discourse.

The traditional division of discourse into spoken and written is clearly and sensibly based on a difference in production and reception: we use our mouths and ears for one, and our hands and eyes for the other. Yet as far as the discourse structure is concerned, a more fundamental distinction seems to be between formal, planned discourse, which may be either written or spoken discourse or informal discourse of either spoken or written.

In particular situations the speech of, say, an academic, particularly if he is saying something he has said or thought about before, may have a great deal in common with written language forms. For the majority of the population, even of a literate country, spoken language will have very less in common with the written language. In the discussion which follows we shall draw a simplistic distinction between spoken and written language which takes highly literate written language as the norm of written language, and the speech of those who have not spent many years exposed to written language as the norm for spoken language. The differences in the manner of production of speech and writing often contribute significantly to characteristic forms in speech. The overall effect is to produce speech which is less richly organized than written language, containing less densely packed information, but containing more interactive markers and planning 'fillers'. The standard descriptive grammars of English typically describe features of the written language or that form of the spoken language which is highly influenced by written language. We can extract some features:

1. The syntax of spoken language is typically much less structured than that of written language.
 - a. Spoken language contains many incomplete sentences and often sequence of phrases.
 - b. Spoken languages typically contain rather little sub ordination.
 - c. In conversational speech where sentential syntax can be observed, active declarative forms are normally found. In over 50 hours of recorded conversational speech, Brown, Currie and Kenworthy (1980) found very few examples of passive, it-clefts or wh-clefts.

2. In written language an extensive set of metalingual markers exist to mark relationships between clauses, in spoken language the largely practically organized chunks are related by, and, but, then, and more rarely, if. The speaker is typically less explicit than the writer: I m so tired (because) I had to walk all the way home. In written language, rhetorical organizers of large stretches of discourse appear, like firstly, more important than and in conclusion. These are rare in spoken language.

3. In written languages, rather heavily premodified noun phrases are quite common, it is rare in spoken language to find more than two premodifying adjectives and there is a strong tendency to structure the short chunks of speech so that only one predicate is attached to a given referent at a time as in, It's a biggish cat +tabby +with torn ears.

4. Whereas written language sentences are generally structured at subject-predicate form, in spoken language ,it is quite common to find what Givon calls topic comment structure as in the cats+ did you let them out.

5. In chat about the immediate environment, the speaker may rely on gaze direction to supply a referent (looking at the rain) frightful isn't it.

6. The speaker may replace or refine expressions as he goes along: this man + this chap she was going out with.

7. The speaker typically uses a good deal of rather generalized vocabulary: a lot of, got, do, thing, nice, stuff, place, things like that etc.

8. The speaker frequently repeats the same syntactic structure several times over: I look at the fire extinguisher+ I looked at the fire exit+ I looked at what gangways were available+ I looked at electric cables what+ are they properly earthed+ are they properly covered.

9. The speaker may produce a large number of fabricated fillers such as, you know, well, sort of,I think, of course, so on.

Some of the typical distinctions between discourse which has been written and that which has been spoken can be seen in the following two descriptions of a Rainbow:-

1. "And, then in the blowing clouds, she saw a band of fairies iridescence coloring in fain shadows a portion of the hill. And forgetting startled, she looked

for the hovering color and saw a rainbow for coming itself. In one phase it gleamed fiercely, and her heart anguished with hope, she sought the shadow of iris where the bow should be. Steadily the color gathered, mysteriously, from nowhere, it took presence upon itself, there was a faint, vast rainbow”.(D.H Lawrence, The Rainbow, chapter 16).

In the first extract, the rich lexis and well organized structure are indications that the writer has taken time in the construction and possibly reconstruction after several rewritings of the final product. There are complete sentences, containing subordinations, and frequent modification via adjectives and adverbs, and more than single predicates per referential expression.

In following extract two, there are frequent pauses, often interrupting major syntactic units, repetitions, incomplete sentences, generalized vocabulary, fillers and one example of a tongue slip.

2. “Normally after + very heavy rain+ or something like that+ and + you are driving along the road+ and+ far away+ you see well +er + a series of stripes+ formed like a bow+ an arch++ very very far away+ ah+ seven colors but++ I guess+ you hardly ever see seven it’s just a + a series of+ colors which+ they seem to be separate but if you try to look for the separate+ colors they always seem+ very hard+ to separate+ if you see what I mean++ (Post graduate student speaking informally).

Lesson # 4. Cohesion and Coherence

Theme # 4.	Cohesion and coherence
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Vocabulary worksheet Activity 2. Working on handouts	
The aim: To provide students with the key explanation of coherence and cohesion and to consolidate practicing activities.	
Objectives: <ul style="list-style-type: none"> • To make aware of the purpose of the course 	
Activity Type:	Individual, small group, whole class (teacher-students)

Coherence means the connection of ideas at the idea level, and cohesion means the connection of ideas at the sentence level. Basically, coherence refers to the “rhetorical” aspects of your writing, which include developing and supporting your argument (e.g. thesis statement development), synthesizing and integrating

readings, organizing and clarifying ideas. The cohesion of writing focuses on the “grammatical” aspects of writing.

One of the practical tools that can help improve the coherence of your writing is to use a concept map. The concept map is also known as “reverse outline” since you make an outline of your paper after you have finished the main ideas of your paper. Write down the main idea of each paragraph which is called a topic sentence on a blank piece of paper. Check to see if the topic sentences are connected to the thesis statement of your paper or if you have strayed from your main argument. As you repeat this process, it will help you become more aware of how to develop your argument coherently and how to organize your ideas effectively. Here is a concept map template you can use.

Cohesion is also a very important aspect of academic writing, because it immediately affects the tone of your writing. Although some instructors may say that you will not lose points because of grammatical errors in your paper, you may lose points if the tone of your writing is sloppy or too casual (a diary-type of writing or choppy sentences will make the tone of your writing too casual for academic writing). But cohesive writing does not mean just “grammatically correct” sentences; cohesive writing refers to the connection of your ideas both at the sentence level and at the paragraph level.

Coherence in Writing

Coherence is product of many different factors, which combine to make every paragraph, every sentence, and every phrase contribute to the meaning of the whole piece. Coherence in writing is much more difficult to sustain than coherent speech simply because writers have no nonverbal clues to inform them if their message is clear or not. Therefore, writers must make their patterns of coherence much more explicit and much more carefully planned. Coherence itself is the product of two factors — paragraph unity and sentence cohesion.

Paragraph Unity

To achieve paragraph unity, a writer must ensure two things only. First, the paragraph must have a single generalization that serves as the focus of attention, that is, a topic sentence. Secondly, a writer must control the content of every other sentence in the paragraph's body such that (a) it contains more specific information than the topic sentence and (b) it maintains the same focus of attention as the topic sentence.

This generalization about paragraph structure holds true for the essay in particular. The two major exceptions to this formula for paragraph unity are found in fiction (where paragraph boundaries serve other functions, such as

indicating when a new speaker is talking in a story) and in journalism (where paragraphs are especially short to promote 'visual' ease by creating white space).

Sentence Cohesion

To achieve cohesion, the link of one sentence to the next, consider the following techniques:

1. Repetition. In sentence B (the second of any two sentences), repeat a word from sentence A.
2. Synonymy. If direct repetition is too obvious, use a synonym of the word you wish to repeat. This strategy is called 'elegant variation.'
3. Antonymy. Using the 'opposite' word, an antonym, can also create sentence cohesion, since in language antonyms actually share more elements of meaning than you might imagine.
4. Pro-forms. Use a pronoun, pro-verb, or another pro-form to make explicit reference back to a form mentioned earlier.
5. Collocation. Use a commonly paired or expected or highly probable word to connect one sentence to another.
6. Enumeration. Use overt markers of sequence to highlight the connection between ideas. This system has many advantages: (a) it can link ideas that are otherwise completely unconnected, (b) it looks formal and distinctive, and (c) it promotes a second method of sentence cohesion, discussed in (7) below.
7. Parallelism. Repeat a sentence structure. This technique is the oldest, most overlooked, but probably the most elegant method of creating cohesion.
8. Transitions. Use a conjunction or conjunctive adverb to link sentences with particular logical relationships.
 - a. Identity. Indicates sameness.
that is, that is to say, in other words, ...
 - b. Opposition. Indicates a contrast.
but, yet, however, nevertheless, still, though, although, whereas, in contrast, rather, ...
 - c. Addition. Indicates continuation.
and, too, also, furthermore, moreover, in addition, besides, in the same way, again, another, similarly, a similar, the same, ...
 - d. Cause and effect.
therefore, so, consequently, as a consequence, thus, as a result, hence, it follows that, because, since, for, ...

- e. Indefinites. Indicates a logical connection of an unspecified type.
in fact, indeed, now, ...
- f. Concession. Indicates a willingness to consider the other side.

admittedly, I admit, true, I grant, of course, naturally, some believe, some people believe, it has been claimed that, once it was believed, there are those who would say, ...

- g. Exemplification. Indicates a shift from a more general or abstract idea to a more specific or concrete idea.
for example, for instance, after all, an illustration of, even, indeed, in fact, it is true, of course, specifically, to be specific, that is, to illustrate, truly, ...

Tasks in paragraph unity

Task 1

In this task, you will see a paragraph that is not arranged in logical order. The paragraph needs editing for both Paragraph Unity and Sentence Cohesion. Your goal is to rearrange sentences and to add the elements that will make this paragraph coherent. You need only to rearrange the sentences in the original paragraph, adding the occasional transition word. You do not need to rewrite whole sentences or the whole paragraph.

Practicing engineers and scientists say they spend half of their time writing memos and reports. This attitude shows a naive faith in the competency of their secretaries. College students going into business think their secretaries will do their writing for them. Many of us foolishly object to taking courses in writing. Students going into the technical or scientific fields may think that writing is something they seldom have to do. Young business people seldom have private secretaries. Our notion that only poets and novelists have to write is unrealistic. Other things being equal, a person in any field who can express ideas clearly is sure to succeed.

Remember:

Your goal is to reorganize the paragraph above, to reconstruct its original flow. You can do that by looking for two sets of clues:

1. Think about levels of abstraction, and remember that paragraph most often move from the general to the specific to the general again.
2. Think about hyponyms. Sentences with general ideas will likely use hyponyms at higher orders of abstraction. Sentences with specific ideas will use hyponyms at lower levels of abstraction.

Mapping Patterns of Coherence in Your Writing

Task 2.

All writers make choices of language (vocabulary and syntax) that mark their particular styles. Among the most telling marks are those made by the choices we make in patterns of coherence. The exercise below is designed to help you investigate your patterns of coherence in your writing.

1. Choose a couple of paragraphs — paragraphs of good size (5 or more sentences) in one of your old documents. (You will need to toggle to the program manager to open your word processor and an old document, as we learned to do in Lab 1.)
2. Copy & paste the paragraphs you chose into this lab (Highlight the paragraphs in your word processor and choose Edit | Copy on the menu bar. Then toggle to the text box in this lab, and choose Edit | Paste to insert the paragraph you copied from the original.)
3. To study paragraph unity, place an asterisk (*) before the paragraph's topic sentence. Then check that each and every remaining sentence does support just that one generalization.
4. To study sentence coherence, place an asterisk (*) before the coherence devices that already exist between one sentence and the next. Label the link inside of square brackets [].
5. Add more coherent links as necessary, highlighting those too as you add them.

See Example Below

This paragraph comes from the opening of Stanislaw Lem's Memoirs Found in a Bathtub

The original	My mark-up of coherence devices
<p>I couldn't seem to find the right room — none of them had the number designated on my pass. First, I wound up at the Department of Verification, then the Department of Misinformation, then some clerk from the Pressure Section advised me to try level eight, but on level eight they ignored me, and later I got stuck in a crowd of military personnel — the corridors rang with their vigorous marching back and forth,</p>	<p><i>*I couldn't seem to find the right room [the topic sentence: all other sentences in this paragraph support this idea of confusion and disorientation] — none of *them [pronoun referring to "room"] had the number designated on my pass. *First [enumeration], *I [pronoun] wound up at the Department of Verification, *then [enumeration & transition of addition] the Department of Misinformation, *then [enumeration & transition of addition] some clerk from the Pressure Section advised me to try level eight, *but</i></p>

the slamming of doors, the clicking of heels, and over that martial noise, I could hear the distant music of bells, the tinkling of metals. Now and then janitors would go by with steaming percolators, now and then I would stumble into rest rooms where secretaries hastily renewed their make-up, now and then agents disguised as elevator men would strike up conversations — one of them had an artificial leg and he took me from floor to floor so many times that after a while he began waving to me from a distance and even stopped photographing me with the camera-carnation in his lapel. By noon we were buddies, and he showed me his pride and joy, a tape recorder under the elevator floor. But I was getting more and more depressed and couldn't share his enthusiasm.

*[transition of contrast] on level eight they ignored me, *and [transition of addition] later *I [pronoun] got stuck in a crowd of military personnel — the corridors rang with *their [pronoun referring back to *military] vigorous *marching back and forth, the *slamming of doors, the *clicking of heels [parallelism], *and [transition of addition] over that martial noise, *I [pronoun] could hear the distant music of bells, the tinkling of metals. Now and then janitors *would go [setting up parallelism in the verb phrases] by with steaming percolators, *now and then [repetition] *I [pronoun] *would stumble [parallelism] into rest rooms where secretaries hastily renewed their make-up, *now and then [repetition] agents disguised as elevator men *would strike up [end of the parallelism in the verb phrases] conversations — *one of them [pronouns referring to "agents"] had an artificial leg *and [transition of addition] *he took *me [pronouns] from floor to floor so many times that after a while *he [pronoun] began waving to me from a distance and even stopped photographing me with the camera-carnation in his lapel. By noon *we were buddies, *and [transition of addition] *he [pronoun] showed *me his [pronouns] pride and joy, a tape recorder under the *elevator [repetition] floor. *But [transition of contrast] *I [pronoun] was getting more and more depressed and couldn't share *his [pronoun] enthusiasm.*

Task 3.

Here are some examples that illustrate the importance of connecting your ideas more effectively in writing. Compare the paragraphs and write your own paragraph.

The hotel is famous. It is one of the most well-known hotels in the country. The latest international dancing competition was held at the hotel. The hotel spent a

lot of money to advertise the event. Because the hotel wanted to gain international reputation. But not many people attended the event. (The connection of ideas is not very good.)

The hotel, which is one of the most well-known hotels in this region, wanted to promote its image around the world by hosting the latest international dancing competition. Although the event was widely advertised, not many people participated in the competition. (The connection of ideas is better than in the first example.)

The latest international dancing competition was held at the hotel, which is one of the most well-known hotels in this region. The hotel spent a lot of money on advertising the event since it wanted to enhance its international reputation; however, it failed to attract many people. (The connection of ideas is better than in the first example.)

Lesson # 5. Reference. Cataphora

Theme # 5.	Reference. Cataphora.
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
Warm-up	
Activity 1. Introduction	
The aim:	
To provide students with the key terms and types of references and their contextual usage..	
Objectives:	
<ul style="list-style-type: none"> • To make aware of the purpose of the course 	
Activity Type:	Individual, small group, whole class (teacher-students)

In linguistics, cataphora (/kə'tæfərə/; from Greek, καταφορά, kataphora, “a downward motion” from κατά, kata, “downwards” and φέρω, pherō, “I carry”) is the use of an expression or word that co-refers with a later, more specific, expression in the discourse.[1] The preceding expression, whose meaning is determined or specified by the later expression, may be called a cataphor. Cataphora is a type of anaphora (and cataphors are a type of anaphors), although the terms anaphora and anaphor are sometimes used in a stricter sense, denoting only cases where the order of the expressions is the reverse of that found in cataphora.

Examples of cataphora in English are the following sentences:

His father, Nick Begich, **won an election** posthumously, only they didn't know for sure that **it** was posthumous because **his plane** just disappeared. **It** still hasn't turned up. **It's** why locators are now required in all US planes.

When he arrived home, John went to sleep.

In this sentence, the pronoun he (the cataphor) appears earlier than the noun John (the postcedent) that it refers to. This is the reverse of the more normal pattern, "strict" anaphora, where a referring expression such as John or the soldier appears before any pronouns that reference it. Both cataphora and anaphora are types of endophora.

Example:

I went out with Jo on Sunday. She looked awful. ('She' clearly refers to 'Jo', there is no need to repeat her name.)

Examples:

Other examples of the same type of cataphora are:

If you want some, here's some parmesan cheese.

After he had received his orders, the soldier left the barracks.

If you want them, there are cookies in the kitchen.

Cataphora across sentences is often used for rhetorical effect. It can build suspense and provide a description. For example:

He's the biggest slob I know. He's really stupid. He's so cruel. He's my boyfriend Nick.

The examples of cataphora described so far are strict cataphora, because the anaphor is an actual pronoun. Strict within-sentence cataphora is highly restricted in the sorts of structures it can appear within, generally restricted to a preceding subordinate clause. More generally, however, any fairly general noun phrase can be considered an anaphor when it co-refers with a more specific noun phrase (i.e. both refer to the same entity), and if the more general noun phrase comes first, it can be considered an example of cataphora. Non-strict cataphora of this sort can occur in many contexts, for example:

A little girl, Jessica, was playing on the swings. ('The anaphor a little girl co-refers with Jessica.)

Finding the right gadget was a real hassle. I finally settled with a digital camera.

(The anaphor the right gadget co-refers with a digital camera.)

Strict cross-sentence cataphora where the antecedent is an entire sentence is fairly common cross-linguistically:

I should have known it: The task is simply too difficult.

Cataphora of this sort is particularly common in formal contexts, using an anaphoric expression such as this or the following:

This is what I believe: that all men were created equal.

After Examples and Observations:

"Why do we envy him, the bankrupt man?"

(John Updike, *Hugging the Shore*, 1984)

A few weeks before he died, my father gave me an old cigar box filled with faded letters.

"In 'The Pendulum Years,' his history of the 1960s, Bernard Levin writes of the 'collective insanity which seized Britain.'"

(*The London Evening Standard*, Feb. 8, 1994, quoted by Katie Wales in *Personal Pronouns in Present-Day English*. Cambridge Univ. Press, 1996) **or squaring both sides, we arrive at the following: .**

"If she were alive today, [Barbara] Tuchman would surely be preparing to pen fresh furious pages tonight, as the president seeks to rally his faltering domestic popularity with summonses of support."

(Martin Kettle, "If He Resists the Siren Voice of Folly, Blair's Legacy Is Secure." *The Guardian*, June 25, 2005)

"You must remember this:

A kiss is just a kiss,

A sigh is just a sigh."

"This, I now realize, was a very bad idea--suggesting we do whatever Terry Crews wants for the day."

(Joel Stein, "Crews Control." *Time*, September 22, 2014)

"It must have been tough on your mother, not having any children."

(Ginger Rogers in *42nd Street*, 1933)

Too scared to buy before they sell, some homeowners aim for a trade.

"So I just want to say this to the Congress: An America that buys much more than they sell year in and year out is an America that is facing economic and military disaster."

(Congressman James A. Traficant, *Congressional Record--House*, Sep. 25, 1998)

"After she declared herself 'broken, betrayed, at bay, really low' in another organ yesterday, I'm not sure the Diary should even mention poor Bel Mooney's name."

(*The Guardian*, Aug. 9, 1994)

Creating Suspense With Cataphora

Cataphora is in evidence in the next example, which is typical of the opening sentences of books:

Students (not unlike yourselves) compelled to buy paperback copies of his novels--notably the first, *Travel Light*, though there has lately been some academic interest in his more surreal and 'existential' and perhaps even 'anarchist' second novel, *Brother Pig*--or encountering some essay from *When the Saints* in a shiny heavy anthology of mid-century literature costing \$12.50, imagine that Henry Bech, like thousands less famous than he, is rich. He is not.

[John Updike, "Rich in Russia." *Bech: A Book*, 1970]

Here we meet 'copies of his novels' before we know who 'he' is. It is only several lines later that the possessive adjective 'his' links forward to the proper nouns Henry Bech in the text that comes after. As you can see, whereas anaphora refers back, cataphora refers forward. Here, it is a stylistic choice, to keep the reader in suspense as to who is being talked about. More usually, the noun that the pronoun links forward to follows soon after."

(Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students*. Routledge, 2002)

Strategic Cataphora

"More often than not, prototypical cataphora is motivated by a planned or strategic delivery of a referent, such as in news-telling like the following: Listen to this-- John won a lottery and got a million dollars! Prototypical cataphora thus is rarely associated with problems in lexical retrieval."

(Makoto Hayashi and Kyung-Eun Yoon, "Demonstratives in Interaction." *Fillers, Pauses and Placeholders*, ed. by Nino Amiridze, Boyd H. Davis, and Margaret MacLagan. John Benjamins, 2010)

Cataphora and Style

"Some prescriptive grammarians have gone so far as to condemn the practice of cataphora, for reasons of clarity and, more blandly, 'good style.' So H.W. Fowler declares 'the pronoun should rarely precede its principal,' a view echoed by Gowers . . . This has led to problems in terminology. The term antecedent, for example, is commonly used to refer to a coreferential NP in an anaphoric relation; there is no equivalent expression for the *postcedent NP, however. But by an odd semantic license, some grammarians, and of different schools of thought, use antecedent in this sense."

Pronunciation: **ke-TAF-eh-ra**

Anaphora

In linguistics, anaphora (/ə'næfərə/) is the use of an expression the interpretation of which depends upon another expression in context (its antecedent or postcedent). In a narrower sense, anaphora is the use of an expression which depends specifically upon an antecedent expression, and thus is contrasted with cataphora, which is the use of an expression which depends upon a postcedent expression. The anaphoric (referring) term is called an anaphor. For example, in the sentence Sally arrived, but nobody saw her, the pronoun her is an anaphor, referring back to the antecedent Sally. In the sentence Before her arrival, nobody saw Sally, the pronoun her refers forward to the postcedent Sally, so her is now a cataphor (and an anaphor in the broader, but not the narrower, sense). Usually, an anaphoric expression is a proform or some other kind of deictic (contextually-dependent) expression. Both anaphora and cataphora are species of endophora, referring to something mentioned elsewhere in a dialog or text.

Anaphora is an important concept for different reasons and on different levels: first, anaphora indicates how discourse is constructed and maintained; second, anaphora binds different syntactical elements together at the level of the sentence;

third, anaphora presents a challenge to natural language processing in computational linguistics, since the identification of the reference can be difficult; and fourth, anaphora tells some things about how language is understood and processed, which is relevant to fields of linguistics interested in cognitive psychology.

The term anaphora is actually used in two ways.

In a broad sense, it denotes the act of referring. Any time a given expression (e.g. a proform) refers to another contextual entity, anaphora is present. In a second, narrower sense, the term anaphora denotes the act of referring backwards in a dialog or text, such as referring to the left when an anaphor points to its left toward its antecedent in languages that are written from left to right. Etymologically, anaphora derives from Ancient Greek ἀναφορά (anaphorá, “a carrying back”), from ἀνά (aná, “up”) + φέρω (phérō, “I carry”). In this narrow sense, anaphora stands in contrast to cataphora, which sees the act of referring forward in a dialog or text, or pointing to the right in languages that are written from left to right: Ancient Greek καταφορά (kataphorá, “a downward motion”), from κατά (katá, “downwards”) + φέρω (phérō, “I carry”). A proform is a cataphor when it points to its right toward its postcedent. Both effects together are called either anaphora (broad sense) or less ambiguously, along with self-reference they comprise the category of endophora.

Examples of anaphora (in the narrow sense) and cataphora are given next. Anaphors and cataphors appear in bold, and their antecedents and postcedents are underlined:

Anaphora (in the narrow sense, species of endophora)

a. Susan dropped the plate. It shattered loudly. - The pronoun **it** is an anaphor; it points to the left toward its antecedent the plate.

b. The music stopped, and that upset everyone. - The demonstrative pronoun **that** is an anaphor; it points to the left toward its antecedent The music stopped.

c. Fred was angry, and so was I. - The adverb **so** is an anaphor; it points to the left toward its antecedent angry.

d. If Sam buys a new bike, I will do it as well. - The verb phrase **do it** is an anaphor; it points to the left toward its antecedent buys a new bike.

Cataphora (included in the broad sense of anaphora, species of endophora)

a. Because he was very cold, David put on his coat. - The pronoun **he** is a cataphor; it points to the right toward its postcedent David.

b. His friends have been criticizing Jim for exaggerating. - The possessive adjective **his** is a cataphor; it points to the right toward its postcedent Jim.

c. Although Sam might do so, I will not buy a new bike. - The verb phrase **do so** is a cataphor; it points to the right toward its postcedent buy a new bike.

d. In their free time, the kids play video games. - The possessive adjective **their** is a cataphor; it points to the right toward its postcedent the kids.

A further distinction is drawn between endophoric and exophoric reference. Exophoric reference occurs when an expression, an exophor, refers to something that is not directly present in the linguistic context, but is rather present in the situational context. Deictic proforms are stereotypical exophors, e.g.

Anaphors in generative grammar

The term anaphor is used in a special way in the generative grammar tradition of Chomsky and his followers. Here it denotes what would normally be called a reflexive or reciprocal pronoun, such as himself or each other in English, and analogous forms in other languages. The use of the term anaphor in this narrow sense is unique to generative grammar, and in particular, to the traditional binding theory.[4] This theory investigates the syntactic relationship that can or must hold between a given proform and its antecedent (or postcedent). In this respect, anaphors (reflexive and reciprocal pronouns) behave very differently from, for instance, personal pronouns.

Complement anaphora

In some cases, anaphora may refer not to its usual antecedent, but to its complement set. In the following example a, the anaphoric pronoun they refers to the children who are eating the ice-cream. Contrastingly, example b has they seeming to refer to the children who are not eating ice-cream:

a. Only a few of the children ate their ice-cream. They ate the strawberry flavor first. - They meaning the children who ate ice-cream

b. Only a few of the children ate their ice-cream. They threw it around the room instead. - They meaning either the children who did not eat ice-cream or perhaps the children who did not eat ice-cream and some of those who ate ice-cream but did not finish it or who threw around the ice-cream of those who did not eat it, or even all the children, those who ate ice-cream throwing around part of their ice-cream, the ice-cream of others, the same ice-cream which they may have eaten before or after throwing it, or perhaps only some of the children so that they does not mean to be all-inclusive.

In its narrower definition, an anaphoric pronoun must refer to some noun (phrase) that has already been introduced into the discourse. In complement anaphora cases, however, the anaphor refers to something that is not yet present in the discourse, since the pronoun's referent has not been formerly introduced, including the case of 'everything but' what has been introduced. The set of ice-cream-eating-children in example b is introduced into the discourse, but then the pronoun they refers to the set of non-ice-cream-eating-children, a set which has not been explicitly mentioned.

Both semantic and pragmatics considerations attend this phenomenon, which following Discourse Representation Theory since the early 1980s, such as work by Kamp (1981) and Heim (File Change Semantics, 1982), and Generalized Quantifier Theory, such as work by Barwise and Cooper (1981), was studied in a series of psycholinguistic experiments in the early 1990s by Moxey and Sanford (1993) and Sanford et al. (1994).[6][8] In complement anaphora as in the case of the pronoun in example b, this anaphora refers to some sort of complement set

(i.e. only to the set of non-ice-cream-eating-children) or to the maximal set (i.e. to all the children, both ice-cream-eating-children and non-ice-cream-eating-children) or some hybrid or variant set, including potentially one of those noted to the right of example b. The various possible referents in complement anaphora are discussed by Corblin (1996), Kibble (1997), and Nouwen (2003).[7] Resolving complement anaphora is of interest in shedding light on brain access to information, calculaWhat is the difference between anaphora and cataphora?

Cataphora is a coordinate term of anaphora.

Anaphora is an antonym of cataphora.

Exophora

a. **This garden hose is better than that one.** - The demonstrative adjectives this and that are exophors; they point to entities in the situational context.

b. **Jerry is standing over there.** - The adverb there is an exophor; it points to a location in the situational context.

Exophors cannot be anaphors as they do not substantially refer within the dialog or text, though there is a question of what portions of a conversation or document are accessed by a listener or reader with regard to whether all references to which a term points within that language stream are noticed, ie if you hear only a fragment of what someone says using the pronoun her, you may never discover who she is, though if you heard the rest of what the speaker was saying on the same occasion, you might discover who she is, either by anaphoric revelation or by exophoric implication because you realize who she must be according to what else is said about her even if her identity is not explicitly mentioned, as in the case of homophoric reference.

A listener might, for example, realize through listening to other clauses and sentences that she is a Queen because of some of her attributes or actions mentioned. But which queen? Homophoric reference occurs when a generic phrase obtains a specific meaning through knowledge of its context. For example, the referent of the phrase the Queen (using an emphatic definite article, not the less specific a Queen, but also not the more specific Queen Elizabeth) must be determined by the context of the utterance, which would identify the identity of the queen in question. Until further revealed by additional contextual words, gestures, images or other media, a listener may not even know what monarchy or historical period is being discussed, and even after hearing her name is Elizabeth does not know, even if an English-UK Queen Elizabeth becomes indicated, if this queen means Queen Elizabeth I or Queen Elizabeth II and must await further clues in additional communications. Similarly, in discussing 'The Mayor' (of a city), the Mayor's identity must be understood broadly through the context which the speech references as general 'object' of understanding; is a particular human person meant, a current or future or past office-holder, the office in a strict legal sense, or the office in a general sense which includes activities a mayor might conduct, might even be expected to conduct, while they may not be explicitly defined for this office.

Exercises on reference

Task 1

The underlined reference words in the two paragraphs below are either "anaphoric" (referring upward to previously mentioned words), "cataphoric" (referring downward to subsequent words), or "exophoric" (referring to something outside the text). Identify whether the reference words in bolds are anaphoric, cataphoric, or exophoric and underline the correct one.

For many years, East German people devised **creative ways**(*anaphoric, cataphoric, exophoric*) to sneak out of East Germany. Some people dug tunnels; **others**(*anaphoric, cataphoric, exophoric*) tried crashing through checkpoints with cars, trucks, or busses; **still others**(*anaphoric, cataphoric, exophoric*) flew out in small airplanes or balloons. One woman tied herself to the bottom of a car and passed through a checkpoint unnoticed. And one family sewed fake Russian uniforms for **themselves**;*(anaphoric, cataphoric, exophoric)* then, they pretended to be Russian soldiers and simply drove through a checkpoint. Some desperate people tried scrambling over a barbed-wire fence or a wall. **These people**(*anaphoric, cataphoric, exophoric*) were often shot.

Task 2

Identify the type of reference given in bold in the paragraph.

On 21 December 1972, **the Basic Treaty** was signed by East and West Germany, and relations between **the two countries** started to improve. During the next two decades, they began to cooperate with **each other** by sharing cultural and commercial **activities** such as arts exchange programs and joint business ventures. However, East Germans were still dissatisfied, for **their** living standard was lower than **that** of West Germany. **Their** industries produced inferior goods, and **their country** was polluted from inferior mining methods and careless industrial waste.

1. **The basic Theatre**

a) anaphoric b) cataphoric c) exophoric

2. **the two countries**

a) anaphoric b) cataphoric c) exophoric

3. **each other**

a) anaphoric b) cataphoric c) exophoric

4. **activities**

a) anaphoric b) cataphoric c) exophoric

5. **their**

a) anaphoric b) cataphoric c) exophoric

6. **that**

a) anaphoric b) cataphoric c) exophoric

7. **Their**

- a) anaphoric b) cataphoric c) exophoric
- 8. their country**
- a) anaphoric b) cataphoric c) exophoric

Lesson # 6. Ellipsis and substitution

Theme # 6.	Ellipsis and substitution.
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
Warm-up	
Activity 1. Introduction	
The aim:	
To provide students with the explanation of ellipsis and substitution and their context message to the receiver.	
Objectives:	
• To make aware of the purpose of the course	
Activity Type:	Individual, small group, whole class (teacher-students)

There are several cohesive relations that link the sentences into a text. In this paper, we deal with substitution and ellipsis. These two mechanisms of cohesion, common to all languages, make a series of sentences coherent, so they do not seem to occur randomly. Their common purpose is to avoid the burdening repetitions within the text, and to make the whole text cohere. The linguistic devices of ellipsis and substitution will be illustrated on selected examples. Language is, in fact, made of gaps since the speakers of one language (as well as writers) operate within the context in which omitted or replaced parts of linguistic structures are understood even though they are not expressed. In spoken and written English, ellipsis and substitution are used as linguistic mechanisms which help specific linguistic structures to be expressed more economically, at the same time maintaining their clarity and comprehensiveness. These mechanisms include mainly those linguistic structures that enable the avoidance of repetition, either by choosing alternative (usually shorter) words, phrases, or by complete omission of words, phrases or clauses. We will try to define these two cohesive relations, and thus, to the possible extent, limit their overlapping since they are closely related. In addition, it is necessary to emphasize that a strict classification of cohesive relations is not possible, since there are many structures of cohesion that lie on the border between the two types, and, therefore, could not be clearly defined as one or the other. This situation is common to many linguistic fields especially those linguistic phenomena that share semantical and grammatical features. Therefore, it often happens that semantic criterion provides one interpretation and

grammatical the other. Finally, the only possible way to analyse such phenomena is by adopting some general principles, with, more or less, ambiguous examples.

The potential of cohesion lies in the systematic source of its relations: reference, substitution, and ellipsis, which are embedded in the language itself and do not exist in isolation, but in specific situations of use. Common task of ellipsis and substitution is to avoid unnecessary repetition of familiar words, phrases, or clauses within the text, in order to make all sentential elements related and the whole text coherent.

In communication, cohesion helps the interlocutors to follow the development of statements in a discourse. In addition, cohesion is necessary for creating and interpreting a communication discourse. In the discussions about a discourse there have always been arguments and confusion about what makes strings of words, or strings of sentences, a discourse. In other words, what is it that makes a passage written or a set of utterances spoken a unity, instead of just a collection of unrelated sentences?

Many linguists have discussed the issue of cohesion, but their opinions on this linguistic phenomenon vary. Some (such as Crystal 1987: 119) argue that the cohesion is achieved between its meaning and its superior forms, and to call a series of sentences a text means to assert that the sentences show a certain kind of mutual dependence. Others (such as Leech et al. 2001: 83)) refer to cohesion as a way of combining ideas into arrays using clauses and phrases in order to form the text. Halliday & Hasan (1976: 4) believe that the concept of cohesion is semantic, and that it refers to the relations of meaning which exist within the text, and which define it as a text. The table given by these two authors may serve as an illustrative account of ellipsis and substitution: elements in the discourse. Here lies the importance of cohesion and interpretation within the text: to understand the meaning of the elements. Interpretation can rely on the reference to another element, or on the reconstruction of missing elements in the text.

Let us consider the following examples:

1) If there is one area in our lives where most of us struggle, it's relationships. That's the bad news. The good news is that they can be improved.

(The Times, 3 May 2009)

(2) When I told my husband flat shoes were fashionable again, his eyes widened. "But they're terrible," he said.

... And there, in a nutshell, you have the problem with flats: on the whole, men don't like them. (The Times, 20 March 2010)

(3) The Bodleian Library in Oxford is renowned for its collection of Hebrew manuscripts. Although it houses one of the most extensive collections in the world, few people have the chance to see what lies beneath in the library's vaults. (The Times, 19 February 2010)

Ellipsis and Substitution as Cohesive Devices

(6) **Walker died in 2008, a few months after Gordon Brown agreed to award surviving ATA pilots a badge of honour on the basis that late recognition of their work was better than none at all.** (The Times, 20 February 2010)

(7) **Designing album covers is like one form of art paying homage to another. One is for the eyes and one is for the ears, but what is common to them is invariably what the music is about.** (The Independent, 31 March 2010)

(8) **The iPad is designed for media of all sorts, including games, video, pictures, electronic books and magazines. It can access roughly 150,000 already existing iPhone apps, as well as new ones freshly designed for the iPad.** (The Independent, 4 April 2010)

Other examples of pro-forms are operators that replace the verb phrases:

9) **We don't have courtyards in France like they do in New York, where Hitchcock's film is set, but we have street buildings that are set very close to each other.** (The Guardian, 14 March 2010)

(10) **These women were delighted to be doing what they did best for the war effort, but furious whenever anyone suggested it was glamorous, which the press did constantly.** (The Times, 20 February 2010)

Ellipsis

The ellipsis, those three consecutive periods you often see in novels and news stories, is among the most misunderstood punctuation marks in use in the English language. It is used indiscriminately in text messages, instant messages, and e-mails, and social networking websites and blogs haven't helped to curb the trend. However, the ellipsis is an actual punctuation mark that serves a particular use, in both formal and informal styles of writing. If using ellipses confuses you, try following some of these simple guidelines as to when ellipses should be used—and when they should not.

How to Use an Ellipse

Before discussing when ellipses are appropriately used, a few words on how the ellipsis is used are necessary. An ellipsis makes up for a missing piece of text, or allows for a pause in writing.

According to various style guides, an ellipsis is three periods, with a space in between each [. . .]. In general, there is also a space before and after the ellipsis. Some style manuals prefer three dots with no spaces in between [...], and others still prefer the auto-formatted version of the ellipsis, with less than a full space in between each dot [...]. Until very recently, the Modern Language Association require brackets before and after ellipses (as seen above); however, the use of such brackets has declined in recent years. Although brackets are still technically correct, they are largely deemed unnecessary.

News Writing

News stories compile information to disseminate to the population, and news agencies depend on the accuracy of a news story in order to gain the confidence of an audience. Sometimes when a quote is used in a news story, parts of the

quote are unnecessary to the story. When a bit of a quote must be removed to improve the clarity or focus of a story, an ellipsis is used.

If a fire broke out and a fire chief gave the following quote, most of the quote would likely be considered unnecessary:

“We’ve determined positively, absolutely, beyond the shadow of a doubt, drawing our conclusions from all the available data, understanding the impact of the recent spate of arsons, that this fire was accidental,”

Clarity and focus could be improved with an ellipsis: *“we’ve determined positively ... that this fire was accidental.”*

Formal Writing

In formal writing, such as academic papers and published research, an ellipsis is used much to the same effect. Essentially, a quote might be too long or clunky to fit into a paper in its entirety. Instances such as these require an ellipsis to draw attention to the substance of a quote without damaging the quote’s integrity.

For example, a discussion of search and seizure might invoke the Fourth Amendment (*“The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated...”*), but remove the unnecessary parts: *“The right of the people to be secure ... against unreasonable searches and seizures, shall not be violated....”* Notice that if a sentence ends with an ellipsis, a final period is included for clarity.

Informal Writing

Stories and novels use ellipses to a very different effect. An ellipsis can demonstrate a pause in dialogue, a pause in narrative, or a character or a narrator trailing off.

“I’m not sure what to do...” he stammered” is a perfectly acceptable use of an ellipsis in such a case because it demonstrates the inability of the character to make up his mind.

A narrator might say of a character, *“He was without hope... Desolate, empty... The epitome of a broken heart.”*

The format of these ellipses is not subject to formal guidelines; three dots followed by a space is usually appropriate.

A pause in text appears much the same way. *“She wasn’t angry ... she was just tired.”* This case uses an ellipsis similar to what would be used in a piece of news writing, but it is understood that the character who is speaking is merely pausing for emphasis or thought. No words were omitted from his or her dialogue.

Grammar: Ellipsis

The ellipsis is the economist of the language, enabling us to avoid the unnecessary repetition of words. Thus –

I was to take the east path and Steve was to take the west path becomes – I was to take the east path and Steve, the west.

(See also the elliptical comma.)

Ellipses are common to both formal and informal English, but there is an important difference. In formal English (with the exception of quotations), the omitted words in the elliptical sentence must be ones that would appear twice in the full sentence. In our example, these are the words was to

Take and path – I was to take the east path and Steve was to take the west path.

In formal English, then, we are allowed to omit only what would otherwise be duplicated.

There is no such requirement with informal English; words are simply left out – *Seems like a good idea.* (Elliptical sentence)

It seems like a good idea to me. (Full sentence; no duplication of omitted word)

Formal English

He was, and remains, the greatest footballer ever. (Elliptical sentence)

He was the greatest footballer ever, and remains the greatest footballer ever. (Full sentence with duplication)

I believe that this party can, and will, win the next election. (Elliptical sentence)

I believe that this party can win the next election and will win the next election. (Full sentence with duplication)

Informal English

Fancy a pint? (Elliptical sentence)

Do you fancy a pint? (Full sentence; no duplication)

What if we repeat the experiment using only half the quantity of sulphur? (Elliptical sentence)

What would happen if we repeat the experiment using only half the quantity of sulphur? (Full sentence; no duplication)

Note that, in formal English, the omission of unduplicated words results in grammatical errors and, while these are rarely so serious as to confuse readers, perfectionists can feel annoyed with themselves when the errors are pointed out. For example –

She has, and always will be, an incurable optimist. (Incorrect)

If we cut out the inessential and always will be, we are left with the rather odd –

She has an incurable optimist.

What the writer has done is to exceed her allowance of word omissions. The full sentence, with the duplications underlined, would be –

She has been an incurable optimist and always will be an incurable optimist but the writer has also omitted the unduplicated been. Corrected, the elliptical sentence reads –

She has been, and always will be, an incurable optimist.

Finally, the only place for unduplicated ellipses in formal English is in quotations, where a series of dots [...] indicates the words that the quoting writer has chosen to omit –

The days that followed the flight of James saw even greater confusion in England than the months which preceded the Restoration... Then there had been too many claimants to legal authority; now there was no legal authority at all.

(G. M. Trevelyan)¹

The full passage, with the ellipsis underlined, reads –

The days that followed the flight of James saw even greater confusion in England than the months which preceded the Restoration or those which ushered in the Civil War. Then there had been too many claimants to legal authority; now there was no legal authority at all.

If the first word following an ellipsis begins a sentence in the quoting author's passage but not in the original, its initial is capitalised in square brackets –

The days that followed the flight of James saw even greater confusion in England than the months which preceded the Restoration....[N]ow there was no legal authority at all.

The use of dots to indicate unfinished spoken sentences is a feature of narrative and informal English only –

'Well! I mean...'

G. M. Trevelyan, *England Under the Stuarts*, Methuen, London, 1977, p. 21

Use ellipses....

1. Use an ellipsis to show an omission, or leaving out, of a word or words in a quote. Use ellipses to shorten the quote without changing the meaning.

For example:

"After school I went to her house, which was a few blocks away, and then came home."

Shorten the quote by replacing a few words with an ellipsis. Remember, the meaning of the quote should not change.

"After school I went to her house ... and then came home."

We removed the words "which was a few blocks away" and replaced them with an ellipsis without changing the meaning of the original quote.

2. Use an ellipsis to show a pause in a thought or to create suspense. (Suspense is when a reader is excited to know what is going to happen next.)

Examples:

She opened the door . . . and saw . . . a cake!

I was thinking . . . maybe we should call home.

This use of ellipses is very common in informal (friendly) letters and emails.

3. Use an ellipsis to show a break, or trailing off, of a thought.

Examples:

I know I saw my keys somewhere . . .

"I'm not sure what to do . . .," he said.

I never thought . . .

How to make an ellipsis

An ellipsis is made of three dots called ellipsis points. Ellipses are exactly three dots, not two or four.

1) On a word processor, type three periods with spaces in between.

period-space-period-space-period-space

This type of ellipsis is usually used to show a pause or a **trailing thought** as in the examples in rules 2 and 3 above.

Examples:

She opened the door . . . and saw . . . a cake!

I was thinking . . . maybe we should call home.

Examples:

I know I saw my keys somewhere . . .

I never thought . . .

"I'm not sure what to do . . .," he said.

2) Many word processing programs will automatically create ellipses if you type three periods in a row. Just type a space, three periods, and a second space and move on to the next word. The ellipsis will look smaller than three spaced out periods.

Correct: **We went to the city ... and arrived home after midnight.**

The word processing program automatically created an ellipsis when I typed three periods without spaces in between.

3) If the ellipsis is in the place of a word or part of a sentence, leave a space on each side of the ellipsis.

For example:

(Without an ellipsis)

We went to the city, shopped, ate lunch and arrived home after midnight.

(With an ellipsis, removing the words "shopped, ate lunch")

We went to the city ... and arrived home after midnight.

4) If the ellipsis is used to replace words at the end of a sentence, it should be followed by a period (.), question mark (?) or exclamation point (!) to end the sentence.

4. Use an ellipsis with a period to shorten a quote.

If the ellipsis is followed by a period, then you will have 4 dots.

For example:

She said, "I like apples, oranges and bananas because they are all fruits."

She said, "I like apples, oranges and bananas"

5. Use an ellipsis with a question mark after a trailing thought.

Examples:

Why would he do that . . . ?

Where is she . . . ?

During the court case, the accused man was asked why he had stolen the painting , but he only admitted much later that he had because his wife loved it.

a)doing so

b)been doing so

c)done so

d)did so

Task 2

Give equivalents to the following phrases

2a) a number of:

afford an opportunity:

an appreciable number of:

as a means of:

as prescribed by:

at the present time:

by means of:

comply with:

due to the fact that:

during the period of:

for a period of:

has a requirement for:

have an adverse effect on:

in a timely manner:

in accordance with:

in addition:

in an effort to:

in close proximity:

in lieu of: i

in order for:

in regard to:

in relation to:

in the amount of:

2b)in the event of:

in the near future:

in the process of:

in view of:

is applicable to:

is in consonance with:

is responsible for:

it is essential that [one]:

it is incumbent upon [one] to:

it is requested that you:

pertaining to:

provide(s) guidance for/to:

relative to:
set forth in:
similar to:
successfully accomplish/complete:
take action to:
the month (or year) of:
the use of:
time period:
under the provisions of:
until such time as:
with reference to:

Task 3

Complete the gaps with the words that have been left out of the sentences to avoid repetition

Начало формы

1. He should go to the doctor but he doesn't want to – .

2 I've told him to do it but he won't –.

3 A: Don't you think it will rain? B: It might –, but I'm not sure it will – .

4 They didn't visit us, although we'd been hoping they would – .

5 We went fishing but – didn't catch anything.

6 A: They've all left. B: No, Jack hasn't –.

7 You didn't get hurt, but you might have –.

8 A: Have you done the dishes? B: No, I'm going to –.

9 You must earn more or – spend less.

10 He told us to shut up, but we said we wouldn't –.

Конец формы

Task 4

Fill in the gaps using one suitable word or two contracted words (e.g. don't, shouldn't, or similar).

Начало формы

1. Don't use those napkins, use the we bought in Prague.
2. I told you to wash the dishes yesterday and you , so wash them now.
3. A: Are you going to the lake this weekend? B: I don't think .
4. A: Are you going to the lake this weekend? B: I don't think I .
5. A: My car is being repaired. B: is mine; we'll have to take the bus.
6. I told Peter to tell the truth, but he decided not .
7. She was supposed to visit them, but she .
8. I won't pass the selection process and will you.
9. I wanted to travel to Japan this summer, but I can't afford .
10. A: Will she be at the reception? B: I'm not.

Task 5

Use ellipsis to abbreviate the second clause in the following sentences. In one of the sentences ellipsis is not possible.

(1) Pete looked for a long time, but he never found the money.

(2) Nancy broke her leg and she injured her elbow.

(3) At that time, Tom was working in a restaurant at night, and he was going to school during the day.

(4) Recently Fred has been listening to a lot of music, but he has not been reading much.

(5) Before her accident, Martha had been swimming on Saturday mornings, or she had been running in the park.

(6) Harry's room has been cleaned and it has been painted too.

(7) Jill went to jail but her husband went into the hospital.

(8) Norah had cooked supper, and she had put on her new dress by the time her boyfriend arrived.

(9) Sometimes Fred sent his boss an email and sometimes he phoned him.

(10) Jack's customers were waiting at his door and they were getting impatient.

Lesson # 7. Theme and Rheme in Discourse Analysis

Theme # 7.	Theme rheme in discourse analysis
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Introduction	
The aim: To provide students with the terms of both theme and rheme their types the role in different types of messaging.	
Objectives: <ul style="list-style-type: none"> • To make aware of the purpose of the theme 	
Activity Type:	Individual, small group, whole class (teacher-students)

Theme and Rheme help us understand how information is conveyed in clauses. Writers put the Theme first and this orients the reader to what is about to be communicated. The rest of the clauses tells the reader something about the Theme and this called the Rheme. New information, which is the focus of the message, usually comes at the end of the clause or sentence. Example:

Some friends and I went to the beach on Sunday.

“The theme is indicated by its position in the clause. In writing English we signal that an item has thematic status by putting it first. No other signal is necessary.” (Halliday 1994: 37)

Ex. In Italy Mr Berlusconi has become a matter of faith. In Italy > theme, Mr Berlusconi has become a matter of faith > rheme.

The Theme is the element which serves as the point of departure of the message, it is that with which the clause is concerned. The rest of the message, the part in which the Theme is developed is called the Rheme. (Halliday 1995: 37) To communicate our sentences must contain some New information and it is helpful that they contain some old or Given information. “Structurally, an information unit consists of an obligatory New element plus an optional Given.” (Halliday 1994:298) But the New information, too, is not necessarily unknown to the reader.

Ex. ***The best laid plans can go awry.***

The reader might well complain that he is well aware there is always the possibility that your plans go wrong. The writer wants the reader to take note of this fact, because he is going to base the whole story on it.

Theme–Rheme analysis of some texts:

To get a real sense of what Theme systems contribute to meaning, we need to examine a longer piece of text. The following passage is from *The Autobiography of Bertrand Russell*

(a) Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge, and unbearable pity for the suffering of mankind. (b) These passions, like great winds, have blown me hither and thither, in a wayward course over a deep ocean of anguish, reaching to the very verge of despair.

(c) I have sought love, first, because it brings ecstasy — ecstasy so great that I would often have sacrificed all the rest of life for a few hours of this joy. (d) I have sought it, next, because it relieves loneliness — that terrible loneliness in which one shivering consciousness looks over the rim of the world into the cold unfathomable lifeless abyss. (e) I have sought it, finally, because in the union of love I have seen, in a mystic miniature, the prefiguring vision of the heaven that saints and poets have imagined. (f) This is what I sought, and though it might seem too good for human life, this is what — at last — I have found.

(g) With equal passion I have sought knowledge. (h) I have wished to understand the hearts of men. (i) I have wished to know why the stars shine (j) A little of this, but not much, I have achieved..

(k) Love and knowledge, so far as they were possible, led upward toward the heavens. (l) But always pity brought me back to earth. (m) Echoes of cries of pain reverberate in my heart. (n) Children in famine, victims tortured by oppressors, helpless old people a hated burden to their sons, and the whole world of loneliness, poverty, and pain make a mockery of what human life should be. (o) I long to alleviate the evil, but I cannot, and I too suffer.

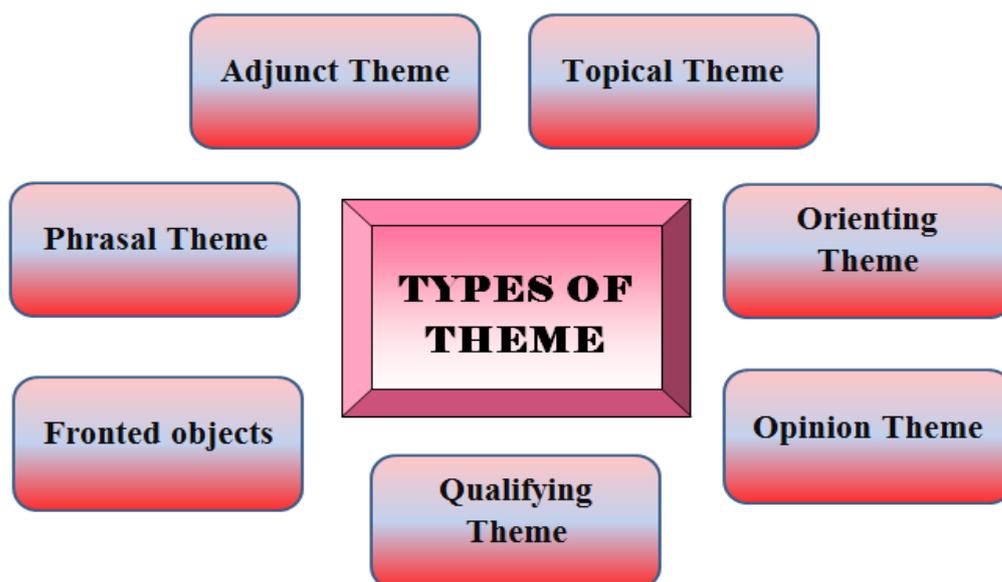
(p) This has been my life. (q) I have found it worth living, and would gladly live it again if the chance were offered me.

In the first three paragraphs, notice how Russell directs our attention through his consistent use of theme in each paragraph, usually either *Three/These passions* or *I*. That technique allows us to attend especially carefully to the rheme in each sentence, where his new information is.

In the fourth paragraph, notice the dramatic shift in Russell's use of thematic structure. Gone are the sentences with *I* as their themes. Here instead Russell wants us to focus on a different set of ideas, ideas that are much more important than he himself. So he puts those ideas in thematic position at the beginning of sentence (l), (m), and especially (n). By shifting theme in those sentences, Russell can direct our attention to the ideas that he most wants to express, namely that some issues (like human suffering) transcend the needs of the individual.

As we can see from these few examples, Theme systems can create a "texture" in the fabric of conversation or written language; they guide our point of view as we perceive and interpret the flow of information in the discourse. Theme systems help us follow the "thread of discourse" and in so doing provide cohesion within language.

Types of Theme:



Tasks on Theme and Rheme

Task 1

Match the examples with the types of theme

Types of theme		Examples	
1	Topical Theme	a	In contrast, the Australian dollar is rising.
2	Orienting Theme	b	The rising Australian dollar is comfort for some, concern for others.
3	Opinion Theme	c	Possibly, the Australian dollar will rise in coming weeks
4	Qualifying Theme	d	Because the miming boom is driving the economy, the Australian dollar is now rising.
5	Dependent Clause or Phrase as Theme	e	Worryingly, the Australian dollar is rising.

Task 2

Identify Theme and Rheme in the following paragraphs

2 a) Newspaper article (from *The Daily Telegraph*, Feb 10, 1999)

Parts of Northern Britain were brought to a standstill by heavy snow and ice yesterday with roads closed and dangerous driving conditions. Scotland was worst hit. Two hundred schools were closed in Aberdeenshire, where roads were impassable, and more than seven inches of snow was recorded at Aberdeen airport. An injured climber survived 18 hours in sub-zero temperatures clinging to an ice-covered ledge after falling 400ft in Glencoe. Lawrence Reeve, 40, a computer operator from Chessington, Surrey, was recovering in hospital yesterday after suffering severe facial injuries, a punctured lung and frostbite. The

lone walker as making his way along a ridge when he fell into Glen Cam, striking a boulder which saved him from a further drop of 300ft.

Theme	Rheme

2 b) From A.A. Milne: *Winnie-the-Pooh*

Once upon a time, a very long time ago now, about last Friday Winnie-the-Pooh lived in a forest all by himself under the name of Sanders. One day when he was out walking he came to an open place in the middle of the forest and in the middle of this place was a very large oak tree and from the top of the tree there came a large buzzing noise. Winnie-the-Pooh sat down at the foot of the tree, put his head between his paws and began to think. First of all he said to himself "That buzzing noise means something. You don't get a buzzing noise like that, just buzzing and buzzing, without its meaning something. If there's a buzzing noise, somebody's making a buzzing noise and the only reason for making a buzzing noise that I know of is because you're a bee." Then he thought for another long time and said "And the only reason for being a bee that I know of is so as I can eat it." So he began to climb the tree.

Theme	Rheme

Task 3

Do text analysis according two scientists styles; Berry-style analysis and Hallidayan Theme

Happiness is difficult to define because it means something different to each individual person. Nobody can fully understand or experience another person's feelings, and we all have our own particular passions from which we take pleasure. Some people, for example, derive a sense of satisfaction from earning money or achieving success, whereas for others, health and family are much more important. At the same time, a range of other feelings, from excitement to peacefulness, may be associated with the idea of happiness, and the same person may therefore feel happy in a variety of different ways.

1. Berry-style analysis

Conjunction	Adjunct	Basic Theme	Rheme

2. Hallidayan Theme

Theme	Rheme

Task 4

Rewrite paragraph using different themes

Caerwen

“One year after the flood which damaged many old buildings in Caerwen, our historic town has a completely new face. Many of the important old buildings, such as the castle and the town hall, have been repaired and are now more beautiful than ever, but the 18-th century school, which was very badly damaged, had to be pulled down. In its place there is a lovely new park with fabulous gardens. The old mill has also been replaced by a sports and leisure centre, and the entire riverfront has been turned into a place for peaceful walks by the water. A new car park has been built for the convenience of visitors, and a modern shopping centre is being planned to fulfil all shopping needs. But don't take our word for it - come and see Caerwen, a historic town with a new face, for yourself.”

Task 5

Thinking about Theme and Rheme read the paragraph below.

The general population needs to be made fully aware of the risks to health by eating foods high in fat and sugar. An excessive intake of these foods leads to obesity or overweight. This in turn is a risk factor for heart disease, high blood pressure, high cholesterol levels and some forms of cancer.

After class discussion:

1. Underline the main verb and the subject in the sentence.
2. Circle the words that 'these foods' refers to and draw an arrow to the circle.
3. Circle the words that 'This in turn' refers to and draw an arrow to the circle.
4. Highlight the Theme in each of the three sentences above.
5. Complete the sentences below:
6. The 'given' information in sentence two is _____
7. The 'given' information in sentence three is _____ and the new information is _____
8. In English the given information usually comes at the _____ of the sentence and is called the _____. The new or important information comes at the _____ of the sentence and is called the Rheme.
9. Add two more sentences to the one below using Theme and Rheme.
I have been learning about Theme.
9. Highlight the Theme in both of your sentences.

Lesson # 8. Discourse markers

Theme # 8.	Discourse markers
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Introduction	
The aim: To provide students with discourse markers and their role in conversational as well as in written message.	
Objectives: <ul style="list-style-type: none">• To make aware of the purpose of the theme	
Activity Type:	Individual, small group, whole class (teacher-students)

Interestingly enough, that filler language you might associate with, is totally more meaningful than we thought. Filler words like “uh,” “um,” “you know,” “I mean,” and “like” aren’t always just dimwitted lapses in someone’s linguistic canon, and they’re certainly not always indicative of careless oratory. Psycholinguists have actually categorized words usually thought of as superfluous

blips in speech into separate groups based on their function. “Um” and “uh” are known as “filled pauses.” “You know,” “I mean,” and “like” are termed “discourse markers.”

Filled pauses “may inform listeners that the speaker needs a pause to collect his or her thoughts or block the listener from taking the speaker’s turn away.” Scientists believe it is a reflection of “the processing of complex thoughts.”

Though broadly categorized as transitional speech, discourse markers are more reliant on context.

For example, the phrase *I mean* serves as an indication that a speaker is planning to modify what is said, *and you know* is used when the speaker is asking a listener to make inferences about the conversation.

Another purpose of *you know* is to confirm the understanding of a listener. The purpose of the discourse marker like is more ambiguous, but some studies suggest that speakers use it as a hedge when they do not want to fully commit to what they say. However, Liu and Fox Tree have countered the suggestion that like acts as a hedge by showing that this discourse marker exhibits different patterns from other hedges and likely has its own unique function.

In *Practical English Usage*, Michael Swan defines a 'discourse marker' as 'a word or expression which shows the connection between what is being said and the wider context'. For him, a discourse marker is something that either connects a sentence to what comes before or after, or indicates a speaker's attitude to what he is saying. He gives three examples: *on the other hand*; *frankly*; *as a matter of fact*. Ian McCormick's *The Art of Connection* outlines nine classes of connectives based on their purpose:

1. to provide a sense of *where* something is in relation to something else;
2. to supply a sense of *when* something is happening;
3. to compare two ideas and express *similarities*;
4. to contrast ideas English provides many examples to signal the notion of *difference*;
5. to present additional or *supplementary* ideas;
6. to indicate that a point in a discussion has been *conceded* or already taken into account;
7. to demonstrate a sense of logical *sequence*;
8. to offer an illustration or an *example*;
9. to deliver a *summary* of the ideas discussed.

Usage

Common discourse markers used in the English language include "you know", "actually", "basically", "like", "I mean", "okay" and "so". Data shows that discourse markers often come from different word classes, such as adverbs ("well") or prepositional phrases ("in fact"). The process that leads from a free construction to a discourse marker can be traced back through grammaticalisation studies and resources.

Traditionally, some of the words or phrases that were considered discourse markers were treated as "fillers" or "expletives": words or phrases that had no function at all. Now they are assigned functions in different levels of analysis: topic changes, reformulations, discourse planning, stressing, hedging, or backchanneling. Those functions can be classified into three broad groups: (a) relationships among (parts of) utterances; (b) relationships between the speaker and the message, and (c) relationships between speaker and hearer. "Uh," was the first word spoken by a human in an actual sentence after setting down on the moon. Apollo 11's, Neil Armstrong, spoke, "*Houston, uh, Tranquility Base here. The Eagle has landed.*"

Lesson # 9 Linking and connecting words

Theme # 9.	Linking and connecting words
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Role card	
The aim: To explain students the role of linking and connecting words in context.	
Objectives: <ul style="list-style-type: none"> To make aware of the purpose of the theme 	
Activity Type:	Individual, small group, whole class (teacher-students)

It is essential to understand how Linking Words, as a part of speech, can be used to combine ideas in writing - and thus ensure that ideas within sentences and paragraphs are elegantly connected - for the benefit of the reader. This will help to improve your writing (e.g. essay, comment, summary (scientific) review, (research) paper, letter, abstract, report, thesis, etc.). It is also fundamental to be aware of the sometimes subtle meaning of these "small" words within the English language.

"Linking Words" is used as a term to denote a class of English words which are employed to **link** or **connect** parts of speech or even whole sentences. They are also called connecting words. There are 2 categories of Linking Words (or Connecting Words):

◆Note : A clause is a group of words that includes a subject and a verb.
 The following sentence contains two clauses:
She lives in Mexico because *she likes the climate*.

Below you will find some examples of linking words and how to use them. This is not a comprehensive list. You may want to add your own linking words and phrases.

Examples of linking words within one sentence:

Linking Words

Example of use

As long as provided (that) providing

You can take my car **as long as/provided (that)/providing** you don't damage it.
(I will lend you my car on condition that you don't damage it.)

Although/even though

Although/even though he is rich, he lives in a small house.
(In spite of the fact that he is rich, he lives in a small house.)

Even if

He is poor and has no house, but **even if** he had money, he wouldn't buy a house.
(Supposing he had the money, he still wouldn't buy a house.)

In case

Take an umbrella **in case** it rains.
(It might rain, so it's a good idea to take an umbrella.)

In spite of / despite

In spite of/despite the rain, she walked to the station.
in spite of/despite being blind, he walked to the station.
(without being affected by the rain or by being blind.)

So that

She arrived early **so that** she could help her colleagues.
(She arrived early for the purpose of helping her colleagues.)

Whatever

You can count on me **whatever** you decide to do.
(No matter what your decision is, you can count on me.)

Whereas	Tom is rich, whereas Jack is poor. (Tom is rich; in contrast Jack is poor.)
Whenever	I will lend you my car whenever you need it. (No matter when you need my car, I will lend it to you.)
Wherever	My thoughts will be with you wherever you go. (No matter where you go, my thoughts will be with you.)

Examples of linking words that connect two separate sentences or two clauses:

◆Note : If linking words start a sentence, they are followed by a comma.
When they are used to connect two clauses, a semi-colon is used at the end of the first clause, and a comma is often used after the linking word(s).

<u>Linking Words</u>	<u>Example of use</u>
As a result Consequently Therefore	Prices were reduced by 20%. As a result , sales increased. The company is expanding. Consequently , there are jobs on offer. A hurricane has been announced. Therefore , air traffic will be disrupted.
Besides Furthermore In addition Moreover	The trip is too expensive. Besides , I don't really like hot weather. Computers are cheaper nowadays; furthermore , they are lighter. You haven't paid the rent yet. In addition , you owe me money. The report is badly presented. Moreover , it contains inaccuracies.
For instance For example	There are several problems to consider; for instance/for example , there is a lack of public transport.

Conversely
On the contrary
On the other hand

Northern European countries had a great summer.
On the contrary/conversely, southern Europe had poor weather.
Laptops are convenient; **on the other hand**, they can be expensive

However
Nevertheless
Nonetheless

The hotel was open. **However**, nobody came to the reception desk.
He had severe injuries; **nevertheless**, he completely recovered.
The weather was bitterly cold. He went hiking **nonetheless**.

In the same way
Likewise
Similarly
By the same token

Alex enjoys telling jokes; **in the same way/similarly/likewise**, his son adores funny stories.
Teenagers should be more respectful; **by the same token**, parents should be more understanding.

To summarise/sum up
Briefly
To conclude
In conclusion

I've covered the main events of the year.
To sum up/briefly, our team is now one of the best in the world.
To conclude, I want to wish you all a very happy holiday season.

Giving examples

For example

For instance

Namely

The most common way to give examples is by using **for example** or **for instance**.

Namely refers to something by name.

"There are two problems: namely, the expense and the time."

Adding information

And

In addition

As well as

Also

Too

Furthermore

Moreover

Apart from

In addition to

Besides

Ideas are often linked by **and**. In a list, you put a comma between each item, but not before **and**.

"We discussed training, education and the budget."

Also is used to add an extra idea or emphasis. "We also spoke about marketing."

You can use **also** with **not only** to give emphasis.

"We are concerned not only by the costs, but also by the competition."

We don't usually start a sentence with **also**. If you want to start a sentence with a phrase that means also, you can use **In addition**, or **In addition to this...**

As well as can be used at the beginning or the middle of a sentence.

"As well as the costs, we are concerned by the competition."

"We are interested in costs as well as the competition."

Too goes either at the end of the sentence, or after the subject and means **as well**.

"They were concerned too."

"I, too, was concerned."

Apart from and **besides** are often used to mean **as well as**, or **in addition to**.

"Apart from Rover, we are the largest sports car manufacturer."

"Besides Rover, we are the largest sports car manufacturer."

Moreover and **furthermore** add extra information to the point you are making.

"Marketing plans give us an idea of the potential market. Moreover, they tell us about the competition."

Summarising

In short

In brief

In summary

To summarise

In a nutshell

To conclude

In conclusion

We normally use these words at the beginning of the sentence to give a summary of what we have said or written.

Sequencing ideas

The former, ... the latter

Firstly, secondly, finally

The first point is

Lastly

The following

The former and **the latter** are useful when you want to refer to one of two points.

"Marketing and finance are both covered in the course. The former is studied in the first term and the latter is studied in the final term."

Firstly, ... secondly, ... finally (or lastly) are useful ways to list ideas.

It's rare to use "fourthly", or "fifthly". Instead, try **the first point, the second point, the third point** and so on.

The following is a good way of starting a list.

"The following people have been chosen to go on the training course: N Peters, C Jones and A Owen."

Giving a reason

Due to / due to the fact that

Owing to / owing to the fact that

Because

Because of

Since

As

Due to and **owing to** must be followed by a noun.

"Due to the rise in oil prices, the inflation rate rose by 1.25%."

"Owing to the demand, we are unable to supply all items within 2 weeks."

If you want to follow these words with a clause (a subject, verb and object), you must follow the words with **the fact that**.

"Due to the fact that oil prices have risen, the inflation rate has gone up by 1%25."

"Owing to the fact that the workers have gone on strike, the company has been unable to fulfill all its orders."

Because / because of

Because of is followed by a noun.

"Because of bad weather, the football match was postponed."

Because can be used at the beginning or in the middle of a sentence. For example, "Because it was raining, the match was postponed."

"We believe in incentive schemes, because we want our employees to be more productive."

Since / as

Since and **as** mean **because**.

"Since the company is expanding, we need to hire more staff."

As the company is expanding, we need to hire more staff."

Giving a result

Therefore

So

Consequently

This means that

As a result

Therefore, so, consequently and **as a result** are all used in a similar way.

"The company are expanding. Therefore / So / Consequently / As a result, they are taking on extra staff."

So is more informal.

Contrasting ideas

But

However

Although / even though

Despite / despite the fact that

In spite of / in spite of the fact that

Nevertheless

Nonetheless

While

Whereas

Unlike

In theory... in practice...

But is more informal than **however**. It is not normally used at the beginning of a sentence.

"He works hard, but he doesn't earn much."

"He works hard. However, he doesn't earn much."

Although, **despite** and **in spite of** introduce an idea of contrast. With these words, you must have two halves of a sentence.

"Although it was cold, she went out in shorts."

"In spite of the cold, she went out in shorts."

Despite and **in spite of** are used in the same way as **due to** and **owing to**. They must be followed by a noun. If you want to follow them with a noun and a verb, you must use **the fact that**.

"Despite the fact that the company was doing badly, they took on extra employees."

Nevertheless and **nonetheless** mean **in spite of that** or **anyway**.

"The sea was cold, but he went swimming nevertheless." (In spite of the fact that it was cold.)

"The company is doing well. Nonetheless, they aren't going to expand this year."

While, **whereas** and **unlike** are used to show how two things are different from each other.

"While my sister has blue eyes, mine are brown."

"Taxes have gone up, whereas social security contributions have gone down."

"Unlike in the UK, the USA has cheap petrol."

In theory... in practice... show an unexpected result.

"In theory, teachers should prepare for lessons, but in practice, they often don't have enough time."

Conjunctions

Subordinating	than rather than whether as much as whereas	Comparison	That what whatever which whichever	Rel.Pro.	after as long as as soon as before by the time now that	Time	
	though although even though while	Concession	Who whoever whom whomever whose	Rel.Adj.	once since till until when whenever while		
	if only if unless until provided that assuming that even if in case (that) lest	Condition	where wherever	Place			
Coordinating			how as though as if	Manner	because since so that in order (that) why	Reason	
	as ... as just as ... so both ... and hardly ... when scarcely ... when		either ... or neither ... nor if ... then not ... but		what with ... and whether ... or not only ... but also no sooner ... than rather ... than		
	F	A	N	B	O	Y	S
	For	And	Nor	But	Or	Yet	So

Transition Words and Phrases

Agreement / Addition / Similarity	in the first place not only ... but also as a matter of fact in like manner in addition coupled with in the same fashion / way first, second, third in the light of not to mention to say nothing of equally important by the same token	again to and also then equally identically uniquely like as too	moreover as well as together with of course likewise comparatively correspondingly similarly furthermore additionally
Conclusion / Summary / Restatement	as can be seen generally speaking in the final analysis all things considered as shown above in the long run given these points as has been noted in a word for the most part	after all in fact in summary in conclusion in short in brief in essence to summarize on balance altogether	overall ordinarily usually by and large to sum up on the whole in any event in either case all in all

Conjunction Exercises

Ex 1. The following seven questions are sample conjunction exercises. The answers are below:

1. I like chicken _____ not fish.

A. And B. Since C. But D. For E. Or

2. _____ it rains on Sunday, I will not be able to drive.

A. And B. Where C. Either D. If E. How

3. I like both dogs _____ cats.

A. Also B. But C. And D. If E. Until

4. The items are on sale in the local store _____ not online.

A. But B. And C. Though D. Or E. Nor

5. Neither my mother _____ my father will be able to attend the party on Sunday.

A. Or B. But not C. And D. Nor E. But also

6. Carrie didn't know whether her bike would be fixed _____ if she would have to walk.

A. But B. And C. Nor D. Or E. Either (D) Carrie didn't know whether her bike would be fixed or if she would have to walk. The situation described here is one in which one thing or the other will happen. The coordinating conjunction or must be used.

7. Luke was late to the party _____ his car broke down on the highway.

A. If B. Because C. While D. Although E. Where

Lesson # 10 # 11 # 12 Word formation

Theme # 10. .11. 12.	Word formation
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Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. handout	
The aim: To provide students with the information on word formation, prefixes & suffixes.	
Objectives: • To make aware of the purpose of the theme	
Activity Type:	Individual, small group, whole class (teacher-students)

There are four main kinds of word formation: prefixes, suffixes, conversion and compounds.

Prefixes

We add prefixes before the base or stem of a word.

Examples	Prefixes
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<i>monorail, monolingual</i>	<i>mono-</i> means 'one'
<i>multipurpose, multicultural</i>	<i>multi-</i> means 'many'
<i>post-war, postgraduate</i>	<i>post-</i> means 'after'
<i>unusual, undemocratic</i>	<i>un-</i> means 'not' or 'opposite to'

Suffixes

We add suffixes after the base or stem of a word. The main purpose of a suffix is to show what class of word it is (e.g. noun or adjective).

Examples	Suffixes
<i>terrorism, sexism</i>	<i>-ism</i> and <i>-dom</i> are used to form nouns
<i>widen, simplify</i>	<i>-en</i> and <i>-ify</i> are used to form verbs
<i>employer, actor</i>	<i>-er</i> and <i>-or</i> are used to form nouns to describe people who do things
<i>reasonable, unprofitable</i>	<i>-able</i> is used to form adjectives
<i>unhappily, naturally</i>	<i>-ly</i> is a common suffix used to form adverbs

Conversion

Conversion involves the change of a word from one word class to another. For example, the verbs *to email* and *to microwave* are formed from the nouns *email* and *microwave*:

*Can you **text** her?* (verb from noun *text*, meaning *to send a text-message*)

*They are always **jetting** somewhere.* (verb from noun *jet*)

*If you're not careful, some **downloads** can damage your computer.* (noun from verb *download*)

*OK, so the meeting's on Tuesday. That's a **definite**.* (noun from adjective)

*It's a very big **if** and I'm not at all sure we can afford it.* (noun from conjunction, meaning 'it's not at all certain')

*All companies have their **ups** and **downs**.* (nouns from prepositions)

We also use conversion when we change a proper noun into a common noun:

*Has anybody seen my **Dickens**?* (copy of a book by Dickens)

Compounding

When we use compounding, we link together two or more bases to create a new word. Normally, the first item identifies a key feature of the second word. For example, the two bases *back* and *ache* can combine to form the compound noun *backache*, and the two bases *post* and *card* combine to form the compound noun *postcard*.

Compounds are found in all word classes. The most common types of compounds are: Nouns: *car park, rock band*

Adjectives: *heartbreaking, sugar-free, airsick*

Verbs: *oven-bake, baby-sit, chain-smoke*

Adverbs: *good-naturedly, nevertheless*

It is sometimes difficult to know where to put hyphens in words that are compound ed. It is also difficult to know whether to separate words (e.g. *post box*) or to join the words (e.g. *postbox*). In such cases, it is best to check in a good learner's dictionary.

Abbreviation

Abbreviation involves shortening a word. We do this in three main ways: clipping, acronyms and blends.

We use clipping when we shorten or 'clip' one or more syllables from a word.

We also commonly clip proper names for people:

ad: advertisement, advert

lab: laboratory

Matt: Matthew

Acronyms are a type of abbreviation formed when the initial letters of two or more words are combined in a way that produces consonant and vowel sequences found in words. Acronyms are normally pronounced as words:

RAM: random access memory (*RAM* is a term used to describe a computer's memory.)

Initials are similar to acronyms but are pronounced as sets of letters, not as words:

WHO: World Health Organisation, pronounced *W-H-O*

CD: compact disc, pronounced *C-D*

We form blends when we combine parts of existing words to form a new word:

*blog: blend of **web** and **log***

*motel: blend of **motor** and **hotel***

*smog: blend of **smoke** and **fog***

Back-formation

We form words with back-formation when we remove part of a word, usually something which we think is a suffix (or occasionally a prefix). We do this commonly when we form verbs from nouns.

For example: *to liaise* (back-formed from the noun *liaison*); *to intuit* (back-formed from the noun *intuition*), *to enthuse* (back-formed from the noun *enthusiasm*):

*Can you **liaise** with Tim and agree a time for the meeting, please?*

*She's always **enthusing** about her new teacher.*

Loan words and new words

Loan words

Loan words are words that are borrowed from other languages. Some recent loan words for food taken from other languages include: sushi, tapas, chapatti, pizza. When we use loan words, we do not normally change them, though we do sometimes inflect them if they are singular countable nouns (pizzas, chapattis).

We also sometimes pronounce them more like English words, instead of using their original pronunciation.

New words

Some prefixes are commonly used to create new words. In modern English the prefix e- is used to create new words that are connected with the Internet and the use of the Internet:

e-bank, e-cards, e-commerce, e-learning

Almost any noun may potentially combine with any other noun to form new noun compounds (e.g. computer virus, carbon footprint, quality time).

Lesson #13 Literal Devices

Theme # 13.	Literal devices
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
<ol style="list-style-type: none"> 1. Warm-up 2. Activity 1. worksheets 	
The aim:	
To acquaint students with several literal devices and their meanings.	
Objectives:	
<ul style="list-style-type: none"> • To make aware of the purpose of literal devices in literature 	
Activity Type:	Individual, small group, whole class (teacher-students)

What are Literary Devices?

From the very first time humans began sharing stories, literary devices have played a key role in our history. Along with the creation of storytelling came the development of narrative elements like plot, character, and tone. As storytelling evolved over the millennia, so too did the range and complexity of techniques available to authors. Many of the elements that authors use are so fundamental that they are not necessarily conscious choices, such as theme or tone (though these two examples, of course, could be consciously constructed by the author). Other techniques, however, are more intentional, such as foreshadowing and red herrings.

Metaphor

Common in all forms of literature, metaphor is a way of comparing things by stating that one thing is the same or very similar to another seemingly unrelated object. Metaphor is a type of analogy, and is often mistaken with simile. The difference between metaphor and simile is that a simile includes “like” or “as” in the comparison (for example: “O my love’s like a red, red rose), whereas metaphor is an assertion of the comparison without modifiers or conjunctions. One of the most famous examples of metaphor is from Shakespeare’s play *As You Like It*:

*All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages.*

Lesson # 14. What is genre? Genres and Discourse

Theme # 14.	What is genre? Genres and Discourse
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Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Written piece of works analysis	
The aim: To acquaint students with the term genre a to lead them identify genres of different works.	
Objectives: • To make aware of the purpose of the theme	
Activity Type:	Individual, small group, whole class (teacher-students)

What Is a Genre?

Ever have a friend suggest a movie to go see, but you responded, 'I'm not in the mood for that?' What did you mean? Was it a scary movie and you were in the mood to laugh? Was it a sad movie, but you wanted some action? If so, then you already know about genres.

A **genre** is a broad term that translates from the French to mean 'kind' or 'type.' In entertainment, this can translate to horror, romance, science fiction, etc. In general, these types differ for all sorts of reasons, from the actions in their plots to the feelings they elicit from the audience. However, in literature, there are some more defined genres. It is important to know which genre a piece of work falls into because the reader will already have certain expectations before he even begins to read.

Genre, in broad terms, refers to any works that share certain characteristics. If enough characteristics are in common, then the pieces are said to be in the same genre. In literature, there are four main genres to help the reader focus their expectations for the piece, though these genres can be broken down even further.

Types and Characteristics of Genres: Poetry

A main literary genre is **poetry**. All poems share specific characteristics. For example, poetry is written in lines and stanzas instead of sentences and paragraphs. Some poems follow strict rules as to the number and length of lines and stanzas, whereas many poems are much more free-flowing.

Most poetry is abundant in figurative language. Using devices like a simile, metaphor, hyperbole, onomatopoeia, alliteration, rhyme, and much more, poetry can claim an emphasis on imagination, emotions, and heartfelt ideas.

Poetry is usually shorter than the other genres, but some poems are classified as **epic poetry**, which is long narrative poetry chronicling heroic deeds and serious subject matter. For example, John Milton's epic poem *Paradise Lost* focuses on Satan's fall from grace and his following pursuit of revenge.

Types and Characteristics of Genres: Fiction

Poetry, however, is not the only genre that can utilize figurative language. Similarly, **fiction**, which is any work written in prose that is not real, can also use elaborate figurative language. However, fiction is much more structured than poetry. It must be written in sentences and paragraphs with all the proper punctuation and grammar, which makes it prose. Usually, fiction is broken up into chapters, as well.

Since it is based on the imagination, the subject matter in fiction works can be nearly anything. Fiction can take place in the present day, the future, or the past. It can incorporate the most fantastical ideas or follow an everyday life. Some examples of works of fiction are legends, folk tales, fairy tales, short stories, and any novels. For example, the popular *Hunger Games* and *Divergent* trilogies are fiction which occurs in a post-apocalyptic future.

Types and Characteristics of Genres: Nonfiction

A third broad literary genre is nonfiction. If fiction is fake, then **nonfiction** is the opposite: it comes from real life. Works of nonfiction are all based in real-world experiences. When you read the newspaper, you are reading nonfiction. Other examples include journals, diaries, biographies, autobiographies, and essays.

Nonfiction can also use figurative language; however, it is not as abundant as in poetry and even fiction. Figurative language in this genre generally comes through common phrases which are well-known and used on a daily basis by many. These pieces are written in prose, like fiction, and sometimes even in chapters.

For example, the popular book *Anne Frank: Diary of a Young Girl* is broken up into her specific diary entries. This book is simply a published diary written by a teenage Jewish girl who hid from the Germans in World War II. The diary was found after the girl perished, and her family published it without changing the written words. What Anne wrote was real. It was her life, and a great example of nonfiction.

Genre categories: fiction and nonfiction

Genre may fall under one of two categories: fiction and non-fiction. Any genre can be either a work of fiction (nonfactual descriptions and events invented by the author) or a work of nonfiction (a communication in which descriptions and events are understood to be factual).

Fiction

- Classic – fiction that has become part of an accepted literary canon, widely taught in schools
- Crime/detective – fiction about a crime, how the criminal gets caught, and the repercussions of the crime
- Fable – narration demonstrating a useful truth, especially in which speak as humans; legendary, supernatural tale
- Fairy tale – story about fairies or other magical creatures
- Fan fiction – fiction written by a fan of, and featuring characters from, a particular TV series, movie, or book
- Fantasy – fiction with strange or otherworldly settings or characters; fiction which invites suspension of reality
- Fiction in verse – full-length novels with plot, subplot(s), theme(s), major and minor characters, in which the narrative is presented in verse form (usually free verse)
- Fiction narrative – literary works whose content is produced by the imagination and is not necessarily based on fact
- Folklore – the songs, stories, myths, and proverbs of a people or "folk" as handed down by word of mouth
- Historical fiction – story with fictional characters and events in a historical setting
- Horror – fiction in which events evoke a feeling of dread and sometimes fear in both the characters and the reader
- Humor – Usually a fiction full of fun, fancy, and excitement, meant to entertain and sometimes cause intended laughter; but can be contained in all genres
- Legend – story, sometimes of a national or folk hero, that has a basis in fact but also includes imaginative material
- Magical realism – story where magical or unreal elements play a natural part in an otherwise realistic environment
- Meta fiction (also known as romantic irony in the context of Romantic works of literature) – uses self-reference to draw attention to itself as a work of art while exposing the "truth" of a story
- Mystery – this is fiction dealing with the solution of a crime or the unraveling of secrets
- Mythology – legend or traditional narrative, often based in part on historical events, that reveals human behavior and natural phenomena by its symbolism; often pertaining to the actions of the gods
- Mythopoeia – fiction in which characters from religious mythology, traditional myths, folklore and/or history are recast into a re-imagined realm created by the author
- Picture book – picture storybook is a book with very little words and a lot of pictures, picture stories are usually for little kids
- Realistic fiction – story that is true to life

- Science fiction – story based on the impact of actual, imagined, or potential science, usually set in the future or on other planets
- Short story – fiction of such brevity that it supports no subplots
- Suspense/thriller – fiction about harm about to befall a person or group and the attempts made to evade the harm
- Tall tale – humorous story with blatant exaggerations, such as swaggering heroes who do the impossible with nonchalance
- Western – set in the American Old West frontier and typically set in the late eighteenth to late nineteenth century

Common genres: nonfiction

- Biography/autobiography – narrative of a person's life; a true story about a real person
- Essay – a short literary composition that reflects the author's outlook or point.
- Owner's manual (also Instruction manual, User's guide) – an instructional book or booklet that is supplied with consumer products such as vehicles, home appliances, firearms, toys and computer peripherals
- Journalism – reporting on news and current events
- Lab Report – a report of an experiment
- Memoir – factual story that focuses on a significant relationship between the writer and a person, place, or object; reads like a short novel
- Narrative nonfiction/personal narrative – factual information about a significant event presented in a format which tells a story
- Reference book – such as a dictionary, thesaurus, encyclopedia, almanac, or atlas
- Self-help book – information with the intention of instructing readers on solving personal problems.
- Speech – public address or discourse
- Textbook – authoritative and detailed factual description of a topic.

Literary fiction vs. genre fiction[\[edit\]](#)

Literary fiction is a term used to distinguish certain fictional works that possess commonly held qualities to readers outside genre fiction. Literary fiction has been defined as any fiction that attempts to engage with one or more truths or questions, hence relevant to a broad scope of humanity as a form of expression. There are many sources that help readers find and define literary fiction and genre fiction

Genres and subgenres

One of the most important considerations is the genre or form the writing will take: a story? a letter? a poem? an essay? A writing activity could be handled in any one of these ways. Students learn to use a variety of writing genres; six are described in the table below. Through reading and writing, students become knowledgeable about these genres and how they're structured (Donovan & Smolkin, 2002). Langer (1985) found that by third grade, students respond in

distinctly different ways to story- and report-writing assignments; they organize the writing differently and include varied kinds of information and elaboration. Because students are learning the distinctions between various genres, it's important that teachers use the correct terminology and not label all writing as "stories."

Genre	Purpose	Activities
Descriptive Writing	Students observe carefully and choose precise language. They take notice of sensory details and create comparisons (metaphors and similes) to make their writing more powerful.	<ul style="list-style-type: none"> • Character sketches • Comparisons • Descriptive essays • Descriptive sentences • Found poems
Expository Writing	Students collect and synthesize information. This writing is objective; reports are the most common type. Students use expository writing to give directions, sequence steps, compare one thing to another, explain causes and effects, or describe problems and solutions.	<ul style="list-style-type: none"> • Alphabet books • Autobiographies • Directions • Essays • Posters • Reports • Summaries
Journals and Letters	Students write to themselves and to specific, known audiences. Their writing is personal and often less formal than other genres. They share news, explore new ideas, and record notes. Students learn the special formatting that letters and envelopes require.	<ul style="list-style-type: none"> • Business letters • Courtesy letters • Double-entry journals • E-mail messages • Friendly letters • Learning logs • Personal journals
Narrative Writing	Students retell familiar stories, develop sequels for stories they have read, write stories about events in their own lives, and create original stories. They include a beginning, middle, and end in the narratives to develop the plot and characters.	<ul style="list-style-type: none"> • Original short stories • Personal narratives • Retellings of stories • Sequels to stories • Story scripts
Persuasive Writing	Persuasion is winning someone to your viewpoint or cause using appeals to logic, moral character, and emotion. Students present their position clearly and support it with examples and evidence.	<ul style="list-style-type: none"> • Advertisements • Book and movie reviews • Letters to the editor • Persuasive essays • Persuasive letters

Poetry Writing	Students create word pictures and play with rhyme and other stylistic devices as they create poems. Through their wordplay, students learn that poetic language is vivid and powerful but concise and that poems can be arranged in different ways on a page.	<ul style="list-style-type: none"> • Acrostic poems • Color poems • Free verse Haiku “I Am” poems • Poems for two voices
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Five Types of Genres in Writing

Writing has changed greatly from primitive pictographic word-pictures on clay and wood to the many types of writing now enjoyed. Writing comes in dozens of types and styles, depending the purpose of the writer. One way to examine writing is to divide writing into specific types or genres. There are five broad genres that most subcategories of writing can be placed into, although much writing can spill over into more than one.

1. Expository Writing

One of the most practical types of writing is writing to explain things. This explanatory form is commonly employed in school in the form of the standard five-paragraph essay, research papers and comparisons. Also in this category are biographies, "how-to" pieces and character sketches. The purpose of this genre is to explain and examine a person, place, thing or idea in a way that gives the reader a more thorough understanding of the topic.

2. Journals and Letter Writing

Writing to communicate is an early writing style that has undergone changes in the technological era. This sometimes less-formal method of writing includes letter writing, email, text messaging, personal and professional journals, blogging and business or personal written communication. This genre tends to focus on the individual personality and intent of the writer more than explaining something and is more personal than older forms. It is also more likely to be written in first person than other genres.

3. Narrative Writing

Another genre is the story. Since the days of primitive communication such as cave paintings and hieroglyphics, people have attempted to document what has happened in their lives. These stories may or may not be true, because they are told from the writer's prospective. Narrative, story-telling writing catalogs events for current and future readers to explain the events from a specific prospective. Examples of this genre are short stories and narrative works, as well as autobiographies and histories.

4. Persuasive Writing

Sometimes, writing has a more pointed purpose. Writing to persuade involves offering not only facts but also a slant that directs the reader to make a commitment or decision. While spanning many diverse sub-genres, this writing

always attempts to lead the reader to do what the writer requests of him. Examples of this genre include promotional and political advertisements, merchandise or other reviews, propaganda, letters in the editorial section of a newspaper and fundraising letters.

5. *Descriptive Writing*

Sometimes, writing is performed simply to express emotion, display feelings or merely as a fun exercise. Writing as art encompasses many topics and may or may not have a deep meaning or purpose. The value, appreciation and translation of this work can vary greatly by who reads it. Poetry is the classic example of this genre, although fiction, nonsense writing and text-message emoticons can also fall into this category. This category can spill into the other genres but will typically look much different in the process.

Different text types for analysis

Below you will find eight different types of written text (extracts from the original sources, slightly regularised). For each, state

- a) what type of text it is
- b) where you are likely find such a text
- c) what the purpose of each is
- d) what you go by to decide its purpose
- e) what stands out as noteworthy in the way the language is used

For each of the extracts you are supposed to write a short text which answers questions a) – e).

Text 1

The Curious Incident of the Dog in the Night-Time is a murder mystery like no other. The detective and narrator is Christopher Boone. Christopher is fifteen and has Asperger's Syndrome. He knows a very great deal about maths and very little about human beings. He loves lists, patterns and the truth. He hates the colours yellow and brown and being touched. He has never gone further than the end of the road on his own, but when he finds a neighbour's dog murdered, he sets out on a terrifying journey which will turn his whole world upside down. Mark Haddon's portrayal of an emotionally dissociated mind is a superb achievement... Wise and bleakly funny. (Ian McEwan)

Text 2

It must have been around midnight when I drove home, and as I approached the house I turned off the lights of the car so that the beam would not shine through the window and wake up Harry Pope. But I need not have troubled. Coming through the gateway, I noticed that his light was on, so he was awake, unless perhaps he had fallen asleep while reading.

I parked the car, entered the house, turned on the light in the hall and opened the door to Harry's room. He was lying on the bed, awake, but he didn't move. "Timber, Timber," he said, "come here. Don't make a noise, take your shoes off..."

Text 3

HARLEM

What happens to a dream deferred?

Does it dry up like a raisin in the sun?

Or fester like a sore-

And then run?

Does it stink like rotten meat?

Or crust and sugar over –

Like a syrupy sweet?

May be it just sags

Like a heavy load

Or does it explode?

Text 4

- 1 Wipe the ribs and place skin side up in roasting tin
- 2 Sprinkle with salt and cook at 400 degrees F for 30 mins.
- 3 Gently fry the onion in lard until soft but not coloured
- 4 Blend together all other ingredients except the prunes and apricots.
- 5 Add to onions, simmer a few minutes
- 6 Pour off excess fat from ribs and cut ribs in portions
- 7 Leave in tin and pour sauce over. Continue to cook at 400 degrees for 30 mins.
- 8 Add drained fruit, spoon sauce over and cook for further 5 mins.
- 9 Serve with parsleyed new potatoes
- 10 To really enjoy spare-ribs, nibble every scrap off the bone. Use your hands!

Text 5

Travel chaos disrupts bank holiday Britons

Millions of Britons heading away for the bank holiday weekend face lengthy delays from rail works and congested roads. Train passengers will be badly hit, with engineering work causing cancellations and service alterations on dozens of routes. Transport problems are likely to be exacerbated as people seek to exploit the predicted warm weather – particularly in the South - following the gloomy Easter weekend.

Text 6

Friction is a force that appears whenever one surface rubs against another, or when an object moves through water, air, or any other liquid or gas. It always opposes motion. Friction happens because two surfaces in close contact grip each other. The harder they press together, the stronger the grip. The same molecular forces are at work as in springs.

Text 7

Grace – Space – Pace
Nothing beats a Jaguar

Text 8

Front Britain

I always knew this country was stupid, back in 1979. we in Liverpool were typecast as ‘dolites’. Dear old Margaret Thatcher (the Bitch) screwed the country and the politicians are screwing the taxpayer. That’s why I support my legs! Cos they support me. Have not voted in any election and never will. WAKE UP BRITAIN.

Promise everything; deliver now.

1. ‘Harlem’ by Langston Hughes, in *The Collected Poems of Langston Hughes*, Alfred A. Knopf, Random House, 1994;
2. ‘Poison’ by Roald Dahl in *Taste and Other Tales*, -simplified by Michael Cauldon, Longman, 1980. Adapted.
3. ‘The Curious Incident of the Dog in the Night-time’, Vintage Books, London, 2004

Compare your writings with following variants

Text 1

Text 1 is a text that is intended to arouse readers’ interest in a book of fiction and in that way promote the sale of the book. It is found on its back cover (and in other publicity material) and is sometimes referred to as a blurb (‘vaskeseddel’). Typically such texts contain many positive and intriguing formulations (*murder mystery like no other, terrifying journey..., turns his whole world around...*), all meant to make people curious and buy the book. They often contain glowing recommendations in the form of quotes from other authors and/or literary magazines. Blurbs are really a special type of advertising text. The language is fairly difficult, particularly in the quotes, cf. *portrayal of an emotionally dissociated mind*, so we may conclude that the text is aimed at grown-up readers.

Text 2

This text is an extract from a piece of fiction. We are thrown into a first person story and see everything from that person’s perspective. Stories are to be read and enjoyed. Often there is something, an event or special character, which makes us read on because it excites us. In this extract there is a sequence of actions leading up to something that creates suspense.

Timber, timber... don’t make a noise, take your shoes off...

The language is so simple that it is probably intended for young readers.

Text 3

Text 3 is a piece of poetry. We see this from the line division and from the rhymes: *sun-run, meat-sweet, load- explode*. More noteworthy is the consistent use of figures of speech, here a series of similes: *dry up LIKE a raisin, fester*

LIKE a sore, stink LIKE rotten meat, sugar over LIKE syrupy sweet, sags LIKE a heavy load.

These technicalities are still less important than the pregnant and compact language which focuses on a political problem – racial inequality – with a new and potentially threatening outcome.

The interpretation is dependent on the reader's ability to associate 'dream deferred' with Martin Luther King's *I have a Dream* speech.

As a genre, poetry rests on its ability to express thoughts and ideas in novel, striking, compact and elegant form.

Note that the entire poem consists of interrogative sentences, which means that the reader is invited to ponder what happens if the dream of racial equality is never fulfilled. Will it result in violence (explode)?, continue to plague the nation (stink like rotten meat)?, become less harmful (dry up like a raisin in the sun)?, etc.

Text 4

This is a recipe; the kind of text you find in cooking books. We know this from the words that refer to the ingredients needed for the dish, the utensils necessary and the order of the sentences which matches that in the cooking process.

But we also know it from the way the language is used. There is a series of 'verbs of doing' in the imperative form followed by noun phrases as direct objects and possibly adverbials denoting how the action is to be done: Cf:

Wipe the ribs and place...

Sprinkle with salt and cook...

Gently fry the onion...

Add to onions, simmer five minutes...

Serve with parsleyed new potatoes...

To really enjoy... nibble every scrap... **Use your hands!**

Text 5

This is a news text, an objective and 'depersonalised' report of what might happen to Britons setting out on the country's congested roads and rail networks ahead of a bank holiday weekend.

The text is primarily intended to inform, but may of course lead to change of plans, and therefore indirectly function as advice.

Its language is typical of news reportage. It has

- a compact heading where *bank holiday Britons* is a noun phrase
- fairly long sentences
- no *I* or *you* to make the text personal
- a vocabulary that includes some difficult words, *congest*, *alteration*, *exacerbate*, *exploit*
- actions turned into nouns:... *causing cancellations and service alterations*
- passive verbs: *will be badly hit*, *to be exacerbated*.

Text 6

This text offers a technical explanation of a physical law. It contains a fair number of nouns which denote physical objects or properties, cf. *force, surface, water, air, liquid gas, motion, contact, molecular force*. It is in the simple present tense, the verb form appropriate to refer to never-changing phenomena. This type of explanatory text is likely to appear in textbooks, reference works, etc.

Text 7

This is an advertisement. We recognize *Jaguar* as the name of a high-quality car and the statement: *Nothing beats a Jaguar* contains the customary hype. But then, in addition, the first line has three one-syllabic, rhyming words referring to the positive qualities of the car. In that way, the line sticks in the reader's mind.

Text 8

This is a personal blog. It expresses a subjective point of view full of frustration and anger in informal and offensive language, *screwed the country, the Bitch*. The writer tries to be funny by exploiting the related meanings of *support* in *I support my legs, Cos they support me*. *Nowt* is a dialect word for *nothing*.

Lesson # 15. Discourse and genre analysis

Theme # 15.	Discourse and genre analysis
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. worksheets	
The aim: To teach students to be able to analyse any piece of written works with several literal devices and their meanings.	
Objectives: • To make aware of the purpose of literal devices in literature	
Activity Type:	Individual, small group, whole class (teacher-students)

Discourse analysis is a collection of methods for studying language in action, looking at texts in relation to the social contexts in which they are used, but this broad definition has been interpreted in various ways across the social sciences. This is because language is an irreducible part of social life, and connected to almost everything we do. Discourse analysis, in fact, spreads between two poles giving more-or-less emphasis to

concrete texts or to institutional social practices, but generally tending to focus on language phenomena which occur above the sentence.

Genre analysis, on the other hand, is a more specific form of discourse analysis which focuses on any element of recurrent language use, including grammar and lexis, which is relevant to the analyst's interests. Genres are the recurrent uses of more-or-less conventionalized forms through which individuals develop relationships, establish communities, and get things done using language. As a result, genre analysis sees texts as representative of wider rhetorical practices and so has the potential to offer descriptions and explanations of both texts and the communities that use them.

Genre analysts set out to offer descriptions of "typified acts of communication" based on the form and purposes of texts. Basically, genres are kinds of broad rhetorical templates that writers draw on to respond to repeated situations; users see certain language choices as representing effective ways of getting things done in familiar contexts. Genre analysis is therefore based on the assumption that the features of a similar group of texts depend on the social context of their creation and use, and that those features can be described in a way that relates a text to others like it and to the choices and constraints acting on text producers. This is the very stuff of communication. O'Sullivan et al (1994: 128), for instance, argue that 'genres are agents of ideological closure - they limit the meaning-potential of a given text' while writers can rely on readers already having some knowledge and expectations about the conventions of a genre. We know immediately, for example, whether a text is an essay, a joke or a recipe, but we can also recognise innovation, irony and creativity. Genres can thus be seen as a kind tacit contract between writers and readers, which influence the behaviour of text producers and the expectations of receivers.

While approaches to genre differ considerably in the emphasis they give to text or context, the research methods they employ, and the types of pedagogies they encourage, text analytic varieties have had most impact in LSP contexts. These approaches are influenced by Halliday's (1994) view of language as a system of choices which link texts to particular contexts through patterns of lexico -grammatical and rhetorical features (Christie & Martin, 1997) and by Swales' (1990) observation that these recurrent choices are closely related to the work of particular discourse communities whose members share broad social purposes. These purposes are a key element of the context of a text and the rationale of a genre; they help to shape the ways it is structured and the choices of content and style it makes available. The following sections discuss the aspects of language usually studied, the relationship between genre and context, and the application of research to pedagogy.

Lesson 16. General knowledge of discourse patterns in genre analysis.

Theme # 16.	General knowledge of discourse patterns in genre analysis.
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. worksheets	
The aim: To provide students with various discourse patterns. To practise vocabulary activities.	
Objectives: <ul style="list-style-type: none">• To make aware of the purpose of literal devices in literature	
Activity Type:	Individual, small group, whole class (teacher-students)

According to Johnson and Johnson, “Genres are types of spoken and written discourse recognized by a discourse community” (Johnson & Johnson, 1999, p.140). In other words, genre analysis is the study of how language is used within a particular setting. Thus, it tries to focus on the study of discourse types and styles, whether they are lectures, conversations, speeches, notices, advertisements, research papers, letters, news, novels, poems, dramas, short stories, essays, and whether they are narrating, expository, argumentative or descriptive. It is clearly the case that each genre has its typical features: linguistic features (grammatical or lexical choices), paralinguistic features (print size, gestures) or contextual and pragmatic features (setting, purpose). Genres, however, vary significantly along quite a number of different parameters. They vary according to complexity of rhetorical purpose; in terms of the mode or medium through which they are expressed; in the degree to which exemplars of the genre are prepared or constructed in advance of their communicative instantiation, as well as in the extent to which they are likely to exhibit universal or language-specific tendencies. Nevertheless, no matter what genre the text belongs to, certain discourse patterns are applied to develop the text so as to achieve its communicative purposes. Accordingly, different genres have different preference for certain kinds of discourse patterns. Here are some of the discourse patterns that are generally accepted and most frequently used: the problem-solution pattern, the general-particular pattern, the hypothetical-real pattern and the matching pattern.

Features of the hypothetical-real pattern and the matching pattern.

The hypothetical-real pattern is usually composed of two parts, a supposition (or a claim), and the justification for the writer’s viewpoint (support or counterclaim). The second part is supposed to be the main body of the text where the author would try his best to make his points clear, whether he is for or against the claims above mentioned.

Before we get down to the second part we know nothing about the writer's stand, we therefore call the first part "hypothesis", the second part is regarded as the "true", "real" part, because it is in this part that we can get to know the writer's attitude and point of view. The pattern is frequently used in political journalism, argumentative writings and so on. The matching pattern often carries the aim to make comparisons between things, so as to find out the similarities and differences between them. In a discourse, this pattern is commonly embedded with other patterns. The pattern is not only often present in exposition, argumentation, letter writing, but also in narration, poetry and any other genres.

READING ACTIVITIES

Directions: Read the following passages and do the activities in pairs and groups:

- 1) Discuss what text pattern is the dominant one in each of the passages.
- 2) Talk about the discourse styles and tell by what means the author tries to achieve his communicative purpose.

Passage 1

Every other critic has said that *On Food and Cooking* is brilliant, a revelation, and a unique combination of scientific insight and literacy which sweeps aside all myth and jargon as none have done before. McGee's book is indeed well written, is full of good things and is good to have on the shelves as a continuing source of reference and quotes. But it also has its fair share of mistakes, omissions and misalignments of emphasis.

(C. Tudge, Review of H. McGee 1986 *On Food and Cooking*, London: Allen & Unwin, in *New Scientist* 6 November 1986, 112 (1533), p.56)

Passage 2

It is interesting to note that iconic models only represent certain features of that portion of the real world they simulate. For example, a map will only contain those features which are of interest to the person using the map. Similarly, architects' models will be limited to include those features which are of interest to the person considering employing the architect. (Hoey, 1983, p.113)

Passage 3

If there be any one on whose ear my frequent praise of practical activities has a harsh and displeasing sound because he is wholly devoted to contemplative philosophy, let me assure him that he is the enemy of his own desires. In natural philosophy practical results are not only means to improve human well-being. They are also the guarantee of truth. There is a true rule in religion, that a man must show his faith by his works. The same rule holds good in philosophy. Science too must be known by its works. It is by the witness of works rather by logic or even observation that truth is revealed and established. It follows from this that the improvement of man's lot and improvement of man's mind are one and the same thing. (Francis Bacon)

Passage 4

Sir, William Mann, in his review (January 30) of a concert from Manchester wrote that I had the singer Ella Lee in mind when composing my Third Symphony. I gather he heard this announced during the radio prologue to the broadcast. May I beg the courtesy

of your columns to set the record straight? The announcement was incorrect. Indeed, rarely, if ever, have I had a particular performer in mind when composing a major work.

LESSON # 17 PROGRESS CHECK

Theme # 17.	Progress check
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets (vocabulary/grammar task) Activity 2. Text analysis	
The aim: To provide students with tasks related to practiced themes.	
Objectives: <ul style="list-style-type: none">• To make aware of the purpose of the progress tasks	
Activity Type:	Individual work.

DISCOURSE ANALYSIS 1

Handout 1, Lead-in

Read the text and answer the following questions:

1. What kind of text is it?
2. How did you identify its type?
3. What are the main features of this text type?

	<p><i>Need to lose weight quickly? Don't have time to exercise?</i></p> <p>Here's your answer!</p> <p><i>SCLENDER-DOWN has a unique thermogenic formula that turns stored fat into energy. WITH SCLENDER-DOWN, you can burn calories, build muscle, and block fat—all at the same time. And you don't have to give up the foods you love to eat!</i></p> <p><i>Call now and take advantage of our thirty-day trial period. Money Back Guarantee!</i></p>
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DISCOURSE ANALYSIS 1

Handout 2, Activity 1, Identifying text types

1. Read the texts (A-F) and identify their types.
 2. Compare your findings with a partner and come up with the main features of each type.
 3. How were you able to identify the text type in each case?
-

Text A

Filmed in Portland, Oregon, the movie features stunning views and beautiful landscapes. Because of the small budget, action sequences were done physically. Though some may find the special effects lacking, the simplicity enhances Hardwicke's unique documentary-style filming. Using extreme close-ups and whimsical angles, the camera work gives the movie an intimate, realistic feel.

A longer film would have allowed more time to explain the essentials of the plot, making it easier for those who have not read the book. Although it mirrors the book very closely, many scenes had to be cut. The danger of the nomadic vampires is threaded throughout the movie to create more tension. The essence of the story is present, making changes in details insignificant; the movie's creators successfully captured the elements that made readers fall in love with Bella and Edward.

All components work together nicely in "Twilight" to efficiently bring the book to life. The film is a beautiful mixture of romance, action, comedy, and horror, containing aspects that will appeal to everyone.

Text B

American Universities Are Addicted to Chinese Students

A startling number of Chinese students are getting kicked out of American colleges. According to a white paper published by Whole Ren, a Pittsburgh-based consultancy, an estimated 8,000 students from China were expelled from universities and colleges across the United States in 2013-4. The vast majority of these students—around 80 percent—were removed due to cheating or failing their classes.

As long as universities have existed, students have found a way to get expelled from them. But the prevalence of expulsions of Chinese students should be a source of alarm for American university administrators. According to the Institute of International Education, 274,439 students from China attended school in the United States in 2013-4, a 16 percent jump from the year before. Chinese students represent 31 percent of all international students in the country and contributed an estimated \$22 billion to the U.S. economy in 2014.

Lesson # 18 Different types of Genres

1. Fiction

Theme # 18.	Fiction
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. worksheets	
The aim: To familiarize s/s fiction genre and teach them to analyse any piece of written works with the used several literal devices.	
Objectives: <ul style="list-style-type: none">• To make aware of the purpose of the theme.	
Activity Type:	Individual, small group, whole class (teacher-students)

Fiction is any story or setting that is derived from imagination in other words, not based strictly on history or fact.

In its narrowest traditional usage, fiction denotes any "literary narrative" (see literary fiction, including novels, novellas, short stories, and plays. More broadly, fiction has come to encompass imaginative storytelling in any format, including writings, live performances, films, television programs, animations, games (most notably, video games and role-playing games), and so on.

A work of fiction implies the inventive act of worldbuilding, so its audience does not typically expect it to be totally faithful to the real world in presenting only characters who are actual people or descriptions that are factually true. Instead, the context of fiction, generally understood as not adhering precisely to the real world, is more open to interpretation. Characters and events within a fictional work may even be set in their own context entirely separate from the known universe: an independent fictional universe.

Fiction's traditional opposite is non-fiction, a narrative work whose creator assumes responsibility for presenting only the historical and factual truth. The distinction between fiction and non-fiction however can be unclear in some recent artistic and literary movements, such as postmodern literature.

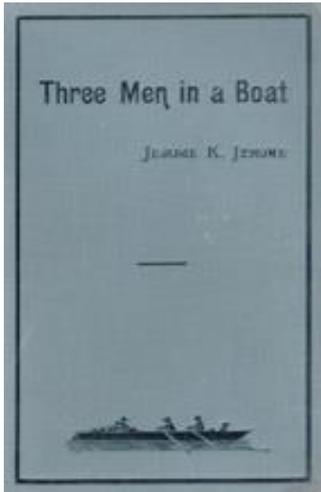
Lesson 19. Comedy

Theme # 19.	Comedy genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with comedy genre related works and practicing analysis.	
Objectives: <ul style="list-style-type: none">• To make aware of the role of the comedy genre	
Activity Type:	Individual, small group, whole class (teacher-students)

In a modern sense, comedy (from the Greek: κωμῳδία, kōmōidia) refers to any discourse or work generally intended to be humorous or amusing by inducing laughter, especially in theatre, television, film, stand-up comedy, or any other medium of entertainment. The origins of the term are found in Ancient Greece. In the Athenian democracy, the public opinion of voters was influenced by the political satire performed by the comic poets at the theaters. The theatrical genre of Greek comedy can be described as a dramatic performance which pits two groups or societies against each other in an amusing agon or conflict. Northrop Frye depicted these two opposing sides as a "Society of Youth" and a "Society of the Old". A revised view characterizes the essential agon of comedy as a struggle between a relatively powerless youth and the societal conventions that pose obstacles to his hopes. In this struggle, the youth is understood to be constrained by his lack of social authority, and is left with little choice but to take recourse in ruses which engender very dramatic irony which provokes laughter.

Satire and political satire use comedy to portray persons or social institutions as ridiculous or corrupt, thus alienating their audience from the object of their humour. Parody subverts popular genres and forms, critiquing those forms without necessarily condemning them.

Other forms of comedy include screwball comedy, which derives its humour largely from bizarre, surprising (and improbable) situations or characters, and black comedy, which is characterized by a form of humor that includes darker aspects of human behavior or human nature. Similarly scatological humour, sexual humour, and race humour create comedy by violating social conventions or taboos in comic ways. A comedy of manners typically takes as its subject a particular part of society (usually upper class society) and uses humor to parody or satirize the behaviour and mannerisms of its members. Romantic comedy is a popular genre that depicts burgeoning romance in humorous terms and focuses on the foibles of those who are falling in love.



Three Men in a Boat published in 1889, is a humorous account by English writer Jerome K. Jerome of a two-week boating holiday on the Thames from Kingston upon Thames to Oxford and back to Kingston. The book was initially intended to be a serious travel guide, with accounts of local history along the route, but the humorous elements took over to the point where the serious and somewhat sentimental passages seem a distraction to the comic novel. One of the most praised things about *Three Men in a Boat* is how undated it appears to modern readers – the jokes have been praised as seeming fresh and witty even today.

The three men are based on Jerome himself (the narrator Jerome K. Jerome) and two real-life friends, George Wingrave (who would become a senior manager at Barclays Bank) and Carl Hentschel (the founder of a London printing business, called Harris in the book), with whom Jerome often took boating trips. The dog, Montmorency, is entirely fictional but, "as Jerome admits, developed out of that area of inner consciousness which, in all Englishmen, contains an element of the dog". The trip is a typical boating holiday of the time in a Thames camping skiff. This was just after commercial boat traffic on the Upper Thames had died out, replaced by the 1880s craze for boating as a leisure activity.

Three Men in a Boat

CHAPTER I

Three invalids.-Sufferings of George and Harris.-A victim to one hundred and seven fatal maladies.-Useful prescriptions.-Cure for liver complaint in children.-We agree that we are overworked, and need rest.-A week on the rolling deep?-George suggests the River.-Montmorency lodges an objection.-Original motion carried by majority of three to one.

There were four of us-George, and William Samuel Harris, and myself, and Montmorency. We were sitting in my room, smoking, and talking about how bad we were-bad from a medical point of view I mean, of course.

We were all feeling seedy, and we were getting quite nervous about it. Harris said he felt such extraordinary fits of giddiness come over him at times, that he hardly knew what he was doing; and then George said that *he* had fits of giddiness too, and hardly knew what *he* was doing. With me, it was my liver that was out of order. I knew it was my

liver that was out of order, because I had just been reading a patent liver-pill circular, in which were detailed the various symptoms by which a man could tell when his liver was out of order. I had them all.

It is a most extraordinary thing, but I never read a patent medicine advertisement without being impelled to the conclusion that I am suffering from the particular disease therein dealt with in its most virulent form. The diagnosis seems in every case to correspond exactly with all the sensations that I have ever felt.

I remember going to the British Museum one day to read up the treatment for some slight ailment of which I had a touch-hay fever, I fancy it was. I got down the book, and read all I came to read; and then, in an unthinking moment, I idly turned the leaves, and began to indolently study diseases, generally. I forget which was the first distemper I plunged into-some fearful, devastating scourge, I know-and, before I had glanced half down the list of "premonitory symptoms," it was borne in upon me that I had fairly got it.

I sat for awhile, frozen with horror; and then, in the listlessness of despair, I again turned over the pages. I came to typhoid fever-read the symptoms-discovered that I had typhoid fever, must have had it for months without knowing it-wondered what else I had got; turned up St. Vitus's Dance-found, as I expected, that I had that too,-began to get interested in my case, and determined to sift it to the bottom, and so started alphabetically-read up ague, and learnt that I was sickening for it, and that the acute stage would commence in about another fortnight. Bright's disease, I was relieved to find, I had only in a modified form, and, so far as that was concerned, I might live for years. Cholera I had, with severe complications; and diphtheria I seemed to have been born with. I plodded conscientiously through the twenty-six letters, and the only malady I could conclude I had not got was housemaid's knee.

I felt rather hurt about this at first; it seemed somehow to be a sort of slight. Why hadn't I got housemaid's knee? Why this invidious reservation? After a while, however, less grasping feelings prevailed. I reflected that I had every other known malady in the pharmacology, and I grew less selfish, and determined to do without housemaid's knee. Gout, in its most malignant stage, it would appear, had seized me without my being aware of it; and zymosis I had evidently been suffering with from boyhood. There were no more diseases after zymosis, so I concluded there was nothing else the matter with me.

I sat and pondered. I thought what an interesting case I must be from a medical point of view, what an acquisition I should be to a class! Students would have no need to "walk the hospitals," if they had me. I was a hospital in myself. All they need do would be to walk round me, and, after that, take their diploma.

Then I wondered how long I had to live. I tried to examine myself. I felt my pulse. I could not at first feel any pulse at all. Then, all of a sudden, it seemed to start off. I pulled out my watch and timed it. I made it a hundred and forty-seven to the minute. I tried to feel my heart. I could not feel my heart. It had stopped beating. I have since been induced to come to the opinion that it must have been there all the time, and must

have been beating, but I cannot account for it. I patted myself all over my front, from what I call my waist up to my head, and I went a bit round each side, and a little way up the back. But I could not feel or hear anything. I tried to look at my tongue. I stuck it out as far as ever it would go, and I shut one eye, and tried to examine it with the other. I could only see the tip, and the only thing that I could gain from that was to feel more certain than before that I had scarlet fever.

I had walked into that reading-room a happy, healthy man. I crawled out a decrepit wreck.

I went to my medical man. He is an old chum of mine, and feels my pulse, and looks at my tongue, and talks about the weather, all for nothing, when I fancy I'm ill; so I thought I would do him a good turn by going to him now. "What a doctor wants," I said, "is practice. He shall have me. He will get more practice out of me than out of seventeen hundred of your ordinary, commonplace patients, with only one or two diseases each." So I went straight up and saw him, and he said:

"Well, what's the matter with you?"

I said:

"I will not take up your time, dear boy, with telling you what is the matter with me. Life is brief, and you might pass away before I had finished. But I will tell you what is *not* the matter with me. I have not got housemaid's knee. Why I have not got housemaid's knee, I cannot tell you; but the fact remains that I have not got it. Everything else, however, I *have* got."

And I told him how I came to discover it all.

Then he opened me and looked down me, and clutched hold of my wrist, and then he hit me over the chest when I wasn't expecting it—a cowardly thing to do, I call it—and immediately afterwards butted me with the side of his head. After that, he sat down and wrote out a prescription, and folded it up and gave it me, and I put it in my pocket and went out.

I did not open it. I took it to the nearest chemist's, and handed it in. The man read it, and then handed it back.

He said he didn't keep it.

I said:

"You are a chemist?"

He said:

"I am a chemist. If I was a co-operative stores and family hotel combined, I might be able to oblige you. Being only a chemist hampers me."

I read the prescription.

It ran: "1lb.beefsteak, with
1 pt. bitter beer every 6 hours.

1 ten-mile walk every morning.

1 bed at 11 sharp every night.

And don't stuff up your head with things you don't understand."

I followed the directions, with the happy result-speaking for myself-that my life was preserved, and is still going on.

In the present instance, going back to the liver-pill circular, I had the symptoms, beyond all mistake, the chief among them being "a general disinclination to work of any kind."

What I suffer in that way no tongue can tell. From my earliest infancy I have been a martyr to it. As a boy, the disease hardly ever left me for a day. They did not know, then, that it was my liver. Medical science was in a far less advanced state than now, and they used to put it down to laziness.

"Why, you skulking little devil, you," they would say, "get up and do something for your living, can't you?"-not knowing, of course, that I was ill.

And they didn't give me pills; they gave me clumps on the side of the head. And, strange as it may appear, those clumps on the head often cured me-for the time being. I have known one clump on the head have more effect upon my liver, and make me feel more anxious to go straight away then and there, and do what was wanted to be done, without further loss of time, than a whole box of pills does now.

You know, it often is so-those simple, old-fashioned remedies are sometimes more efficacious than all the dispensary stuff.

We sat there for half-an-hour, describing to each other our maladies. I explained to George and William Harris how I felt when I got up in the morning, and William Harris told us how he felt when he went to bed; and George stood on the hearth-rug, and gave us a clever and powerful piece of acting, illustrative of how he felt in the night.

George *fancies* he is ill; but there's never anything really the matter with him, you know.

At this point, Mrs. Poppets knocked at the door to know if we were ready for supper. We smiled sadly at one another, and said we supposed we had better try to swallow a bit. Harris said a little something in one's stomach often kept the disease in check; and Mrs. Poppets brought the tray in, and we drew up to the table, and toyed with a little steak and onions, and some rhubarb tart.

I must have been very weak at the time; because I know, after the first half-hour or so, I seemed to take no interest whatever in my food-an unusual thing for me-and I didn't want any cheese.

This duty done, we refilled our glasses, lit our pipes, and resumed the discussion upon our state of health. What it was that was actually the matter with us, we none of us could be sure of; but the unanimous opinion was that it-whatever it was—had been brought on by overwork.

“What we want is rest,” said Harris.

“Rest and a complete change,” said George. “The overstrain upon our brains has produced a general depression throughout the system. Change of scene, and absence of the necessity for thought, will restore the mental equilibrium.”

George has a cousin, who is usually described in the charge-sheet as a medical student, so that he naturally has a somewhat family-physicianary way of putting things.

I agreed with George, and suggested that we should seek out some retired and old-world spot, far from the madding crowd, and dream away a sunny week among its drowsy lanes-some half-forgotten nook, hidden away by the fairies, out of reach of the noisy world-some quaint-perched eyrie on the cliffs of Time, from whence the surging waves of the nineteenth century would sound far-off and faint.

Harris said he thought it would be humpy. He said he knew the sort of place I meant; where everybody went to bed at eight o’clock, and you couldn’t get a *Referee* for love or money, and had to walk ten miles to get your baccy.

“No,” said Harris, “if you want rest and change, you can’t beat a sea trip.”

I objected to the sea trip strongly. A sea trip does you good when you are going to have a couple of months of it, but, for a week, it is wicked.

You start on Monday with the idea implanted in your bosom that you are going to enjoy yourself. You wave an airy adieu to the boys on shore, light your biggest pipe, and swagger about the deck as if you were Captain Cook, Sir Francis Drake, and Christopher Columbus all rolled into one. On Tuesday, you wish you hadn’t come. On Wednesday, Thursday, and Friday, you wish you were dead. On Saturday, you are able to swallow a little beef tea, and to sit up on deck, and answer with a wan, sweet smile when kind-hearted people ask you how you feel now. On Sunday, you begin to walk about again, and take solid food. And on Monday morning, as, with your bag and umbrella in your hand, you stand by the gunwale, waiting to step ashore, you begin to thoroughly like it.

I remember my brother-in-law going for a short sea trip once, for the benefit of his health. He took a return berth from London to Liverpool; and when he got to Liverpool, the only thing he was anxious about was to sell that return ticket.

It was offered round the town at a tremendous reduction, so I am told; and was eventually sold for eighteenpence to a bilious-looking youth who had just been advised by his medical men to go to the sea-side, and take exercise.

“Sea-side!” said my brother-in-law, pressing the ticket affectionately into his hand; “why, you’ll have enough to last you a lifetime; and as for exercise! why, you’ll get more exercise, sitting down on that ship, than you would turning somersaults on dry land.”

He himself-my brother-in-law-came back by train. He said the North-Western Railway was healthy enough for him.

Another fellow I knew went for a week’s voyage round the coast, and, before they started, the steward came to him to ask whether he would pay for each meal as he had it, or arrange beforehand for the whole series.

The steward recommended the latter course, as it would come so much cheaper. He said they would do him for the whole week at two pounds five. He said for breakfast there would be fish, followed by a grill. Lunch was at one, and consisted of four courses. Dinner at six-soup, fish, entree, joint, poultry, salad, sweets, cheese, and dessert. And a light meat supper at ten.

My friend thought he would close on the two-pound-five job (he is a hearty eater), and did so.

Lunch came just as they were off Sheerness. He didn’t feel so hungry as he thought he should, and so contented himself with a bit of boiled beef, and some strawberries and cream. He pondered a good deal during the afternoon, and at one time it seemed to him that he had been eating nothing but boiled beef for weeks, and at other times it seemed that he must have been living on strawberries and cream for years.

Neither the beef nor the strawberries and cream seemed happy, either-seemed discontented like.

At six, they came and told him dinner was ready. The announcement aroused no enthusiasm within him, but he felt that there was some of that two-pound-five to be worked off, and he held on to ropes and things and went down. A pleasant odour of onions and hot ham, mingled with fried fish and greens, greeted him at the bottom of the ladder; and then the steward came up with an oily smile, and said:

“What can I get you, sir?”

“Get me out of this,” was the feeble reply.

And they ran him up quick, and propped him up, over to leeward, and left him.

For the next four days he lived a simple and blameless life on thin captain’s biscuits (I mean that the biscuits were thin, not the captain) and soda-water; but, towards Saturday, he got uppish, and went in for weak tea and dry toast, and on Monday he was gorging himself on chicken broth. He left the ship on Tuesday, and as it steamed away from the landing-stage he gazed after it regretfully.

“There she goes,” he said, “there she goes, with two pounds’ worth of food on board that belongs to me, and that I haven’t had.”

He said that if they had given him another day he thought he could have put it straight.

So I set my face against the sea trip. Not, as I explained, upon my own account. I was never queer. But I was afraid for George. George said he should be all right, and would rather like it, but he would advise Harris and me not to think of it, as he felt sure we should both be ill. Harris said that, to himself, it was always a mystery how people managed to get sick at sea-said he thought people must do it on purpose, from affectation-said he had often wished to be, but had never been able.

Then he told us anecdotes of how he had gone across the Channel when it was so rough that the passengers had to be tied into their berths, and he and the captain were the only two living souls on board who were not ill. Sometimes it was he and the second mate who were not ill; but it was generally he and one other man. If not he and another man, then it was he by himself.

It is a curious fact, but nobody ever is sea-sick-on land. At sea, you come across plenty of people very bad indeed, whole boat-loads of them; but I never met a man yet, on land, who had ever known at all what it was to be sea-sick. Where the thousands upon thousands of bad sailors that swarm in every ship hide themselves when they are on land is a mystery.

If most men were like a fellow I saw on the Yarmouth boat one day, I could account for the seeming enigma easily enough. It was just off Southend Pier, I recollect, and he was leaning out through one of the port-holes in a very dangerous position. I went up to him to try and save him.

“Hi! Come further in,” I said, shaking him by the shoulder. “You’ll be overboard.”

“Oh my! I wish I was,” was the only answer I could get; and there I had to leave him.

Three weeks afterwards, I met him in the coffee-room of a Bath hotel, talking about his voyages, and explaining, with enthusiasm, how he loved the sea.

“Good sailor!” he replied in answer to a mild young man’s envious query; “well, I did feel a little queer *once*, I confess. It was off Cape Horn. The vessel was wrecked the next morning.”

I said:

“Weren’t you a little shaky by Southend Pier one day, and wanted to be thrown overboard?”

“Southend Pier!” he replied, with a puzzled expression.

“Yes; going down to Yarmouth, last Friday three weeks.”

“Oh, ah-yes,” he answered, brightening up; “I remember now. I did have a headache that afternoon. It was the pickles, you know. They were the most disgraceful pickles I ever tasted in a respectable boat. Did *you* have any?”

For myself, I have discovered an excellent preventive against sea-sickness, in balancing myself. You stand in the centre of the deck, and, as the ship heaves and pitches, you move your body about, so as to keep it always straight. When the front of the ship rises, you lean forward, till the deck almost touches your nose; and when its back end gets up, you lean backwards. This is all very well for an hour or two; but you can't balance yourself for a week.

George said:

“Let's go up the river.”

He said we should have fresh air, exercise and quiet; the constant change of scene would occupy our minds (including what there was of Harris's); and the hard work would give us a good appetite, and make us sleep well.

Harris said he didn't think George ought to do anything that would have a tendency to make him sleepier than he always was, as it might be dangerous. He said he didn't very well understand how George was going to sleep any more than he did now, seeing that there were only twenty-four hours in each day, summer and winter alike; but thought that if he *did* sleep any more, he might just as well be dead, and so save his board and lodging.

Harris said, however, that the river would suit him to a “T.” I don't know what a “T” is (except a sixpenny one, which includes bread-and-butter and cake *ad lib.*, and is cheap at the price, if you haven't had any dinner). It seems to suit everybody, however, which is greatly to its credit.

It suited me to a “T” too, and Harris and I both said it was a good idea of George's; and we said it in a tone that seemed to somehow imply that we were surprised that George should have come out so sensible.

The only one who was not struck with the suggestion was Montmorency. He never did care for the river, did Montmorency.

“It's all very well for you fellows,” he says; “you like it, but *I* don't. There's nothing for me to do. Scenery is not in my line, and I don't smoke. If I see a rat, you won't stop; and if I go to sleep, you get fooling about with the boat, and slop me overboard. If you ask me, I call the whole thing bally foolishness.”

We were three to one, however, and the motion was carried.

Do text Analysis

1. Read text “Three men in a boat” by Jerome K. Jerome
2. Talk about the theme of the text.
3. Discuss the writing style of the text.
4. Determine the usage use of language to achieve communicative purposes.
5. Identify literal devices of the text.
6. Define various discourse patterns in the text.

Lesson # 20. Drama

Theme # 20.	Drama genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. worksheets	
The aim: To familiarize students drama genre.	
Objectives: <ul style="list-style-type: none">• To make aware of the purpose of the given genre	
Activity Type:	Individual, small group, whole class (teacher-students)

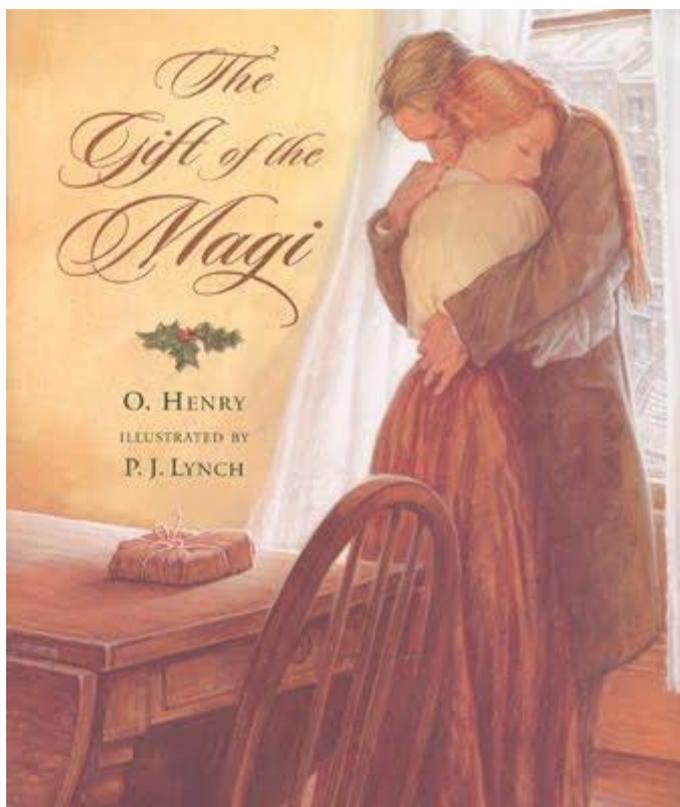
Drama is the specific mode of fiction represented in performance: a play performed in a theatre, or on radio or television. Considered as a genre of poetry in general, the dramatic mode has been contrasted with the epic and the lyrical modes ever since Aristotle's *Poetics* (c. 335 BC)—the earliest work of dramatic theory.

The term "drama" comes from a Greek word meaning "action" (Classical Greek: δράμα, *drama*), which is derived from "I do" (Classical Greek: δράω, *drao*). The two masks associated with drama represent the traditional generic division between comedy and tragedy. They are symbols of the ancient Greek Muses, Thalia, and Melpomene. Thalia was the Muse of comedy (the laughing face), while Melpomene was the Muse of tragedy (the weeping face).

In English (as was the analogous case in many other European languages), the word "play" or "game" (translating the Anglo-Saxon *plēga* or Latin *ludus*) was the standard term used to describe drama until William Shakespeare's time—just as its creator was a "play-maker" rather than a "dramatist" and the building was a "play-house" rather than a "theatre". The use of "drama" in a more narrow sense to designate a specific *type* of play dates from the modern era. "Drama" in this sense refers to a play that is *neither* a comedy nor a tragedy—for example, Zola's *Thérèse Raquin* (1873) or Chekhov's *Ivanov* (1887). It is this narrower sense that the film and television industries, along with film studies, adopted to describe "drama" as a genre within their respective media. "Radio drama" has been used in both senses—originally transmitted in a live performance, it has also been used to describe the more high-brow and serious end of the dramatic output of radio.

The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception.^[5] The early modern tragedy *Hamlet* (1601) by Shakespeare and the classical Athenian tragedy *Oedipus Rex* (c. 429 BC) by Sophocles are among the masterpieces of the art of drama.^[6] A modern example is *Long Day's Journey into Night* by Eugene O'Neill (1956).^[7]

Drama is often combined with music and dance: the drama in opera is generally sung throughout; musicals generally include both spoken dialogue and songs; and some forms of drama have incidental music or musical accompaniment underscoring the dialogue (melodrama and Japanese Nō, for example). Closet drama describes a form that is intended to be read, rather than performed. In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience.



Gifts of the Magi

This story was originally published on Dec 10, 1905 in The New York Sunday World as "Gifts of the Magi." It was subsequently published as The Gift of the Magi in O. Henry's 1906 short story collection The Four Million.

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's

cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing left to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the look-out for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard. To-morrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honour of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 Bat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out of the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her, rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she cluttered out of the door and down the stairs to the street.

Where she stopped the sign read: "Mme Sofronie. Hair Goods of All Kinds." One Eight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick" said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value--the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 78 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task dear friends--a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please, God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat and he was with out gloves.

Jim stepped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice--what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet, even after the hardest mental labour.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs--the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise-shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.
5. Define various discourse patterns in the text.

Lesson # 21.Horror fiction

Theme # 20.	Drama genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
Warm-up	
Activity 1. Worksheets	
Activity 2. Film extract analysis	
The aim:	
To familiarize students with horror genre.	
Objectives:	
<ul style="list-style-type: none"> • To make aware of the purpose of the given genre 	
Activity Type:	Individual, small group, whole class (teacher-students)

Drama is the specific mode of fiction represented in performance: a play performed in a theatre, or on radio or television. Considered as a genre of poetry in general, the dramatic mode has been contrasted with the

Horror is a genre of fiction which is intended to, or has the capacity to frighten, scare, disgust, or startle its readers or viewers by inducing feelings of horror and terror. Literary historian J. A. Cuddon has defined the horror story as "a piece of fiction in prose of variable length... which shocks or even frightens the reader, or perhaps induces a feeling of repulsion or loathing". It creates an eerie and frightening atmosphere. Horror is frequently supernatural, though it can be non-supernatural. Often the central menace of a work of horror fiction can be interpreted as a metaphor for the larger fears of a society.

Characteristics

One of the defining traits of the genre of horror is that it provokes a response; emotional, psychological or physical, within readers that causes them to react with fear. One of H.P. Lovecraft's most famous quotes about the genre is that: "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown." the first sentence from his seminal essay, "Supernatural Horror in Literature". In her essay "Elements of Aversion", Elizabeth Barrette articulates the need by some for horror tales in a modern world:

The old "fight or flight" reaction of our evolutionary heritage once played a major role in the life of every human. Our ancestors lived and died by it. Then someone invented the fascinating game of civilization, and things began to calm down. Development pushed wilderness back from settled lands. War, crime, and other forms of social violence came with civilization and humans started preying on each other, but by and large daily life calmed down. We began to feel restless, to feel something missing: the excitement of living on the edge, the tension between hunter and hunted. So we told each other stories through the long, dark nights...when the fires burned low, we did our best to scare the daylight out of each other. The rush of adrenaline feels good. Our hearts pound, our breath quickens, and we can imagine ourselves on the edge. Yet we also appreciate the insightful aspects of horror. Sometimes a story intends to shock and disgust, but the best horror intends to rattle our cages and shake us out of our complacency. It makes us think, forces us to confront ideas we might rather ignore, and challenges preconceptions of all kinds. Horror reminds us that the world is not always as safe as it seems, which exercises our mental muscles and reminds us to keep a little healthy caution close at hand.

In a sense similar to the reason a person seeks out the controlled thrill of a roller coaster, readers in the modern era seek out feelings of horror and terror to feel a sense of excitement. However, she adds that horror fiction is one of the few mediums where

readers seek out a form of art that forces themselves to confront ideas and images they "might rather ignore ... [to challenge] preconceptions of all kinds."

One can see the confrontation of ideas readers and characters would "rather ignore" throughout literature, in famous moments such as Hamlet's musings about the skull of Yorick and its implications of the mortality of humanity and the gruesome end that bodies inevitably come to. In horror fiction, the confrontation with the gruesome is often a metaphor for the problems facing the current generation of the author.

Stephanie Demetrakopoulos illustrates a common interpretation of one of the benchmarks of the canon of horror literature. Tina Broussard in an annotated bibliography of *Dracula* surmises Demetrakopoulos' thesis.

It is a now commonly accepted viewpoint that the horror elements of *Dracula*'s portrayal of vampirism are metaphors for sexuality in a repressed Victorian era. But this is merely one of many interpretations of the metaphor of *Dracula*. Judith Halberstam postulates many of these in her essay *Technologies of Monstrosity: Bram Stoker's Dracula*. She writes:

The image of dusty and unused gold, coins from many nations and old unworn jewels, immediately connects *Dracula* to the old money of a corrupt class, to a kind of piracy of nations and to the worst excesses of the aristocracy.

Illustration from an 1882 issue of *Punch*: An English editorial cartoonist conceives the Irish Fenian movement as akin to Frankenstein's monster, in the wake of the Phoenix Park killings. Menacing villains and monsters in horror literature can often be seen as metaphors for the fears incarnate of a society.

Halberstam articulates a view of *Dracula* as manifesting the growing perception of the aristocracy as an evil and outdated notion to be defeated. The depiction of a multinational band of protagonists using the latest technologies (such as a telegraph) to quickly share, collate, and act upon new information is what leads to the destruction of the Vampire. This is one of many interpretations of the metaphor of only one central figure of the canon of horror fiction, as over a dozen possible metaphors are referenced in analysis, from the religious to the anti-semitic.

Noël Carroll's *Philosophy of Horror* postulates that a modern piece of horror fiction's "monster", villain, or a more inclusive menace must exhibit the following two traits:

A menace that is threatening — either physically, psychologically, socially, morally, spiritually, or some combination of the aforementioned.

A menace that is impure — that violates the generally accepted schemes of cultural categorization. "We consider impure that which is categorically contradictory"[30]

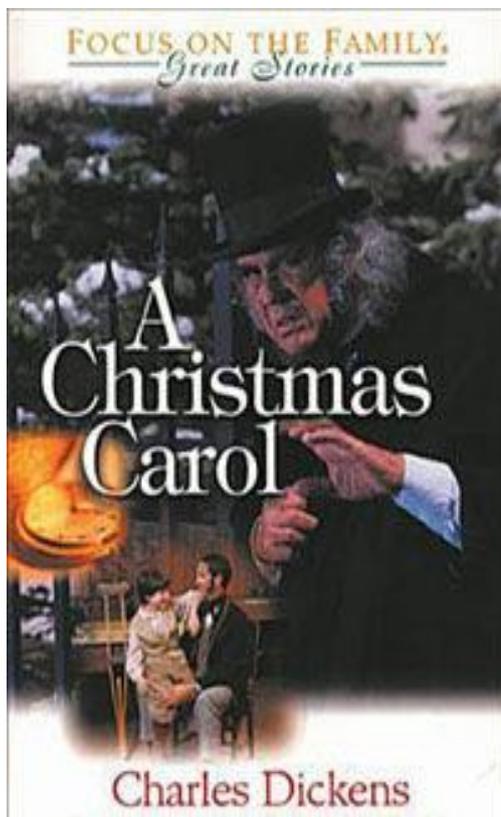
A ghost story

A ghost story may be any piece of fiction, or drama, that includes a ghost, or simply takes as a premise the possibility of ghosts or characters' belief in them. The "ghost" may appear of its own accord or be summoned by magic. Linked to the ghost is

the idea of "hauntings", where a supernatural entity is tied to a place, object or person.^[1] Ghost stories are commonly examples of ghostlore.

Colloquially, the term "ghost story" can refer to any kind of scary story. In a narrower sense, the ghost story has been developed as a short story format, within genre fiction. It is a form of supernatural fiction and specifically of weird fiction, and is often a horror story.

While ghost stories are often explicitly meant to be scary, they have been written to serve all sorts of purposes, from comedy to morality tales. Ghosts often appear in the narrative as sentinels or prophets of things to come. Belief in ghosts is found in all cultures around the world, and thus ghost stories may be passed down orally or in written form.^[1]



A Christmas Carol in Prose, Being a Ghost-Story of Christmas, commonly known as *A Christmas Carol*, is a novella by Charles Dickens, first published in London by Chapman & Hall in 1843; the first edition was illustrated by John Leech. *A Christmas Carol* tells the story of Ebenezer Scrooge, an old miser who is visited by the ghost of his former business partner Jacob Marley and the Ghosts of Christmas Past, Present and Yet to Come. After their visits Scrooge is transformed into a kinder, gentler man.

Dickens wrote *A Christmas Carol* at a time when the British were examining and exploring Christmas traditions from the past, such as carols, as well as new customs such as Christmas trees. He was influenced by experiences from his own past, and from the Christmas stories of other authors, including Washington Irving and Douglas Jerrold. Dickens had written three Christmas stories prior to

the novella, and was inspired to write the story following a visit to the Field Lane Ragged school, one of several establishments for London's half-starved, illiterate street children. The treatment of the poor and the ability of a self-interested man redeeming himself by transforming into a more sympathetic character are the key themes of the story. There is discussion among academics as to whether this was a fully secular story, or if it is a Christian allegory.

Scrooge never painted out Old Marley's name.

There it stood, years afterwards, above the warehouse door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called

Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

Oh! But he was a tight-fisted hand at the grind-stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

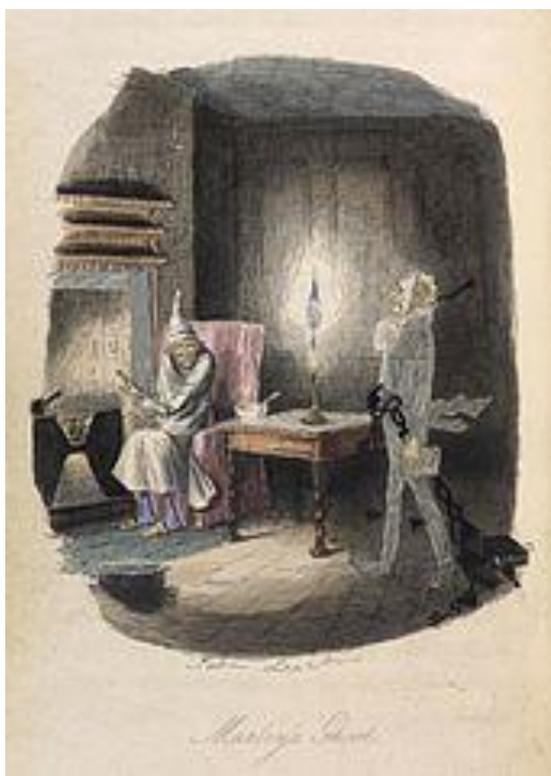
External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down"

Handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you?"

When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.



A Christmas Carol

Once upon a time of all the good days in the year, on Christmas Eve-old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts,

and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already-it had not been light all day--and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms.

To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure?"

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said, "Bah!" again; and followed it up with "Humbug."

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas!

Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!"

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew. "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round--apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that--as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good, and will do me good; and I say, God bless it!"

The clerk in the Tank involuntarily applauded.

Becoming immediately sensible of the impropriety, he poked the fire, and extinguished the last frail spark for ever.

"Let me hear another sound from you," said Scrooge, "and you'll keep your Christmas by losing your situation! You're quite a powerful speaker, sir," he added, turning to his nephew. "I wonder you don't go into Parliament."

"Because I fell in love."

"Because you fell in love!" growled Scrooge, as if that were the only one thing in the world more ridiculous than a merry Christmas. "Good afternoon!"

"Nay, uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?"

"Good afternoon," said Scrooge.

"I want nothing from you; I ask nothing of you; why cannot we be friends?"

"Good afternoon," said Scrooge.

"I am sorry, with all my heart, to find you so resolute. We have never had any quarrel, to which I have been a party. But I have made the trial in homage to Christmas, and I'll keep my Christmas humour to the last. So A Merry Christmas, uncle!"

"Good afternoon!" said Scrooge.

"And A Happy New Year!"

"Good afternoon!" said Scrooge.

His nephew left the room without an angry word, notwithstanding. He stopped at the outer door to bestow the greetings of the season on the clerk, who, cold as he was, was warmer than Scrooge; for he returned them cordially.

"There's another fellow," muttered Scrooge; who overheard him: "my clerk, with fifteen shillings a week, and a wife and family, talking about a merry Christmas. I'll retire to Bedlam."

This lunatic, in letting Scrooge's nephew out, had let two other people in. They were portly gentlemen, pleasant to behold, and now stood, with their hats off, in Scrooge's office. They had books and papers in their hands, and bowed to him.

"Scrooge and Marley's, I believe," said one of the gentlemen, referring to his list. "Have I the pleasure of addressing Mr. Scrooge, or Mr. Marley?"

"Mr. Marley has been dead these seven years," Scrooge replied. "He died seven years ago, this very night."

"We have no doubt his liberality is well represented by his surviving partner," said the gentleman, presenting his credentials.

It certainly was; for they had been two kindred spirits. At the ominous word "liberality," Scrooge frowned, and shook his head, and handed the credentials back.

"At this festive season of the year, Mr. Scrooge," said the gentleman, taking up a pen, "it is more than usually desirable that we should make some slight provision for the Poor and destitute, who suffer greatly at the present time. Many thousands are in want of common necessities; hundreds of thousands are in want of common comforts, sir."

"Are there no prisons?" asked Scrooge.

"Plenty of prisons," said the gentleman, laying down the pen again.

"And the Union workhouses?" demanded Scrooge.

"Are they still in operation?"

"They are. Still," returned the gentleman, "I wish I could say they were not."

"The Treadmill and the Poor Law are in full vigour, then?" said Scrooge.

"Both very busy, sir."

"Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course," said Scrooge. "I'm very glad to hear it."

"Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude," returned the gentleman, "a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?"

"Nothing!" Scrooge replied.

"You wish to be anonymous?"

"I wish to be left alone," said Scrooge. "Since you ask me what I wish, gentlemen, that is my answer.

I don't make merry myself at Christmas and I can't afford to make idle people merry. I help to support the establishments I have mentioned--they cost enough; and those who are badly off must go there."

"Many can't go there; and many would rather die."

"If they would rather die," said Scrooge, "they had better do it, and decrease the surplus population.

Besides--excuse me--I don't know that."

"But you might know it," observed the gentleman.

"It's not my business," Scrooge returned. "It's enough for a man to understand his own business, and not to interfere with other people's. Mine occupies me constantly. Good afternoon, gentlemen!"

Seeing clearly that it would be useless to pursue their point, the gentlemen withdrew. Scrooge resumed his labours with an improved opinion of himself, and in a more facetious temper than was usual with him.

Do text Analysis

6. Talk about the theme of the text.
7. Discuss the writing style of the text.
8. Determine the usage use of language to achieve communicative purposes.
9. Identify literal devices of the text.
10. Define various discourse patterns in the text.

Lesson # 22. Romance

Theme # 22.	Romance genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
<ul style="list-style-type: none"> Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions) 	
The aim:	
To familiarize students with romance genre related works and practising analysis.	
Objectives:	
<ul style="list-style-type: none"> • To make aware of the role of the romance genre 	
Activity Type:	Individual, small group, whole class (teacher-students)

The romance novel or romantic novel discussed in this article is the mass-market literary genre. Novels of this type of genre fiction place their primary focus on the relationship and romantic love between two people, and must have an "emotionally satisfying and optimistic ending." There are many subgenres of the romance novel including fantasy, historical romance, paranormal fiction, and science fiction. Walter Scott defined the literary fiction form of romance as "a fictitious narrative in prose or verse; the interest of which turns upon marvellous and uncommon incidents".

A thriving genre of works conventionally referred to as "romance novels" existed in ancient Greece. Some scholars see precursors to modern genre fiction romance novels in literary fiction of the 18th and 19th centuries, including Samuel Richardson's sentimental novel Pamela, or Virtue Rewarded (1740) and the novels of Jane Austen.

Austen inspired Georgette Heyer, the British author of historical romance set around the time Austen lived, as well as detective fiction, who technically created the subgenre

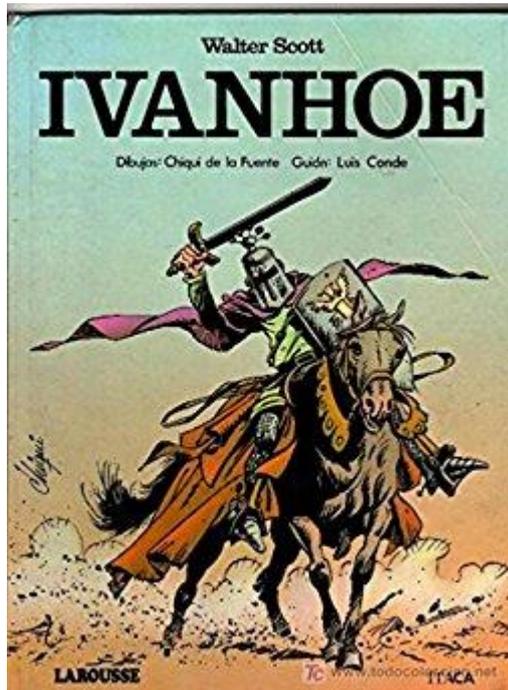
Regency Romance.[citation needed] Heyer's first romance novel, *The Black Moth* (1921), was set in 1751.

The British company Mills and Boon began releasing escapist fiction for women in the 1930s. Their books were sold in North America by Harlequin Enterprises Ltd, which began direct marketing to readers and allowing mass-market merchandisers to carry the books.

According to the Romance Writers of America, the main plot of a romance novel must revolve about the two people as they develop romantic love for each other and work to build a relationship. Both the conflict and the climax of the novel should be directly related to that core theme of developing a romantic relationship, although the novel can also contain subplots that do not specifically relate to the main characters' romantic love. Furthermore, a romance novel must have an "emotionally satisfying and optimistic ending." Others, including Leslie Gelbman, a president of Berkley Books, define the genre more simply, stating only that a romance must make the "romantic relationship between the hero and the heroine ... the core of the book." In general, romance novels reward characters who are good people and penalize those who are evil, and a couple who fights for and believes in their relationship will likely be rewarded with unconditional love. Bestselling author Nora Roberts sums up the genre, saying: "The books are about the celebration of falling in love and emotion and commitment, and all of those things we really want." Women's fiction is not directly a subcategory of the romance novel genre, because in women's fiction the heroine's relationship with her family or friends may be as important as her relationship with the hero.

Some romance novel authors and readers believe the genre has additional restrictions, from plot considerations (such as the protagonists' meeting early on in the story), to avoiding themes (such as adultery). Other disagreements have centered on the firm requirement for a happy ending; some readers admit stories without a happy ending, if the focus of the story is on the romantic love between the two main characters (e.g., *Romeo and Juliet*). While the majority of romance novels meet the stricter criteria, there are also many books widely considered to be romance novels that deviate from these rules. Therefore, the general definition, as embraced by the RWA and publishers, includes only the focus on a developing romantic relationship and an optimistic ending.

As long as a romance novel meets those twin criteria, it can be set in any time period and in any location. There are no specific restrictions on what can or cannot be included in a romance novel. Even controversial subjects are addressed in romance novels, including topics such as date rape, domestic violence, addiction, and disability. The combination of time frame, location, and plot elements does, however, help a novel to fit into one of several romance subgenres. Despite the numerous possibilities this framework allows, many people in the mainstream press claim that "all seem to read alike." Stereotypes of the romance genre abound. For instance, some believe that all romance novels are similar to those of Danielle Steel, featuring rich, glamorous people traveling to exotic locations. Many romance readers disagree that Steel writes romance at all, considering her novels more mainstream fiction.



It

Ivanhoe /'arvən,hoʊ/ is an [historical novel](#) by [Sir Walter Scott](#), first published in 1820 in three volumes and subtitled *A Romance*. At the time it was written it represented a shift by Scott away from fairly realistic novels set in Scotland in the comparatively recent past, to a somewhat fanciful depiction of medieval England. It has proved to be one of the best known and most influential of Scott's novels *Ivanhoe* is set in 12th-century [England](#), with colourful descriptions of a tournament, outlaws, a witch trial and divisions between Jews and Christians. It has been credited for increasing interest in [romance](#) and [medievalism](#); [John Henry Newman](#) claimed Scott "had first turned men's minds in the direction of the Middle Ages",

while [Carlyle](#) and [Ruskin](#) made similar assertions of Scott's overwhelming influence over the revival, based primarily on the publication of this novel.^[1] It has also had an important influence on popular perceptions of [Richard the Lionheart](#), [King John](#), and [Robin Hood](#).

Lesson # 23 Satire

Theme # 23.	Romance genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with satire genre related works and practising analysis.	
Objectives: <ul style="list-style-type: none"> To make aware of the role of the satire genre 	
Activity Type:	Individual, small group, whole class (teacher-students)

Satire is a genre of literature, and sometimes graphic and performing arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, corporations, government, or society itself into improvement. Although satire is usually meant to be humorous, its greater purpose is often constructive social criticism, using wit to draw attention to both particular and wider issues in society.

A feature of satire is strong irony or sarcasm—"in satire, irony is militant"—but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech and writing. This "militant" irony or sarcasm often professes to approve of (or at least accept as natural) the very things the satirist wishes to attack.

Satire is nowadays found in many artistic forms of expression, including internet memes, literature, plays, commentary, television shows, and media such as lyrics.

Laughter is not an essential component of satire; in fact there are types of satire that are not meant to be "funny" at all. Conversely, not all humor, even on such topics as politics, religion or art is necessarily "satirical", even when it uses the satirical tools of irony, parody, and burlesque.

Even light-hearted satire has a serious "after-taste": the organizers of the Ig Nobel Prize describe this as "first make people laugh, and then make them think".

The rules of satire are such that it must do more than make you laugh. No matter how amusing it is, it doesn't count unless you find yourself wincing a little even as you chuckle.

Jonathan Swift



Jonathan Swift (30 November 1667 – 19 October 1745) was an Anglo-Irish satirist, essayist, political pamphleteer (first for the Whigs, then for the Tories), poet and cleric who became Dean of St Patrick's Cathedral, Dublin.

Swift is remembered for works such as *A Tale of a Tub* (1704), *An Argument Against Abolishing Christianity* (1712), *Gulliver's Travels* (1726), and *A Modest Proposal* (1729). He is regarded by the *Encyclopaedia Britannica* as the foremost prose satirist in the English language, and is less well known for his poetry. He originally published all of his works under pseudonyms – such as Lemuel Gulliver, Isaac Bickerstaff, M.B. Drapier – or anonymously. He was a master of two styles of satire, the Horatian and

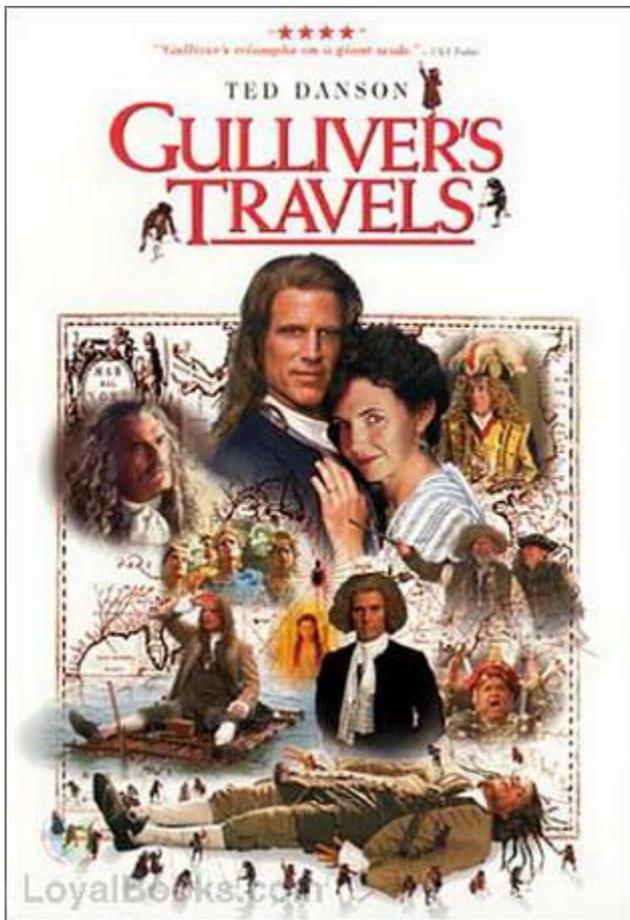
Juvenalian styles.

His deadpan, ironic writing style, particularly in *A Modest Proposal*, has led to such satire being subsequently termed "Swiftian".

Gulliver's Travels, or Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships (which is the full title), is a prose satire by Irish writer and clergyman Jonathan Swift, that is both a satire on human nature and the "travellers' tales" literary subgenre. It is Swift's best known full-length work, and a classic of English literature. He himself claimed that he wrote *Gulliver's Travels* "to vex the world rather than divert it".

The book became popular as soon as it was published. John Gay wrote in a 1726 letter to Swift that "It is universally read, from the cabinet council to the nursery."¹

Gulliver's Travels **A voyage to Brobdingnag** **Chapter I**



A great storm described; the long boat sent to fetch water; the author goes with it to discover the country. He is left on shore, is seized by one of the natives, and carried to a farmer's house. His reception, with several accidents that happened there. A description of the inhabitants.

Having been condemned, by nature and fortune, to active and restless life, in two months after my return, I again left my native country, and took shipping in the Downs, on the 20th day of June, 1702, in the Adventure, Captain John Nicholas, a Cornish man, commander, bound for Surat. We had a very prosperous gale, till we arrived at the Cape of Good Hope, where we landed for fresh water; but discovering a leak, we unshipped our goods and wintered there; for the captain falling sick of an ague, we could not leave the Cape till the end of

March. We then set sail, and had a good voyage till we passed the Straits of Madagascar; but having got northward of that island, and to about five degrees south latitude, the winds, which in those seas are observed to blow a constant equal gale between the north and west, from the beginning of December to the beginning of May, on the 19th of April began to blow with much greater violence, and more westerly than usual, continuing so for twenty days together: during which time, we were driven a little to the east of the Molucca Islands, and about three degrees northward of the line, as our captain found by

an observation he took the 2nd of May, at which time the wind ceased, and it was a perfect calm, whereat I was not a little rejoiced. But he, being a man well experienced in the navigation of those seas, bid us all prepare against a storm, which accordingly happened the day following: for the southern wind, called the southern monsoon, began to set in.

Finding it was likely to overblow, we took in our sprit-sail, and stood by to hand the fore-sail; but making foul weather, we looked the guns were all fast, and handed the mizen. The ship lay very broad off, so we thought it better spooning before the sea, than trying or hulling. We reefed the fore-sail and set him, and hauled aft the fore-sheet; the helm was hard a-weather. The ship wore bravely. We belayed the fore down-haul; but the sail was split, and we hauled down the yard, and got the sail into the ship, and unbound all the things clear of it. It was a very fierce storm; the sea broke strange and dangerous. We hauled off upon the laniard of the whip-staff, and helped the man at the helm. We would not get down our topmast, but let all stand, because she scudded before the sea very well, and we knew that the top-mast being aloft, the ship was the wholesomer, and made better way through the sea, seeing we had sea-room. When the storm was over, we set fore-sail and main-sail, and brought the ship to. Then we set the mizen, main-top-sail, and the fore-top-sail. Our course was east-north-east, the wind was at south-west. We got the starboard tacks aboard, we cast off our weather-braces and lifts; we set in the lee-braces, and hauled forward by the weather-bowlings, and hauled them tight, and belayed them, and hauled over the mizen tack to windward, and kept her full and by as near as she would lie.

During this storm, which was followed by a strong wind west-south-west, we were carried, by my computation, about five hundred leagues to the east, so that the oldest sailor on board could not tell in what part of the world we were. Our provisions held out well, our ship was staunch, and our crew all in good health; but we lay in the utmost distress for water. We thought it best to hold on the same course, rather than turn more northerly, which might have brought us to the north-west part of Great Tartary, and into the Frozen Sea.

Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.
5. Define various discourse patterns in the text.

Lesson # 24.Tragedy

Theme # 24.	Tragedy genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with tragedy genre related works and practising analysis.	
Objectives: <ul style="list-style-type: none">To make aware of the role of the tragedy genre	
Activity Type:	Individual, small group, whole class (teacher-students)

Tragedy (from the Greek: τραγωδία, tragōidia[a]) is a form of drama based on human suffering that invokes an accompanying catharsis or pleasure in audiences. While many cultures have developed forms that provoke this paradoxical response, the term tragedy often refers to a specific tradition of drama that has played a unique and important role historically in the self-definition of Western civilisation. That tradition has been multiple and discontinuous, yet the term has often been used to invoke a powerful effect of cultural identity and historical continuity—"the Greeks and the Elizabethans, in one cultural form; Hellenes and Christians, in a common activity," as Raymond Williams puts it.

From its origins in the theatre of ancient Greece 2500 years ago, from which there survives only a fraction of the work of Aeschylus, Sophocles and Euripides; through its singular articulations in the works of Shakespeare, Lope de Vega, Jean Racine, and Friedrich Schiller to the more recent naturalistic tragedy of August Strindberg; Samuel Beckett's modernist meditations on death, loss and suffering; Müller's postmodernist reworkings of the tragic canon; and Joshua Oppenheimer's incorporation of tragic pathos in his nonfiction film, *The Act of Killing* (2012), tragedy has remained an important site of cultural experimentation, negotiation, struggle, and change. A long line of philosophers—which includes Plato, Aristotle, Saint Augustine, Voltaire, Hume, Diderot, Hegel, Schopenhauer, Kierkegaard, Nietzsche, Freud, Benjamin,[8] Camus, Lacan, and Deleuze—have analysed, speculated upon, and criticised the genre.

In the wake of Aristotle's *Poetics*, tragedy has been used to make genre distinctions, whether at the scale of poetry in general (where the tragic divides against epic and lyric) or at the scale of the drama (where tragedy is opposed to comedy). In the modern era, tragedy has also been defined against drama, melodrama, the tragicomic, and epic theatre. Drama, in the narrow sense, cuts across the traditional division between comedy and tragedy in an anti- or a-generic deterritorialisation from the mid-19th century

onwards. Both Bertolt Brecht and Augusto Boal define their epic theatre projects (non-Aristotelian drama and Theatre of the Oppressed, respectively) against models of tragedy. Taxidou, however, reads epic theatre as an incorporation of tragic functions and its treatments of mourning and speculation.

Romeo and Juliet

Romeo and Juliet is a tragedy written by William Shakespeare early in his career about two young star-crossed lovers whose deaths ultimately reconcile their feuding families. It was among Shakespeare's most popular plays during his lifetime and along with *Hamlet*, is one of his most frequently performed plays. Today, the title characters are regarded as archetypal young lovers.

Romeo and Juliet belongs to a tradition of tragic romances stretching back to antiquity. The plot is based on an Italian tale translated into verse as *The Tragical History of Romeus and Juliet* by Arthur Brooke in 1562 and retold in prose in *Palace of Pleasure* by William Painter in 1567. Shakespeare borrowed heavily from both but expanded the plot by developing a number of supporting characters, particularly Mercutio and Paris. Believed to have been written between 1591 and 1595, the play was first published in a quarto version in 1597. The text of the first quarto version was of poor quality, however, and later editions corrected the text to conform more closely with Shakespeare's original.

Shakespeare's use of his poetic dramatic structure (especially effects such as switching between comedy and tragedy to heighten tension, his expansion of minor characters, and his use of sub-plots to embellish the story) has been praised as an early sign of his dramatic skill. The play ascribes different poetic forms to different characters, sometimes changing the form as the character develops. Romeo, for example, grows more adept at the sonnet over the course of the play.

Romeo and Juliet by William Shakespeare

"O brawling love, O loving hate,
O any thing of nothing first create!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!"

—*Romeo, Act I Scene*

Romeo

If I profane with my unworhiest hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

Juliet

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss."

—*Romeo and Juliet*, Act I, Scene V¹³⁷¹

Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.
5. Define various discourse patterns in the text.





Lesson # 25. Fantasy

Theme # 25.	Fantasy genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
Warm-up	
Activity 1. Worksheets	
Activity 2. Analysis	
Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim:	
To familiarize students with fantasy genre related works and practising analysis.	
Objectives:	
<ul style="list-style-type: none"> To make aware of the role of the fantasy genre 	
Activity Type:	Individual, small group, whole class (teacher-students)

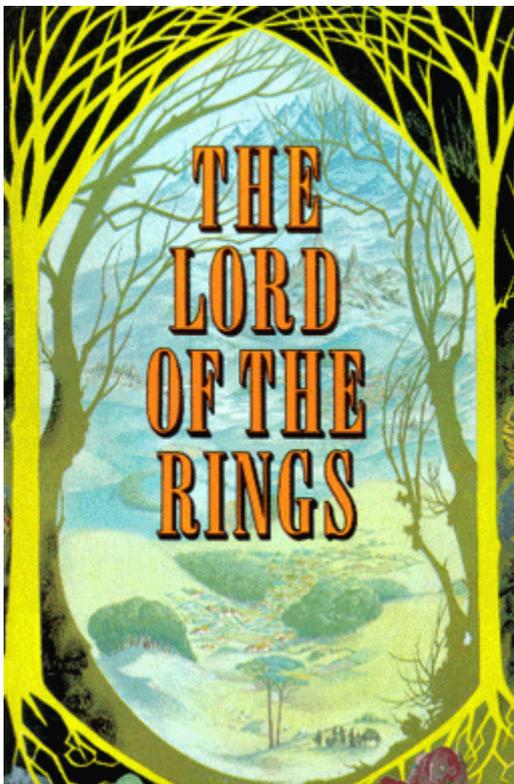
Fantasy is a genre of fiction set in a fictional universe, often without any locations, events, or people referencing the real world. Its roots are in oral traditions, which then

became literature and drama. From the twentieth century it has expanded further into various media, including film, television, graphic novels and video games.

Most fantasy uses magic or other supernatural elements as a main plot element, theme, or setting. Magic and magical creatures are common in many of these worlds. Fantasy is a subgenre of speculative fiction and is distinguished from the genres of science fiction and horror by the absence of scientific or macabre themes respectively, though these genres overlap.

In popular culture, the fantasy genre is predominantly of the medievalist form. In its broadest sense, however, fantasy comprises works by many writers, artists, filmmakers, and musicians from ancient myths and legends to many recent and popular works.

Fantasy is studied in a number of disciplines including English and other language studies, cultural studies, comparative literature, history and medieval studies. Work in this area ranges widely from the structuralist theory of Tzvetan Todorov, emphasizing the fantastic as a liminal space and to work on the connections (political, historical and literary) between medievalism and popular culture.



The Lord of the Rings is an epic high fantasy novel written by English author and scholar J. R. R. Tolkien. The story began as a sequel to Tolkien's 1937 fantasy novel *The Hobbit*, but eventually developed into a much larger work. Written in stages between 1937 and 1949, *The Lord of the Rings* is one of the best-selling novels ever written, with over 150 million copies sold.^[1]

The title of the novel refers to the story's main antagonist, the Dark Lord Sauron,^[note 1] who had in an earlier age created the One Ring to rule the other Rings of Power as the ultimate weapon in his campaign to conquer and rule all of Middle-earth. From quiet beginnings in the Shire, a hobbit land not unlike the English countryside, the story ranges across Middle-earth, following the course of the War of the Ring through the eyes of its characters, not only the hobbits Frodo

Baggins, Samwise "Sam" Gamgee, Meriadoc "Merry" Brandybuck and Peregrin "Pippin" Took, but also the hobbits' chief allies and travelling companions: the Men, Aragorn son of Arathorn, a Ranger of the North, and Boromir, a Captain of Gondor; Gimli son of Glóin, a Dwarf warrior; Legolas Greenleaf, an Elven prince; and Gandalf, a wizard.

The work was initially intended by Tolkien to be one volume of a two-volume set, the other to be *The Silmarillion*, but this idea was dismissed by his publisher.^{[3][4]} For economic reasons, *The Lord of the Rings* was published in three volumes over the course of a year from 29 July 1954 to 20 October 1955.^{[3][5]} The three volumes were titled *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*. Structurally, the novel is divided internally into six books, two per volume, with several appendices of

background material included at the end. Some editions combine the entire work into a single volume. *The Lord of the Rings* has since been reprinted numerous times and translated into 38 languages.

The Lord of the Rings

BOOK III Chapter I

The Departure of Boromir

Aragorn sped on up the hill. Every now and again he bent to the ground. Hobbits go light, and their footprints are not easy even for a Ranger to read, but not far from the top a spring crossed the path, and in the wet earth he saw what he was seeking.

'I read the signs aright,' he said to himself. 'Frodo ran to the hill-top. I wonder what he saw there? But he returned by the same way, and went down the hill again.'
Aragorn hesitated. He desired to go to the high seat himself, hoping to see there something that would guide him in his perplexities; but time was pressing. Suddenly he leaped forward, and ran to the summit, across the great flag-stones, and up the steps. Then sitting in the high seat he looked out. But the sun seemed darkened, and the world dim and remote. He turned from the North back again to North, and saw nothing save the distant hills, unless it were that far away he could see again a great bird like an eagle high in the air, descending slowly in wide circles down towards the earth.

Even as he gazed his quick ears caught sounds in the woodlands below, on the west side of the River. He stiffened. There were cries, and among them, to his horror, he could distinguish the harsh voices of Orcs. Then suddenly with a deep-throated call a great horn blew, and the blasts of it smote the hills and echoed in the hollows, rising in a mighty shout above the roaring of the falls.

'The horn of Boromir!' he cried. 'He is in need!' He sprang down the steps and away, leaping down the path. 'Alas! An ill fate is on me this day, and all that I do goes amiss. Where is Sam?'

As he ran the cries came louder, but fainter now and desperately the horn was blowing. Fierce and shrill rose the yells of the Orcs, and suddenly the horn-calls ceased. Aragorn raced down the last slope, but before he could reach the hill's foot, the sounds died away; and as he turned to the left and ran towards them they retreated, until at last he could hear

them no more. Drawing his bright sword and crying Elendil! Elendil! he crashed through the trees.

A mile, maybe, from Parth Galen in a little glade not far from the lake he found Boromir. He was sitting with his back to a great tree, as if he was resting. But Aragorn saw that he was pierced with many black-feathered arrows; his sword was still in his hand, but it was broken near the hilt; his horn cloven in two was at his side. Many Orcs lay slain, piled all about him and at his feet.

Aragorn knelt beside him. Boromir opened his eyes and strove to speak. At last slow words came. 'I tried to take the Ring from Frodo,' he said. 'I am sorry. I have paid.' His glance strayed to his fallen enemies; twenty at least lay there. 'They have gone: the Halflings: the Orcs have taken them. I think they are not dead. Orcs bound them.' He paused and his eyes closed wearily. After a moment he spoke again.

'Farewell, Aragorn! Go to Minas Tirith and save my people! I have failed.'

'No!' said Aragorn, taking his hand and kissing his brow. 'You have conquered. Few have gained such a victory. Be at peace! Minas Tirith shall not fall!'

Boromir smiled.

'Which way did they go? Was Frodo there?' said Aragorn.

But Boromir did not speak again.

'Alas!' said Aragorn. 'Thus passes the heir of Denethor, Lord of the Tower of Guard! This is a bitter end. Now the Company is all in ruin. It is I that have failed. Vain was Gandalf's trust in me. What shall I do now? Boromir has laid it on me to go to Minas Tirith, and my heart desires it; but where are the Ring and the Bearer? How shall I find them and save the Quest from disaster?'

He knelt for a while, bent with weeping, still clasping Boromir's hand. So it was that Legolas and Gimli found him. They came from the western slopes of the hill, silently, creeping through the trees as if they were hunting. Gimli had his axe in hand, and Legolas his long knife: all his arrows were spent. When they came into the glade they halted in amazement; and then they stood a moment with heads bowed in grief, for it seemed to them plain what had happened.

'Alas!' said Legolas, coming to Aragorn's side. 'We have hunted and slain many Orcs in the woods, but we should have been of more use here. We came when we heard the horn, but too late, it seems. I fear you have taken deadly hurt.'

'Boromir is dead,' said Aragorn. 'I am unscathed, for I was not here with him. He fell defending the hobbits, while I was away upon the hill.'

'The hobbits!' cried Gimli 'Where are they then? Where is Frodo?'

'I do not know,' answered Aragorn wearily. 'Before he died Boromir told me that the Orcs had bound them; he did not think that they were dead. I sent him to follow Merry and Pippin; but I did not ask him if Frodo or Sam were with him: not until it was too late. All that I have done today has gone amiss. What is to be done now?'

'First we must tend the fallen,' said Legolas. 'We cannot leave him lying like carrion among these foul Orcs.'

'But we must be swift,' said Gimli. 'He would not wish us to linger. We must follow the Orcs, if there is hope that any of our Company are living prisoners.'

'But we do not know whether the Ring-bearer is with them or not,' said Aragorn. 'Are we to abandon him? Must we not seek him first? An evil choice is now before us!'

'Then let us do first what we must do,' said Legolas. 'We have not the time or the tools to bury our comrade fitly, or to raise a mound over him. A cairn we might build.'

'The labour would be hard and long: there are no stones that we could use nearer than the water-side,' said Gimli.

'Then let us lay him in a boat with his weapons, and the weapons of his vanquished foes,' said Aragorn. 'We will send him to the Falls of Rauros and give him to Anduin. The River of Gondor will take care at least that no evil creature dishonours his bones.'

Quickly they searched the bodies of the Orcs, gathering their swords and cloven helms and shields into a heap. 'See!' cried Aragorn. 'Here we find tokens!' He picked out from the pile of grim weapons two knives, leaf-bladed, damasked in gold and red; and searching further he found also the sheaths, black, set with small red gems. 'No orc-tools these!' he said. 'They were borne by the hobbits. Doubtless the Orcs despoiled them, but feared to keep the knives, knowing them for what they are: work of Westermesse, wound about with spells for the bane of Mordor. Well, now, if they still live, our friends are weaponless. I will take these things, hoping against hope, to give them back.'

'And I,' said Legolas, 'will take all the arrows that I can find, for my quiver is empty.' He searched in the pile and on the ground about and found not a few that were undamaged and longer in the shaft than such arrows as the Orcs were accustomed to use. He looked at them closely.

And Aragorn looked on the slain, and he said: 'Here lie many that are not folk of Mordor. Some are from the North, from the Misty Mountains, if I know anything of Orcs and their kinds. And here are others strange to me. Their gear is not after the manner of Orcs at

all!

There were four goblin-soldiers of greater stature, swart, slant-eyed, with thick legs and large hands. They were armed with short broad-bladed swords, not with the curved scimitars usual with Orcs: and they had bows of yew, in length and shape like the bows of Men. Upon their shields they bore a strange device: a small white hand in the centre of a black field; on the front of their iron helms was set an S-rune, wrought of some white metal.

'I have not seen these tokens before,' said Aragorn. 'What do they mean?'

'S is for Sauron,' said Gimli. 'That is easy to read.'

'Nay!' said Legolas. 'Sauron does not use the Elf-runes.'

'Neither does he use his right name, nor permit it to be spelt or spoken,' said Aragorn. 'And he does not use white. The Orcs in the service of Barad-dur use the sign of the Red Eye.' He stood for a moment in thought. 'S is for Saruman, I guess,' he said at length. 'There is evil afoot in Isengard, and the West is no longer safe. It is as Gandalf feared: by some means the traitor Saruman has had news of our journey. It is likely too that he knows of Gandalf's fall. Pursuers from Moria may have escaped the vigilance of Lorien, or they may have avoided that land and come to Isengard by other paths. Orcs travel fast. But Saruman has many ways of learning news. Do you remember the birds?'

'Well, we have no time to ponder riddles,' said Gimli. 'Let us bear Boromir away!'

'But after that we must guess the riddles, if we are to choose our course rightly,' answered Aragorn.

'Maybe there is no right choice,' said Gimli.

Taking his axe the Dwarf now cut several branches. These they lashed together with bowstrings, and spread their cloaks upon the frame. Upon this rough bier they carried the body of their companion to the shore, together with such trophies of his last battle as they chose to send forth with him. It was only a short way, yet they found it no easy task, for Boromir was a man both tall and strong.

At the water-side Aragorn remained, watching the bier, while Legolas and Gimli hastened back on foot to Parth Galen. It was a mile or more, and it was some time before they came back, paddling two boats swiftly along the shore.

'There is a strange tale to tell!' said Legolas. 'There are only two boats upon the bank. We could find no trace of the other.'

'Have Orcs been there?' asked Aragorn.

'We saw no signs of them,' answered Gimli. 'And Orcs would have taken or destroyed all the boats, and the baggage as well.'

'I will look at the ground when we come there,' said Aragorn.

Now they laid Boromir in the middle of the boat that was to bear him away. The grey hood and elven-cloak they folded and placed beneath his head. They combed his long dark hair and arrayed it upon his shoulders. The golden belt of Lorien gleamed about his waist. His helm they set beside him, and across his lap they laid the cloven horn and the hilts and shards of his sword; beneath his feet they put the swords of his enemies. Then fastening the prow to the stern of the other boat, they drew him out into the water. They rowed sadly along the shore, and turning into the swift-running channel they passed the green sward of Parth Galen. The steep sides of Tol Brandir were glowing: it was now mid-afternoon. As they went south the fume of Rauros rose and shimmered before them, a haze of gold. The rush and thunder of the falls shook the windless air.

Sorrowfully they cast loose the funeral boat: there Boromir lay, restful, peaceful, gliding upon the bosom of the flowing water. The stream took him while they held their own boat back with their paddles. He floated by them, and slowly his boat departed, waning to a dark spot against the golden light; and then suddenly it vanished. Rauros roared on unchanging. The River had taken Boromir son of Denethor, and he was not seen again in Minas Tirith, standing as he used to stand upon the White Tower in the morning. But in Gondor in after-days it long was said that the elven-boat rode the falls and the foaming pool, and bore him down through Osgiliath, and past the many mouths of Anduin, out into the Great Sea at
night under the stars.

For a while the three companions remained silent, gazing after him. Then Aragorn spoke. 'They will look for him from the White Tower,' he said, 'but he will not return from mountain or from sea.' Then slowly he began to sing:

Through Rohan over fen and field where the long grass grows

The West Wind comes walking, and about the walls it goes.

'What news from the West, O wandering wind, do you bring to me tonight?

Have you seen Boromir the Tall by moon or by starlight?'

'I saw him ride over seven streams, over waters wide and grey;

I saw him walk in empty lands, until he passed away

Into the shadows of the North. I saw him then no more.

The North Wind may have heard the horn of the son of Denethor.'

'O Boromir! From the high walls westward I looked afar,

But you came not from the empty lands where no men are.'

Then Legolas sang:

From the mouths of the Sea the South Wind flies, from the sandhills and the stones;

The wailing of the gulls it bears, and at the gate it moans.

'What news from the South, O sighing wind, do you bring to me at eve?

Where now is Boromir the Fair? He tarries and I grieve.'

'Ask not of me where he doth dwell so many bones there lie

On the white shores and the dark shores under the stormy sky;

So many have passed down Anduin to find the flowing Sea.

Ask of the North Wind news of them the North Wind sends to me!'

'O Boromir! Beyond the gate the seaward road runs south,

But you came not with the wailing gulls from the grey sea's mouth.'

Then Aragorn sang again:

From the Gate of Kings the North Wind rides, and past the roaring falls;

And clear and cold about the tower its loud horn calls.

'What news from the North, O mighty wind, do you bring to me today?

What news of Boromir the Bold? For he is long away.'

'Beneath Amon Hen I heard his cry. There many foes he fought.

His cloven shield, his broken sword, they to the water brought.

His head so proud, his face so fair, his limbs they laid to rest;

And Rauros, golden Rauros-falls, bore him upon its breast.'

'O Boromir! The Tower of Guard shall ever northward gaze

To Rauros, golden Rauros-falls, until the end of days.'

So they ended. Then they turned their boat and drove it with all the speed they could against the stream back to Parth Galen.

'You left the East Wind to me,' said Gimli, 'but I will say naught of it.'

'That is as it should be,' said Aragorn. 'In Minas Tirith they endure the East Wind, but they do not ask it for tidings. But now Boromir has taken his road, and we must make haste to choose our own.'

He surveyed the green lawn, quickly but thoroughly, stooping often to the earth. 'The Orcs have been on this ground,' he said. 'Otherwise nothing can be made out for certain. All our footprints are here, crossing and re-crossing. I cannot tell whether any of the hobbits have come back since the search for Frodo began.' He returned to the bank, close to where the rill from the spring trickled out into the River. 'There are some clear prints here,' he said. 'A hobbit waded out into the water and back; but I cannot say how long ago.'

'How then do you read this riddle?' asked Gimli.

But you came not with the wailing gulls from the grey sea's mouth.'

Then Aragorn sang again:

From the Gate of Kings the North Wind rides, and past the roaring falls;

And clear and cold about the tower its loud horn calls.

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Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.
5. Define various discourse patterns in the text.

Lesson # 26. Mythology

Theme # 26.	Mythology genre
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Length: One hour and twenty minutes	Number of Students: 30
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Lesson Outline

Warm-up

Activity 1. Worksheets

Activity 2. Analysis

Activity 3. Role cards (related to vocabulary, idiomatic expressions)

The aim:

To familiarize students with mythology genre related works and practising analysis.

Objectives:

- To make aware of the role of the mythology genre

Activity Type:

Individual, small group, whole class (teacher-students)

Mythology refers variously to the collected myths of a group of people or to the study of such myths.

A folklore genre, myth is a feature of every culture. Many sources for myths have been proposed, ranging from personification of nature or personification of natural phenomena, to truthful or hyperbolic accounts of historical events to explanations of existing rituals. A culture's collective mythology helps convey belonging, shared and religious experiences, behavioral models, and moral and practical lessons.

The study of myth began in ancient history. Rival classes of the Greek myths by Euhemerus, Plato and Sallustius were developed by the Neoplatonists and later revived by Renaissance mythographers. The nineteenth-century comparative mythology reinterpreted myth as a primitive and failed counterpart of science (Tylor), a "disease of language" (Müller), or a misinterpretation of magical ritual (Frazer).

Recent approaches often view myths as manifestations of psychological, cultural, or societal truths, rather than as inaccurate historical accounts



Odysseus Overcome by Demodocus' Song, by Francesco Hayez, 1813–1

Lesson # 27. Adventure

Theme # 27.	Adventure genre
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with adventure genre related works and practising analysis.	
Objectives: <ul style="list-style-type: none">• To make aware of the role of the adventure genre	
Activity Type:	Individual, small group, whole class (teacher-students)

Adventure fiction is fiction that usually presents danger, or gives the reader a sense of excitement.

An adventure is an event or series of events that happens outside the course of the protagonist's ordinary life, usually accompanied by danger, often by physical action. Adventure stories almost always move quickly, and the pace of the plot is at least as important as characterization, setting and other elements of a creative work.

D'Ammassa argues that adventure stories make the element of danger the focus; hence he argues that Charles Dickens' novel *A Tale of Two Cities* is an adventure novel because the protagonists are in constant danger of being imprisoned or killed, whereas Dickens' *Great Expectations* is not because "Pip's encounter with the convict is an adventure, but that scene is only a device to advance the main plot, which is not truly an adventure."

Adventure has been a common theme since the earliest days of written fiction. Indeed, the standard plot of Medieval romances was a series of adventures. Following a plot framework as old as Heliodorus, and so durable as to be still alive in Hollywood movies, a hero would undergo a first set of adventures before he met his lady. A separation would follow, with a second set of adventures leading to a final reunion.

Variations kept the genre alive. From the mid-19th century onwards, when mass literacy grew, adventure became a popular subgenre of fiction. Although not exploited to its fullest, adventure has seen many changes over the years - from being constrained to stories of knights in armor to stories of high-tech espionages.

Examples of that period include Sir Walter Scott, Alexandre Dumas, père,[2] Jules Verne, Brontë Sisters, H. Rider Haggard, Victor Hugo,[3] Emilio Salgari, Louis Henri Boussenard, Thomas Mayne Reid, Sax Rohmer, Edgar Wallace, and Robert Louis Stevenson.

Adventure novels and short stories were popular subjects for American pulp magazines, which dominated American popular fiction between the Progressive Era and the 1950s. Several pulp magazines such as *Adventure*, *Argosy*, *Blue Book*, *Top-Notch*, and *Short Stories* specialized in this genre. Notable pulp adventure writers included Edgar Rice Burroughs, Talbot Mundy, Theodore Roscoe, Johnston McCulley, Arthur O. Friel, Harold Lamb, Carl Jacobi, George F. Worts, Georges Surdez, H. Bedford-Jones, and J. Allan Dunn.

Adventure fiction often overlaps with other genres, notably war novels, crime novels, sea stories, Robinsonades, spy stories (as in the works of John Buchan, Eric Ambler and Ian Fleming), science fiction, fantasy, (Robert E. Howard and J.R.R. Tolkien both combined the secondary world story with the adventure novel) and Westerns. Not all books within these genres are adventures. Adventure fiction takes the setting and premise of these other genres, but the fast-paced plot of an adventure focuses on the actions of the hero within the setting. With a few notable exceptions (such as Baroness Orczy, Leigh Brackett and Marion Zimmer Bradley) adventure fiction as a genre has been largely dominated by male writers, though female writers are now becoming common.

A Tale of Two Cities (1859) is a historical novel by Charles Dickens, set in London and Paris before and during the French Revolution. The novel tells the story of the French Doctor Manette, his 18-year-long imprisonment in the Bastille in Paris and his release to life in London with his daughter Lucie, whom he had never met; Lucie's marriage and the collision between her beloved husband and the people who caused her father's imprisonment; and Monsieur and Madame Defarge, sellers of wine in a poor suburb of Paris. The story is set against the conditions that led up to the French Revolution and the Reign of Terror

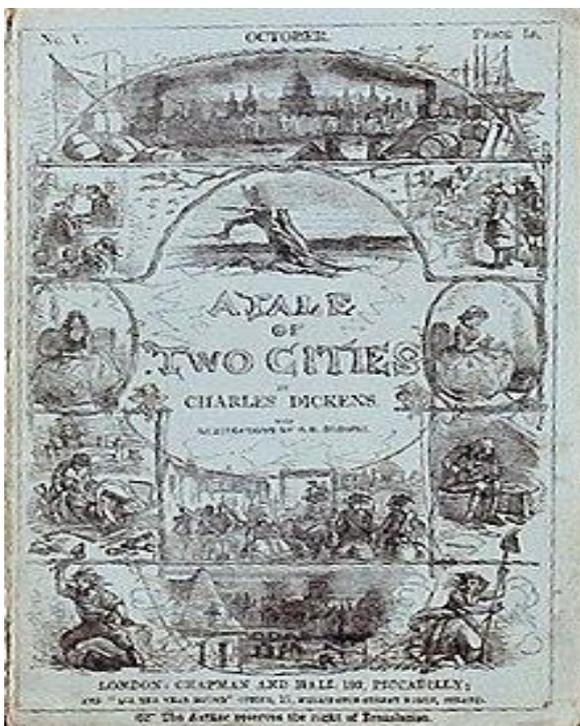
A Tale of Two Cities

Charles Dickens

Book the first-Recalled to life

The mail

It was the Dover road that lay, on a Friday night late in November, before the first of the persons with whom this history has business. The Dover road lay, as to him, beyond the Dover mail, as it lumbered up Shooter's Hill. He walked up hill in the mire by the side of the mail, as the rest of the passengers did; not because they had the least relish for walking exercise, under the circumstances, but because the hill, and the harness, and the mud, and the



mail, were all so heavy, that the horses had three times already come to a stop, besides once drawing the coach across the road, with the mutinous intent of taking it back to Blackheath. Reins and whip and coachman and guard, however, in combination, had read that article of war which forbade a purpose otherwise strongly in favour of the argument, that some brute animals are endued with Reason; and the team had capitulated and returned to their duty.

With drooping heads and tremulous tails, they mashed their way through the thick mud, floundering and stumbling between whiles, as if they were falling to pieces at the larger joints. As often as the driver rested them and brought them to a stand, with a wary "Wo-ho! so-ho- then!" the near leader violently shook his head and everything upon it--like an unusually emphatic horse, denying that the coach could be got up the hill. Whenever the leader made this rattle, the passenger started, as a nervous passenger might, and was disturbed in mind.

There was a steaming mist in all the hollows, and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings, and a few yards of road; and the reek of the labouring horses steamed into it, as if they had made it all.

Two other passengers, besides the one, were plodding up the hill by the side of the mail. All three were wrapped to the cheekbones and over the ears, and wore jack-boots. Not one of the three could have said, from anything he saw, what either of the other two was like; and each was hidden under almost as many wrappers from the eyes of the mind, as from the eyes of the body, of his two companions. In those days, travellers were very shy of being confidential on a short notice, for anybody on the road might be a robber or in league with robbers. As to the latter, when every posting-house and ale-house could produce somebody in "the Captain's" pay, ranging from the landlord to the lowest stable non-descript, it was the likeliest thing upon the cards. So the guard of the Dover mail thought to himself, that Friday night in November, one thousand seven hundred and seventy-five, lumbering up Shooter's Hill, as he stood on his own particular perch behind the mail, beating his feet, and keeping an eye and a hand on the arm-chest before him, where a loaded blunderbuss lay at the top of six or eight loaded horse-pistols, deposited on a substratum of cutlass.

The Dover mail was in its usual genial position that the guard suspected the passengers, the passengers suspected one another and the guard, they all suspected everybody else, and the coachman was sure of nothing but the horses; as to which cattle he could with a clear conscience have taken his oath on the two Testaments that they were not fit for the journey.

"Wo-ho!" said the coachman. "So, then! One more pull and you're at the top and be damned to you, for I have had trouble enough to get you to it!--Joe!"

"Halloa!" the guard replied.

"What o'clock do you make it, Joe?"

"Ten minutes, good, past eleven."

"My blood!" ejaculated the vexed coachman, "and not atop of Shooter's yet! Tst! Yah! Get on with you!"

The emphatic horse, cut short by the whip in a most decided negative, made a decided scramble for it, and the three other horses followed suit. Once more, the Dover mail struggled on, with the jack-boots of its passengers squashing along by its side. They had stopped when the coach stopped, and they kept close company with it. If any one of the three had had the hardihood to propose to another to walk on a little ahead into the mist and darkness, he would have put himself in a fair way of getting shot instantly as a highwayman.

The last burst carried the mail to the summit of the hill. The horses stopped to breathe again, and the guard got down to skid the wheel for the descent, and open the coach-door to let the passengers in.

"Tst! Joe!" cried the coachman in a warning voice, looking down from his box.

"What do you say, Tom?"

They both listened.

"I say a horse at a canter coming up, Joe."

"I say a horse at a gallop, Tom," returned the guard, leaving his hold of the door, and mounting nimbly to his place. "Gentlemen! In the kings name, all of you!"

With this hurried adjuration, he cocked his blunderbuss, and stood on the offensive.

The passenger booked by this history, was on the coach-step, getting in; the two other passengers were close behind him, and about to follow. He remained on the step, half in the coach and half out of; they re-mained in the road below him. They all looked from the coachman to the guard, and from the guard to the coachman, and listened. The coachman looked back and the guard looked back, and even the emphatic leader pricked up his ears and looked back, without contradicting.

The stillness consequent on the cessation of the rumbling and labouring of the coach, added to the stillness of the night, made it very quiet indeed. The panting of the horses communicated a tremulous motion to the coach, as if it were in a state of agitation. The hearts of the passengers beat loud enough perhaps to be heard; but at any rate, the quiet pause was audibly expressive of people out of breath, and holding the breath, and having the pulses quickened by expectation.

The sound of a horse at a gallop came fast and furiously up the hill.

"So-ho!" the guard sang out, as loud as he could roar. "Yo there! Stand! I shall fire!"

The pace was suddenly checked, and, with much splashing and floundering, a man's voice called from the mist, "Is that the Dover mail?"

"Never you mind what it is!" the guard retorted. "What are you?"

"IS that the Dover mail?"

"Why do you want to know?"

"I want a passenger, if it is."

"What passenger?"

"Mr. Jarvis Lorry."

Our booked passenger showed in a moment that it was his name. The guard, the coachman, and the two other passengers eyed him distrustfully.

"Keep where you are," the guard called to the voice in the mist, "because, if I should make a mistake, it could never be set right in your lifetime. Gentleman of the name of Lorry answer straight."

"What is the matter?" asked the passenger, then, with mildly quavering speech. "Who wants me? Is it Jerry?"

("I don't like Jerry's voice, if it is Jerry," growled the guard to himself. "He's hoarser than suits me, is Jerry.")

"Yes, Mr. Lorry."

"What is the matter?"

"A despatch sent after you from over yonder. T. and Co."

"I know this messenger, guard," said Mr. Lorry, getting down into the road--assisted from behind more swiftly than politely by the other two passengers, who immediately scrambled into the coach, shut the door, and pulled up the window. "He may come close; there's nothing wrong."

"I hope there ain't, but I can't make so 'Nation sure of that," said the guard, in gruff soliloquy. "Hallo you!"

"Well! And hallo you!" said Jerry, more hoarsely than before.

"Come on at a footpace! d'ye mind me? And if you've got holsters to that saddle o' yourn, don't let me see your hand go nigh 'em. For I'm a devil at a quick mistake, and when I make one it takes the form of Lead. So now let's look at you."

The figures of a horse and rider came slowly through the eddying mist, and came to the side of the mail, where the passenger stood. The rider stooped, and, casting up his eyes at the guard, handed the passenger a small folded paper. The rider's horse

was blown, and both horse and rider were covered with mud, from the hoofs of the horse to the hat of the man.

"Guard!" said the passenger, in a tone of quiet business confidence.

The watchful guard, with his right hand at the stock of his raised blunderbuss, his left at the barrel, and his eye on the horseman, answered curtly, "Sir."

"There is nothing to apprehend. I belong to Tellson's Bank. You must know Tellson's Bank in London. I am going to Paris on business. A crown to drink. I may read this?"

"If so be as you're quick, sir."

He opened it in the light of the coach-lamp on that side, and read--first to himself and then aloud: "'Wait at Dover for Mam'selle.' It's not long, you see, guard. Jerry, say that my answer was, RECALLED TO LIFE."

Jerry started in his saddle. "That's a Blazing strange answer, too," said he, at his hoarsest.

"Take that message back, and they will know that I received this, as well as if I wrote. Make the best of your way. Good night."

With those words the passenger opened the coach-door and got in; not at all assisted by his fellow-passengers, who had expeditiously secreted their watches and purses in their boots, and were now making a general pretence of being asleep. With no more definite purpose than to escape the hazard of originating any other kind of action.

The coach lumbered on again, with heavier wreaths of mist closing round it as it began the descent. The guard soon replaced his blunderbuss in his arm-chest, and, having looked to the rest of its contents, and having looked to the supplementary pistols that he wore in his belt, looked to a smaller chest beneath his seat, in which there were a few smith's tools, a couple of torches, and a tinder-box. For he was furnished with that completeness that if the coach-lamps had been blown and stormed out, which did occasionally happen, he had only to shut himself up inside, keep the flint and steel sparks well off the straw, and get a light with tolerable safety and ease (if he were lucky) in five minutes.

"Tom!" softly over the coach roof.

"Hallo, Joe."

"Did you hear the message?"

"I did, Joe."

"What did you make of it, Tom?"

"Nothing at all, Joe."

"That's a coincidence, too," the guard mused, "for I made the same of it myself."

Jerry, left alone in the mist and darkness, dismounted meanwhile, not only to ease his spent horse, but to wipe the mud from his face, and shake the wet out of his hat-brim, which might be capable of holding about half a gallon. After standing with the bridle over his heavily-splashed arm, until the wheels of the mail were no longer within hearing and the night was quite still again, he turned to walk down the hill.

"After that there gallop from Temple Bar, old lady, I won't trust your fore-legs till I get you on the level," said this hoarse messenger, glancing at his mare. "'Recalled to life.' That's a Blazing strange message. Much of that wouldn't do for you, Jerry! I say, Jerry! You'd be in a Blazing bad way, if recalling to life was to come into fashion, Jerry!"

Answer the following questions

- What applicable, real life lessons have we learned from reading *A Tale Of Two Cities*?
- Would you recommend *A Tale of Two Cities* to a friend?
- What is *A Tale of Two Cities* about?
- Is "*A Tale of Two Cities*" a difficult read? Is it hard to understand?
- What are some important quotes from the novel "*A Tale of Two Cities*"?
- Why do many of the characters in *A Tale of Two Cities* take part in attempting to, or successfully, sacrificing their lives? What is the purpos...
- What are the two "worlds" represented in *A Tale of Two Cities*? What do these opposed worlds stand for?
- What are some of the greatest novels of all time? Why are they great?
- Why is Charles Dickens' *A Tale of Two Cities* so often assigned as school reading material?
- Can you give me the plot summary of the tale of two cities in 10 lines?

Lesson # 28. Crime/detective

Theme # 28.	Crime / detective genre
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Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
Warm-up	
Activity 1. Worksheets	
Activity 2. Analysis	
Activity 3. Role cards (related to vocabulary, idiomatic expressions)	

The aim:

To familiarize students with crime /detective genre related works and practising analysis.

Objectives:

- To make aware of the role of the crime / detective genre

Activity Type:

Individual, small group, whole class (teacher-students)

Crime fiction is the literary genre that fictionalises crimes, their detection, criminals, and their motives. It is usually distinguished from mainstream fiction and other genres such as historical fiction or science fiction, but the boundaries are indistinct. Crime fiction has multiple subgenres,^[1] including detective fiction (such as the whodunit), courtroom drama, hard-boiled fiction and legal thrillers. Most crime drama focus on crime investigation and does not feature the court room. Suspense and mystery are key elements that are nearly ubiquitous to the genre.

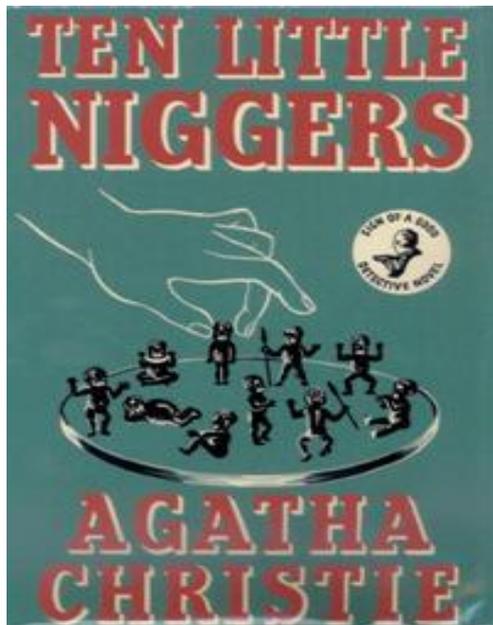
The period between World War I and World War II (the 1920s and 1930s) is generally referred to as the Golden Age of Detective Fiction. During this period, a number of very popular writers emerged, including mostly British but also a notable subset of American and New Zealand writers. Female writers constituted a major portion of notable Golden Age writers. Agatha Christie, Dorothy L. Sayers, Josephine Tey, Margery Allingham, and Ngaio Marsh were particularly famous female writers of this time. Apart from Ngaio Marsh (a New Zealander), they were all British.

Various conventions of the detective genre were standardized during the Golden Age, and in 1929, some of them were codified by writer Ronald Knox in his 'Decalogue' of rules for detective fiction. One of his rules was to avoid supernatural elements so that the focus remained on the mystery itself.^[32] Knox has contended that a detective story "must have as its main interest the unravelling of a mystery; a mystery whose elements are clearly presented to the reader at an early stage in the proceedings, and whose nature is such as to arouse curiosity, a curiosity which is gratified at the end."^[33] Another common convention in Golden Age detective stories involved an outsider — sometimes a salaried investigator or a police officer, but often a gifted amateur — investigating a murder committed in a closed environment by one of a limited number of suspects.



Dame Agatha Mary Clarissa Christie, Lady Mallowan, DBE (born **Miller**; 15 September 1890 – 12 January 1976) was an English writer. She is known for her 66 detective novels and 14 short story

collections, particularly those revolving around her fictional detectives Hercule Poirot and Miss Marple. Christie also wrote the world's longest-running play, a murder mystery, *The Mousetrap*, and six romances under the name **Mary Westmacott**. In 1971 she was appointed a Dame Commander of the Order of the British Empire (DBE) for her contribution to literature.



And Then There Were None is a mystery novel by English writer Agatha Christie, widely considered her masterpiece and described by her as the most difficult of her books to write.^[2] It was first published in the United Kingdom by the Collins Crime Club on 6 November 1939, as *Ten Little Niggers*, after the British blackface song, which serves as a major plot point. The US edition was not released until December 1939; its American reprints and adaptations were all retitled *And Then There Were None*, after the last five words of the song

It is Christie's best-selling novel, with more than 100 million copies sold; it is also the world's best-selling mystery and one of the best-selling books of all time.

Publications International lists the novel as the sixth best-selling title.

Extract from Agatha Christie's *Autobiography*

I "had written the book *Ten Little Niggers* because it was so difficult to do that the idea had fascinated me. Ten people had to die without it becoming ridiculous or the murderer being obvious. I wrote the book after a tremendous amount of planning, and I was pleased with what I had made of it. It was clear, straightforward, baffling, and yet had a perfectly reasonable explanation; in fact, it had to have an epilogue in order to explain it. It was well received and reviewed, but the person who was really pleased with it was myself, for I knew better than any critic how difficult it had been... I don't say it is the play or book of mine that I like best, or even that I think it is my best, but I do think in some ways that it is a better piece of craftsmanship than anything else I have written."

Nursery rhyme **about Ten little Niggers**

Ten little nigger boys went out to dine;
One choked his little self, and then there were nine.

Nine little nigger boys sat up very late;
One overslept himself, and then there were eight.

Eight little nigger boys traveling in Devon;
One said he'd stay there, and then there were seven.

Seven little nigger boys chopping up sticks;
One chopped himself in half, and then there were six.

Six little nigger boys playing with a hive;
A bumble-bee stung one, and then there were five.

Five little nigger boys going in for law;
One got in chancery, and then there were four.

Four little nigger boys going out to sea;
A red herring swallowed one, and then there were three.

Three little nigger boys walking in the zoo;
A big bear hugged one, and then there were two.

Two little nigger boys sitting in the sun;
One got frizzled up, and then there was one.

One little nigger boy left all alone;
He went out and hanged himself and then there were None.

(One little nigger boys living all alone;
He got married, and then there were none.)
in the nursery rhyme's original version

Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.

5. Define various discourse patterns in the text.

Lesson # 29. Fairy tale/ Folklore

Theme # 29 .	Fairy tale/ Folklore
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with fairy tale/ folklores and practising analysis.	
Objectives: <ul style="list-style-type: none">To make aware of the role of fairy tales/folklores	
Activity Type:	Individual, small group, whole class (teacher-students)

Fairy tale – story about fairies or other magical creatures

A fairy tale, wonder tale, magic tale, or Märchen is folklore genre that takes the form of a short story that typically features entities such as dwarfs, dragons, elves, fairies, giants, gnomes, goblins, griffins, mermaids, talking animals, trolls, unicorns, or witches, and usually magic or enchantments. Fairy tales may be distinguished from other folk narratives such as legends (which generally involve belief in the veracity of the events described) and explicitly moral tales, including beast fables. The term is mainly used for stories with origins in European tradition and, at least in recent centuries, mostly relates to children's literature.

In less technical contexts, the term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" (a happy ending) or "fairy tale romance". Colloquially, a "fairy tale" or "fairy story" can also mean any far-fetched story or tall tale; it is used especially of any story that not only is not true, but could not possibly be true. Legends are perceived as real; fairy tales may merge into legends, where the narrative is perceived both by teller and hearers as being grounded in historical truth. However, unlike legends and epics, they usually do not contain more than superficial references to religion and actual places, people, and events; they take place once upon a time rather than in actual times.

Fairy tales are found in oral and in literary form; the name "fairy tale" was first ascribed to them by Madame d'Aulnoy in the late 17th century. Many of today's fairy tales have evolved from centuries-old stories that have appeared, with variations, in

multiple cultures around the world. The history of the fairy tale is particularly difficult to trace because only the literary forms can survive. Still, according to researchers at universities in Durham and Lisbon, such stories may date back thousands of years, some to the Bronze Age more than 6,000 years ago. Fairy tales, and works derived from fairy tales, are still written today.

Folklorists have classified fairy tales in various ways. The Aarne-Thompson classification system and the morphological analysis of Vladimir Propp are among the most notable. Other folklorists have interpreted the tales' significance, but no school has been definitively established for the meaning of the tales.

Folklore

Folklore – the songs, stories, myths, and proverbs of a people or "folk" as handed down by word of mouth.

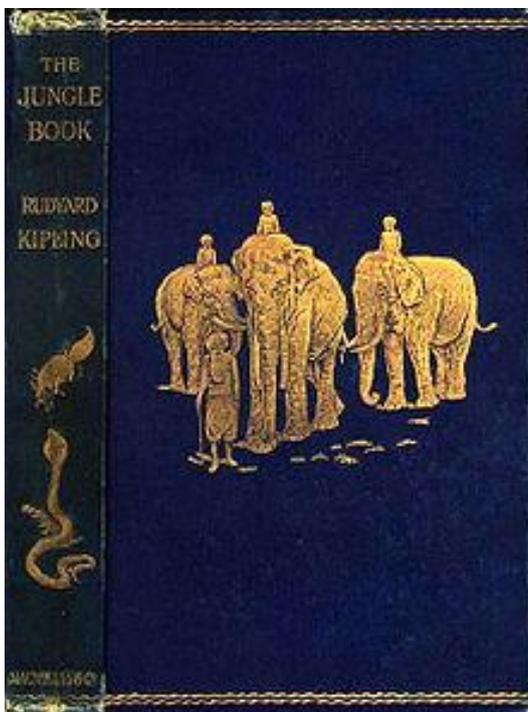
Folklore is the expressive body of culture shared by a particular group of people; it encompasses the traditions common to that culture, subculture or group. These include oral traditions such as tales, proverbs and jokes. They include material culture, ranging from traditional building styles to handmade toys common to the group. Folklore also includes customary lore, the forms and rituals of celebrations such as Christmas and weddings, folk dances and initiation rites. Each one of these, either singly or in combination, is considered a folklore artifact. Just as essential as the form, folklore also encompasses the transmission of these artifacts from one region to another or from one generation to the next. For folklore is not taught in a formal school curriculum or studied in the fine arts. Instead these traditions are passed along informally from one individual to another either through verbal instruction or demonstration. The academic study of folklore is called folkloristics.

The folk of the 19th century, the social group identified in the original term "folklore", was characterized by being rural, non-literate and poor. They were the peasants living in the countryside, in contrast to the urban populace of the cities. Only toward the end of the century did the urban proletariat (on the coattails of Marxist theory) become included with the rural poor as folk. The common feature in this expanded definition of folk was their identification as the underclass of society.

Moving forward into the 20th century, in tandem with new thinking in the social sciences, folklorists also revised and expanded their concept of the folk group. By the 1960s it was understood that social groups, i.e. folk groups, were all around us; each individual is enmeshed in a multitude of differing identities and their concomitant social groups. The first group that each of us is born into is the family, and each family has its own unique folklore. As a child grows into an individual, its identities also increase to include age, language, ethnicity, occupation, etc. Each of these cohorts has its own folklore, and as one folklorist points out, this is "not idle speculation... Decades of fieldwork have demonstrated conclusively that these groups do have their own folklore." In this modern understanding, folklore is a function of shared identity within any social group.

This folklore can include jokes, sayings and expected behavior in multiple variants, always transmitted in an informal manner. For the most part it will be learned by observation, imitation, repetition or correction by other group members. This informal knowledge is used to confirm and re-inforce the identity of the group. It can be used both internally within the group to express their common identity, for example in an initiation ceremony for new members. Or it can be used externally to differentiate the group from outsiders, like a folkdance demonstration at a community festival. Significant to folklorists here is that there are two opposing but equally valid ways to use this in the study of a group: you can start with an identified group in order to explore its folklore, or you can identify folklore items and use them to identify the social group.

Beginning in the 1960s, a further expansion of the concept of folk began to unfold in folkloristics. Individual researchers identified folk groups which had previously been overlooked and ignored. One major example of this is found in an issue of "The Journal of American Folklore", published 1975. This edition is dedicated exclusively to articles on women's folklore, with approaches that were not coming from a man's perspective.[note 2] Other groups that were highlighted as part of this broadened understanding of the folk group were non-traditional families, occupational groups, and families that pursued production of folk items through multiple generations.



The Jungle Book (1894) is a collection of stories by the English author Rudyard Kipling. Most of the characters are animals such as Shere Khan the tiger and Baloo the bear, though a principal character is the boy or "man-cub" Mowgli, who is raised in the jungle by wolves. The stories are set in a forest in India; one place mentioned repeatedly is "Seonee" (Seoni), in the central state of Madhya Pradesh.

A major theme in the book is abandonment followed by fostering, as in the life of Mowgli, echoing Kipling's own childhood. The theme is echoed in the triumph of protagonists including Rikki-Tikki-Tavi and The White Seal over their enemies, as well as Mowgli's. Another important theme is of law and freedom; the stories are not about animal behaviour, still less about the Darwinian struggle for survival, but about human archetypes in animal form. They teach respect for authority, obedience, and knowing one's place in society with "the law of the jungle", but the stories also illustrate the freedom to move between different worlds, such as when Mowgli moves between the jungle and the village.

Critics have also noted the essential wildness and lawless energies in the stories, reflecting the irresponsible side of human nature.

Rudyard Kipling The Jungle Book
Mowgli's Song

THAT HE SANG AT THE COUNCIL ROCK WHEN HE
DANCED ON SHERE KHAN'S HIDE

The Song of Mowgli--I, Mowgli, am singing. Let the jungle
listen to the things I have done.

Shere Khan said he would kill--would kill! At the gates in the
twilight he would kill Mowgli, the Frog!

He ate and he drank. Drink deep, Shere Khan, for when wilt thou
drink again? Sleep and dream of the kill.

I am alone on the grazing-grounds. Gray Brother, come to me!
Come to me, Lone Wolf, for there is big game afoot!

Bring up the great bull buffaloes, the blue-skinned herd bulls
with the angry eyes. Drive them to and fro as I order.

Sleepest thou still, Shere Khan? Wake, oh, wake! Here come I,
and the bulls are behind.

Rama, the King of the Buffaloes, stamped with his foot. Waters of
the Waingunga, whither went Shere Khan?

He is not Ikki to dig holes, nor Mao, the Peacock, that he should
fly. He is not Mang the Bat, to hang in the branches. Little
bamboos that creak together, tell me where he ran?

Ow! He is there. Ahoo! He is there. Under the feet of Rama
lies the Lame One! Up, Shere Khan!

Up and kill! Here is meat; break the necks of the bulls!

Hsh! He is asleep. We will not wake him, for his strength is
very great. The kites have come down to see it. The black
ants have come up to know it. There is a great assembly in his
honor.

Alala! I have no cloth to wrap me. The kites will see that I am
naked. I am ashamed to meet all these people.

Lend me thy coat, Shere Khan. Lend me thy gay striped coat that I may go to the Council Rock.

By the Bull that bought me I made a promise--a little promise. Only thy coat is lacking before I keep my word.

With the knife, with the knife that men use, with the knife of the hunter, I will stoop down for my gift.

Waters of the Waingunga, Shere Khan gives me his coat for the love that he bears me. Pull, Gray Brother! Pull, Akela! Heavy is the hide of Shere Khan.

The Man Pack are angry. They throw stones and talk child's talk. My mouth is bleeding. Let me run away.

Through the night, through the hot night, run swiftly with me, my brothers. We will leave the lights of the village and go to the low moon.

Waters of the Waingunga, the Man-Pack have cast me out. I did them no harm, but they were afraid of me. Why?

Wolf Pack, ye have cast me out too. The jungle is shut to me and the village gates are shut. Why?

As Mang flies between the beasts and birds, so fly I between the village and the jungle. Why?

I dance on the hide of Shere Khan, but my heart is very heavy. My mouth is cut and wounded with the stones from the village, but my heart is very light, because I have come back to the jungle. Why?

These two things fight together in me as the snakes fight in the spring. The water comes out of my eyes; yet I laugh while it falls. Why?

I am two Mowglis, but the hide of Shere Khan is under my feet.

All the jungle knows that I have killed Shere Khan. Look--look well, O Wolves!

Ahae! My heart is heavy with the things that I do not understand.

Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.
5. Define various discourse patterns in the text.

Lesson # 30. Legend

Theme # 30 .	Legend
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with legend and practising analysis.	
Objectives: <ul style="list-style-type: none">• To make aware of the role of legend in learning context of students	
Activity Type:	Individual, small group, whole class (teacher-students)

Legend – story, sometimes of a national or folk hero, that has a basis in fact but also includes imaginative material.

Legend is a genre of folklore that consist of a narrative that features human actions perceived both by teller and listeners to take place within human history and demonstrating human values, and which possesses certain qualities that give the tale verisimilitude. Legend, for its active and passive participants, includes no happenings that are outside the realm of "possibility," but may include miracles. Legends may be transformed over time, in order to keep them fresh and vital, and realistic. Many legends operate within the realm of uncertainty, never being entirely believed by the participants, but also never being resolutely doubted.

The Brothers Grimm defined legend as folktale historically grounded.[2] A modern folklorist's professional definition of legend was proposed by Timothy R. Tangherlini in 1990.

Legend, typically, is a short (mono-) episodic, traditional, highly ecotypified[4] historicized narrative performed in a conversational mode, reflecting on a psychological

level a symbolic representation of folk belief and collective experiences and serving as a reaffirmation of commonly held values of the group to whose tradition it belongs.

Lesson # 31. Mystery

Theme # 31.	Mystery
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline	
Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim:	
To familiarize students with mystery and practising analysis.	
Objectives:	
<ul style="list-style-type: none"> • To make aware of the role of mystery genre works 	
Activity Type:	Individual, small group, whole class (teacher-students)

Mystery – fiction dealing with the solution of a crime or the revealing of secrets

Mystery fiction is a genre of fiction usually involving a mysterious death or a crime to be solved. In a closed circle of suspects, each suspect must have a credible motive and a reasonable opportunity for committing the crime. The central character must be a detective who eventually solves the mystery by logical deduction from facts fairly presented to the reader. Sometimes mystery books are nonfictional. "Mystery fiction" can be detective stories in which the emphasis is on the puzzle or suspense element and its logical solution such as a whodunit. Mystery fiction can be contrasted with hardboiled detective stories, which focus on action and gritty realism.

Mystery fiction may involve a supernatural mystery where the solution does not have to be logical, and even no crime involved. This usage was common in the pulp magazines of the 1930s and 1940s, where titles such as Dime Mystery, Thrilling Mystery and Spicy Mystery offered what at the time were described as "weird menace" stories—supernatural horror in the vein of Grand Guignol. This contrasted with parallel titles of the same names which contained conventional hardboiled crime fiction. The first use of "mystery" in this sense was by Dime Mystery, which started out as an ordinary crime fiction magazine but switched to "weird menace" during the latter part of 1933.

Sherlock Holmes (/ˈʃɜːrlɒk ˈhoʊmz/) is a fictional [private detective](#) created by British author [Sir Arthur Conan Doyle](#). Referring to himself as a "consulting detective" in the stories, Holmes is known for his proficiency with observation, [forensic science](#), and [logical reasoning](#) that borders on the fantastic, which he employs when investigating cases for a wide variety of clients, including [Scotland Yard](#).

First appearing in print in 1887 (in [A Study in Scarlet](#)), the character's popularity became widespread with the first series of short stories in [The Strand Magazine](#), beginning with "[A Scandal in Bohemia](#)" in 1891; additional tales appeared from then until 1927, eventually totalling [four novels and 56 short stories](#). All but one are set in the [Victorian](#) or [Edwardian](#) eras, between about 1880 and 1914. Most are narrated by the character of Holmes's friend and biographer [Dr. Watson](#), who usually accompanies Holmes during his investigations and often shares quarters with him at the address of [221B Baker Street](#), London, where many of the stories begin.

Adventures of Sherlock Holmes **Arthur Conan Doyle The**



Watson describes Holmes as "bohemian" in his habits and lifestyle. Described by Watson in *The Hound of the Baskervilles* as having a "cat-like" love of personal cleanliness, Holmes is an eccentric with no regard for contemporary standards of tidiness or good order. In many of the stories, Holmes dives into an apparent mess to find an item most relevant to a mystery. In "The Adventure of the Musgrave Ritual", Watson says:

Although in his methods of thought he was the neatest and most methodical of mankind ... [he] keeps his cigars in the coal-scuttle, his tobacco in the toe end of a Persian slipper, and his unanswered correspondence transixed by a jack-knife into the very centre of his wooden mantelpiece ... He had a horror of destroying documents ... Thus month after month his papers accumulated, until every corner of the room was stacked with bundles of manuscript which were on no account to be burned, and which could not be put away save by their owner.

Lesson # 32. Science fiction

Theme # 32.	Science fiction
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with science fiction works and practising analysis.	
Objectives: <ul style="list-style-type: none"> • To make aware of the role of science fiction works 	
Activity Type:	Individual, small group, whole class (teacher-students)

Science fiction – story based on the impact of actual, imagined, or potential science, often set in the future or on other planets.

Science fiction (often shortened to SF or sci-fi) is a genre of speculative fiction, typically dealing with imaginative concepts such as advanced science and technology, spaceflight, time travel, and extraterrestrial life. Science fiction often explores the potential consequences of scientific and other innovations, and has been called a "literature of ideas". It usually avoids the supernatural, unlike the related genre of fantasy. Historically, science-fiction stories have had a grounding in actual science, but now this is only expected of hard science fiction.

Science fiction is difficult to define, as it includes a wide range of subgenres and themes. Hugo Gernsback, who suggested the term "scientifiction" for his *Amazing Stories* magazine, wrote: "By 'scientifiction' I mean the Jules Verne, H. G. Wells and Edgar Allan Poe type of story—a charming romance intermingled with scientific fact and prophetic vision... Not only do these amazing tales make tremendously interesting reading—they are always instructive. They supply knowledge... in a very palatable form... New adventures pictured for us in the scientifiction of today are not at all impossible of realization tomorrow... Many great science stories destined to be of historical interest are still to be written... Posterity will point to them as having blazed a new trail, not only in literature and fiction, but progress as well."

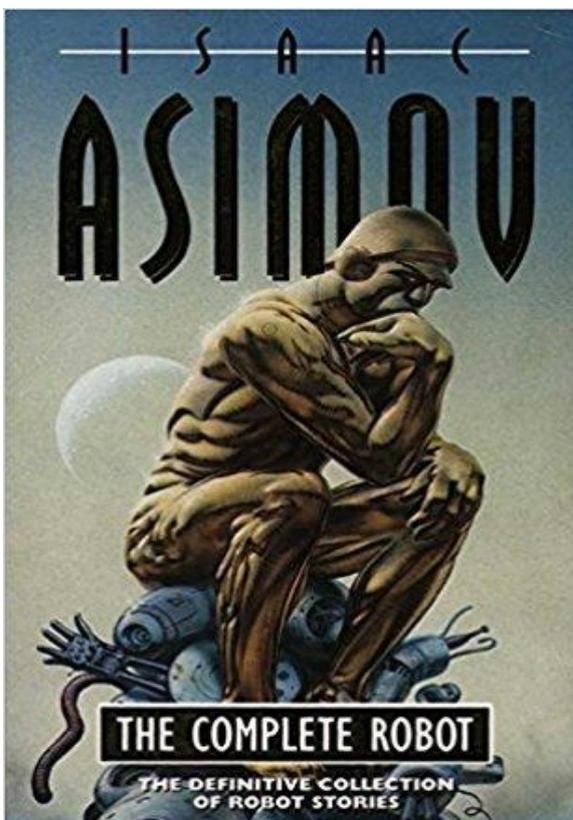
James Blish wrote about the English term "science fiction": "Wells used the term originally to cover what we would today call 'hard' science fiction, in which a conscientious attempt to be faithful to already known facts (as of the date of writing) was

the substrate on which the story was to be built, and if the story was also to contain a miracle, it ought at least not to contain a whole arsenal of them." [5] Rod Serling said, "fantasy is the impossible made probable. Science fiction is the improbable made possible."

Isaac Asimov said: "Science fiction can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology." According to Robert A. Heinlein, "a handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method."

Lester del Rey wrote, "Even the devoted aficionado or fan has a hard time trying to explain what science fiction is", and that the reason for there not being a "full satisfactory definition" is that "there are no easily delineated limits to science fiction." [9] Author and editor Damon Knight summed up the difficulty, saying "science fiction is what we point to when we say it", [10] while author Mark C. Glassy argues that the definition of science fiction is like the definition of pornography: you do not know what it is, but you know it when you see it.

The Complete robot Some Immobile Robots Point of View I Asimov



I have written stories about computers, as well as about roots. In fact, I have computers (or something pretty close to computers) in some stories that are always thought of as robot stories. You'll see computers (after a fashion) in "Robbie," "Escape!" and "The Evitable Conflict" later in this volume.

In this volume, however, I am sticking to robots and, in general, ignoring my computer stories.

On the other hand, it is not always easy to decide where the dividing line is. A robot is, in some ways, merely a mobile robot. So for this group, I selected three computer stories in which the computer seemed to be sufficiently intelligent and to have

sufficient personality to be indistinguishable from a robot. Furthermore, all three

stories did not appear in earlier collections of mine, and Doubleday wanted some uncollected stories present so that the completists who had all my earlier collections would have something new to slaver over.

Point of View

Roger came looking for his father, partly because it was Sunday, and by rights his father shouldn't have been at work, and Roger wanted to be sure that everything was all right.

Roger's father wasn't hard to find, because all the people who worked with Multivac, the giant computer, lived with their families right on the grounds. They made up a little city by themselves, a city of people that solved all the world's problems.

The Sunday receptionist knew Roger. "If you're after your father," she said, "he's down Corridor L, but he may be too busy to see you. Roger tried anyway, poking his head past one of the doors where he heard the noise of men and women. The corridors were a lot emptier than on weekdays, so it was easy to find where the people were working.

He saw his father at once, and his father saw him. His father didn't look happy and Roger decided at once that everything wasn't all right.

"Well, Roger," said his father. "I'm busy, I'm afraid." Roger's father's boss was there, too, and he said, "Come on, Atkins, take a break. You've been at this thing for nine hours and you're not doing us any good anymore. Take the kid for a bite at the commissary. Take a nap and then come back."

Roger's father didn't look as if he wanted to. He had an instrument in his hand that Roger knew was a current-pattern analyzer, though he didn't know how it worked. Roger could hear Multivac chuckling and whirring all about.

But then Roger's father put down the analyzer. "Okay. Come on, Roger. I'll race you for a hamburger and we'll let these wise guys here try and find out what's wrong without me."

He stopped a while to wash up and then they were in the commissary with big hamburgers in front of them and french fries and soda pop.

Roger said, "Is Multivac out of order still, Dad?" His father said gloomily, "We're not getting anywhere, I'll tell you that."

"It seemed to be working. I mean, I could hear it."

"Oh, sure, it's working. It just doesn't always give the right answers."

Roger was thirteen and he'd been taking computer-programming since the fourth grade. He hated it sometimes and wished he lived back in the 20th Century, when kids didn't use to take it-but it was helpful sometimes in talking to his father.

Roger said, "How can you tell it doesn't always give the right answers, if only Multivac knows the answers?"

His father shrugged and for a minute Roger was afraid he would just say it was too hard to explain and not talk about it-but he almost never did that.

His father said, "Son, Multivac may have a brain as large as a big factory, but it still isn't as complicated as the one we have here," and he tapped his head. "Sometimes, Multivac gives us an answer we couldn't calculate for ourselves in a thousand years, but just the same something clicks in our brains and we say, 'Whoa! Something's wrong here!' Then we ask Multivac again and we get a different answer. If Multivac were right, you see, we should always get the same answer to the same question. When we get different answers, one of them is wrong.

" And the thing is, son, how do we know we always catch Multivac? How do we know that some of the wrong answers don't get past us? We may rely on some answer and do something that may turn out disastrously five years from now. Something's wrong inside Multivac and we can't find out what. And whatever is wrong is getting worse."

"Why should it be getting worse?" asked Roger. His father had finished his hamburger and was eating the french fries one by one. "My feeling is. Son," he said, thoughtfully, "that we've made Multivac the wrong smartness."

"Huh?"

"You see, Roger, if Multivac were as smart as a man, we could talk to it and find out what was wrong no matter how complicated it was. If it were as dumb as a machine, it would go wrong in simple ways that we could catch easily. The trouble is, it's half-smart, like an idiot. It's smart enough to go wrong in very complicated ways, but not smart enough to help us find out what's wrong.-And that's the wrong smartness."

He looked very gloomy. "But what can we do? We don't know how to make it smarter-not yet. And we don't dare make it dumber either, because the world's problems have become so serious and the questions we ask are so complicated that it takes all Multivac's smartness to answer them. It would be a disaster to have him dumber."

"If you shut down Multivac," said Roger, "and went over him really carefully-"

"We can't do that, son," said his father. "I'm afraid Multivac must be in operation every minute of the day and night. We've got a big back-log of problems."

"But if Multivac continues to make mistakes. Dad, won't it have to be shut down? If you can't trust what it says-"

"Well," Roger's father ruffled Roger's hair, "we'll find out what's wrong, old sport, don't worry." But his eyes looked worried just the same. "Come on, let's finish and we'll get out of here."

"But Dad," said Roger, "listen. If Multivac is half-smart, why does that mean it's an idiot?"

"If you knew the way we have to give it directions, son, you wouldn't ask."

"Just the same, Dad, maybe it's not the way to look at it. I'm not as smart as you; I don't know as much; but I'm not an idiot. Maybe Multivac isn't like an idiot, maybe it's like a kid."

Roger's father laughed. "That's an interesting point of view, but what difference does it make?"

"It could make a lot of difference," said Roger. "You're not an idiot, so you don't see how an idiot's mind would work; but I'm a kid, and maybe I would know how a kid's mind would work."

"Oh? And how would a kid's mind work?"

"Well, you say you've got to keep Multivac busy day and night. A machine can do that. But if you give a kid homework and told him to do it for hours and hours, he'd get pretty tired and feel rotten enough to make mistakes, maybe even on purpose.-So why not let Multivac take an hour or two off every day with no problem-solving-just letting it chuckle and whirl by itself any way it wants to."

Roger's father looked as if he were thinking very hard. He took out his pocket-computer and tried some combinations on it. He tried some more combinations. Then he said, "You know, Roger, if I take what you said and turn it into Platt-integrals, it makes a kind of sense. And twenty-two hours we can be sure of is better than twenty-four that might be all wrong."

He nodded his head, but then he looked up from his pocket-computer and suddenly asked, as though Roger were the expert, "Roger, are you sure?"

Roger was sure. He said, "Dad, a kid's got to play, too."

Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.
5. Define various discourse patterns in the text.

Lesson # 33. Short story

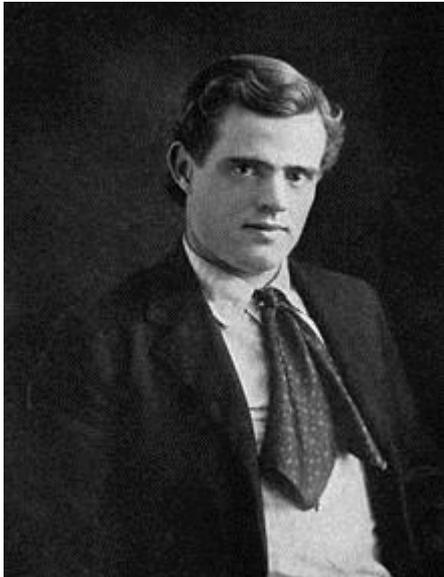
Theme # 33.	Short story
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Activity 2. Analysis Activity 3. Role cards (related to vocabulary, idiomatic expressions)	
The aim: To familiarize students with English short stories and practising analysis.	
Objectives: • To make aware of the role of short stories in developing language skills	
Activity Type:	Individual, small group, whole class (teacher-students)

Short story – fiction of great brevity, usually supports no subplots,

A short story is a piece of prose fiction that can be read in one sitting. Emerging from earlier oral storytelling traditions in the 17th century, the short story has grown to encompass a body of work so diverse as to defy easy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of evoking a "single effect" or mood. In doing so, short stories make use of plot, resonance, and other dynamic components to a far greater degree than is typical of an anecdote, yet to a far lesser degree than a novel. While the short story is largely distinct from the novel, authors of both generally draw from a common pool of literary techniques.

Short stories have no set length. In terms of word count there is no official demarcation between an anecdote, a short story, and a novel. Rather, the form's parameters are given by the rhetorical and practical context in which a given story is produced and considered, so that what constitutes a short story may differ between genres, countries, eras, and commentators. Like the novel, the short story's predominant shape reflects the demands of the available markets for publication, and the evolution of the form seems closely tied to the evolution of the publishing industry and the submission guidelines of its constituent houses.

The short story has been considered both an apprenticeship form preceding more lengthy works, and a crafted form in its own right, collected together in books of similar length, price, and distribution to novels. Short story writers may define their works as part of the artistic and personal expression of the form. They may also attempt to resist categorization by genre and fixed formation.



John Griffith "Jack" London (born **John Griffith Chaney**; January 12, 1876 – November 22, 1916) was an American novelist, journalist, and social activist. A pioneer in the world of commercial magazine fiction, he was one of the first writers to become a worldwide celebrity and earn a large fortune from writing. He was also an innovator in the genre that would later become known as science fiction.

His most famous works include *The Call of the Wild* and *White Fang*, both set in the Klondike Gold Rush, as well as the short stories "To Build a Fire", "An Odyssey of the North", and "Love of Life". He also wrote about the South Pacific in stories such as "The Pearls of Parlay" and "The Heathen", and of the San Francisco Bay area in *The Sea Wolf*.

London was part of the radical literary group "The Crowd" in San Francisco and a passionate advocate of unionization, socialism, and the rights of workers. He wrote several powerful works dealing with these topics, such as his dystopian novel *The Iron Heel*, his non-fiction exposé *The People of the Abyss*, and *The War of the Classes*.



Love of life

*"This out of all will remain --
They have lived and have tossed:
So much of the game will be gain,
Though the gold of the dice has been lost."*

They limped painfully down the bank, and once the foremost of the two men staggered among the rough-strewn rocks. They were tired and weak, and their faces had the drawn expression of patience which comes of hardship long endured. They were heavily burdened with blanket packs which were strapped to their shoulders. Head-straps, passing across the forehead, helped support these packs. Each man carried a rifle. They walked in a stooped posture, the shoulders well forward, the head still farther forward, the eyes bent upon the ground.

"I wish we had just about two of them cartridges that's layin' in that cache of ourn," said the second man.

His voice was utterly and drearily expressionless. He spoke without enthusiasm; and the first man, limping into the milky stream that foamed over the rocks, vouchsafed no reply.

The other man followed at his heels. They did not remove their foot-gear, though the water was icy cold -- so cold that their ankles ached and their feet went numb. In places the water dashed against their knees, and both men staggered for footing.

The man who followed slipped on a smooth boulder, nearly fell, but recovered himself with a violent effort, at the same time uttering a sharp exclamation of pain. He seemed faint and dizzy and put out his free hand while he reeled, as though seeking support against the air. When he had steadied himself he stepped forward, but reeled again and nearly fell. Then he stood still and looked at the other man, who had never turned his head.

The man stood still for fully a minute, as though debating with himself. Then he called out:

"I say, Bill, I've sprained my ankle."

Bill staggered on through the milky water. He did not look around. The man watched him go, and though his face was expressionless as ever, his eyes were like the eyes of a wounded deer.

The other man limped up the farther bank and continued straight on without looking back. The man in the stream watched him. His lips trembled a little, so that the rough thatch of brown hair which covered them was visibly agitated. His tongue even strayed out to moisten them.

"Bill!" he cried out. It was the pleading cry of a strong man in distress, but Bill's head did not turn. The man watched him go, limping grotesquely and lurching forward with stammering gait up the slow slope toward the soft sky-line of the low-lying hill. He watched him go till he passed over the crest and disappeared. Then he turned his gaze and slowly took in the circle of the world that remained to him now that Bill was gone.

Near the horizon the sun was smouldering dimly, almost obscured by formless mists and vapors, which gave an impression of mass and density without outline or tangibility. The man pulled out his watch, the while resting his weight on one leg. It was four o'clock, and as the season was near the last of July or first of August, -- he did not know the precise date within a week or two, -- he knew that the sun roughly marked the northwest. He looked to the south and knew that somewhere beyond those bleak hills lay the Great Bear Lake; also, he knew that in that direction the Arctic Circle cut its forbidding way across the Canadian Barrens. This stream in which he stood was a feeder to the Coppermine River, which in turn flowed north and emptied into Coronation Gulf and the Arctic Ocean. He had never been there, but he had seen it, once, on a Hudson Bay Company chart.

Again his gaze completed the circle of the world about him. It was not a heartening spectacle. Everywhere was soft sky-line. The hills were all low-lying. There were no trees, no shrubs, no grasses -- naught but a tremendous and terrible desolation that sent fear swiftly dawning into his eyes.

"Bill!" he whispered, once and twice; "Bill!"

He cowered in the midst of the milky water, as though the vastness were pressing in upon him with overwhelming force, brutally crushing him with its complacent awfulness. He began to shake as with an ague-fit, till the gun fell from his hand with a splash. This served to rouse him. He fought with his fear and pulled himself together, groping in the water and recovering the weapon. He hitched his pack farther over on his left shoulder, so as to take a portion of its weight from off the injured ankle. Then he proceeded, slowly and carefully, wincing with pain, to the bank.

He did not stop. With a desperation that was madness, unmindful of the pain, he hurried up the slope to the crest of the hill over which his comrade had disappeared -- more grotesque and comical by far than that limping, jerking comrade. But at the crest he saw a shallow valley, empty of life. He fought with his fear again, overcame it, hitched the pack still farther over on his left shoulder, and lurched on down the slope.

The bottom of the valley was soggy with water, which the thick moss held, spongelike, close to the surface. This water squirted out from under his feet at every step, and each time he lifted a foot the action culminated in a sucking sound as the wet moss reluctantly released its grip. He picked his way from muskeg to muskeg, and followed the other man's footsteps along and across the rocky ledges which thrust like islets through the sea of moss.

Though alone, he was not lost. Farther on he knew he would come to where dead spruce and fir, very small and weazened, bordered the shore of a little lake, the *titchin-nichilie*, in the tongue of the country, the "land of little sticks." And into that lake flowed a small stream, the water of which was not milky. There was rush-grass on that stream -- this he remembered well -- but no timber, and he would follow it till its first trickle ceased at a divide. He would cross this divide to the first trickle of another stream, flowing to the west, which he would follow until it emptied into the river Dease, and here he would find a cache under an upturned canoe and piled over with many rocks. And in this cache would be ammunition for his empty gun, fish-hooks and lines, a small net -- all the utilities for the killing and snaring of food. Also, he would find flour, -- not much, -- a piece of bacon, and some beans.

Bill would be waiting for him there, and they would paddle away south down the Dease to the Great Bear Lake. And south across the lake they would go, ever south, till they gained the Mackenzie. And south, still south, they would go, while the winter raced vainly after them, and the ice formed in the eddies, and the days grew chill and

crisp, south to some warm Hudson Bay Company post, where timber grew tall and generous and there was grub without end.

These were the thoughts of the man as he strove onward. But hard as he strove with his body, he strove equally hard with his mind, trying to think that Bill had not deserted him, that Bill would surely wait for him at the cache. He was compelled to think this thought, or else there would not be any use to strive, and he would have lain down and died. And as the dim ball of the sun sank slowly into the northwest he covered every inch -- and many times -- of his and Bill's flight south before the downcoming winter. And he conned the grub of the cache and the grub of the Hudson Bay Company post over and over again. He had not eaten for two days; for a far longer time he had not had all he wanted to eat. Often he stooped and picked pale muskeg berries, put them into his mouth, and chewed and swallowed them. A muskeg berry is a bit of seed enclosed in a bit of water. In the mouth the water melts away and the seed chews sharp and bitter. The man knew there was no nourishment in the berries, but he chewed them patiently with a hope greater than knowledge and defying experience.

At nine o'clock he stubbed his toe on a rocky ledge, and from sheer weariness and weakness staggered and fell. He lay for some time, without movement, on his side. Then he slipped out of the pack-straps and clumsily dragged himself into a sitting posture. It was not yet dark, and in the lingering twilight he groped about among the rocks for shreds of dry moss. When he had gathered a heap he built a fire, -- a smouldering, smudgy fire, -- and put a tin pot of water on to boil.

He unwrapped his pack and the first thing he did was to count his matches. There were sixty-seven. He counted them three times to make sure. He divided them into several portions, wrapping them in oil paper, disposing of one bunch in his empty tobacco pouch, of another bunch in the inside band of his battered hat, of a third bunch under his shirt on the chest. This accomplished, a panic came upon him, and he unwrapped them all and counted them again. There were still sixty-seven.

He dried his wet foot-gear by the fire. The moccasins were in soggy shreds. The blanket socks were worn through in places, and his feet were raw and bleeding. His ankle was throbbing, and he gave it an examination. It had swollen to the size of his knee. He tore a long strip from one of his two blankets and bound the ankle tightly. He tore other strips and bound them about his feet to serve for both moccasins and socks. Then he drank the pot of water, steaming hot, wound his watch, and crawled between his blankets.

He slept like a dead man. The brief darkness around midnight came and went. The sun arose in the northeast -- at least the day dawned in that quarter, for the sun was hidden by gray clouds.

At six o'clock he awoke, quietly lying on his back. He gazed straight up into the gray sky and knew that he was hungry. As he rolled over on his elbow he was startled

by a loud snort, and saw a bull caribou regarding him with alert curiosity. The animal was not more than fifty feet away, and instantly into the man's mind leaped the vision and the savor of a caribou steak sizzling and frying over a fire. Mechanically he reached for the empty gun, drew a bead, and pulled the trigger. The bull snorted and leaped away, his hoofs rattling and clattering as he fled across the ledges.

The man cursed and flung the empty gun from him. He groaned aloud as he started to drag himself to his feet. It was a slow and arduous task. His joints were like rusty hinges. They worked harshly in their sockets, with much friction, and each bending or unbending was accomplished only through a sheer exertion of will. When he finally gained his feet, another minute or so was consumed in straightening up, so that he could stand erect as a man should stand.

He crawled up a small knoll and surveyed the prospect. There were no trees, no bushes, nothing but a gray sea of moss scarcely diversified by gray rocks, gray lakelets, and gray streamlets. The sky was gray. There was no sun nor hint of sun. He had no idea of north, and he had forgotten the way he had come to this spot the night before. But he was not lost. He knew that. Soon he would come to the land of the little sticks. He felt that it lay off to the left somewhere, not far -- possibly just over the next low hill.

He went back to put his pack into shape for travelling. He assured himself of the existence of his three separate parcels of matches, though he did not stop to count them. But he did linger, debating, over a squat moose-hide sack. It was not large. He could hide it under his two hands. He knew that it weighed fifteen pounds, -- as much as all the rest of the pack, -- and it worried him. He finally set it to one side and proceeded to roll the pack. He paused to gaze at the squat moose-hide sack. He picked it up hastily with a defiant glance about him, as though the desolation were trying to rob him of it; and when he rose to his feet to stagger on into the day, it was included in the pack on his back.

He bore away to the left, stopping now and again to eat muskeg berries. His ankle had stiffened, his limp was more pronounced, but the pain of it was as nothing compared with the pain of his stomach. The hunger pangs were sharp. They gnawed and gnawed until he could not keep his mind steady on the course he must pursue to gain the land of little sticks. The muskeg berries did not allay this gnawing, while they made his tongue and the roof of his mouth sore with their irritating bite.

He came upon a valley where rock ptarmigan rose on whirring wings from the ledges and muskegs. Ker -- ker -- ker was the cry they made. He threw stones at them, but could not hit them. He placed his pack on the ground and stalked them as a cat stalks a sparrow. The sharp rocks cut through his pants' legs till his knees left a trail of blood; but the hurt was lost in the hurt of his hunger. He squirmed over the wet moss, saturating his clothes and chilling his body; but he was not aware of it, so great was his fever for food. And always the ptarmigan rose, whirring, before him, till their ker --

ker -- ker became a mock to him, and he cursed them and cried aloud at them with their own cry.

Once he crawled upon one that must have been asleep. He did not see it till it shot up in his face from its rocky nook. He made a clutch as startled as was the rise of the ptarmigan, and there remained in his hand three tail-feathers. As he watched its flight he hated it, as though it had done him some terrible wrong. Then he returned and shouldered his pack.

As the day wore along he came into valleys or swales where game was more plentiful. A band of caribou passed by, twenty and odd animals, tantalizingly within rifle range. He felt a wild desire to run after them, a certitude that he could run them down. A black fox came toward him, carrying a ptarmigan in his mouth. The man shouted. It was a fearful cry, but the fox, leaping away in fright, did not drop the ptarmigan.

Late in the afternoon he followed a stream, milky with lime, which ran through sparse patches of rush-grass. Grasping these rushes firmly near the root, he pulled up what resembled a young onion-sprout no larger than a shingle-nail. It was tender, and his teeth sank into it with a crunch that promised deliciously of food. But its fibers were tough. It was composed of stringy filaments saturated with water, like the berries, and devoid of nourishment. He threw off his pack and went into the rush-grass on hands and knees, crunching and munching, like some bovine creature.

He was very weary and often wished to rest -- to lie down and sleep; but he was continually driven on -- not so much by his desire to gain the land of little sticks as by his hunger. He searched little ponds for frogs and dug up the earth with his nails for worms, though he knew in spite that neither frogs nor worms existed so far north.

He looked into every pool of water vainly, until, as the long twilight came on, he discovered a solitary fish, the size of a minnow, in such a pool. He plunged his arm in up to the shoulder, but it eluded him. He reached for it with both hands and stirred up the milky mud at the bottom. In his excitement he fell in, wetting himself to the waist. Then the water was too muddy to admit of his seeing the fish, and he was compelled to wait until the sediment had settled.

The pursuit was renewed, till the water was again muddied. But he could not wait. He unstrapped the tin bucket and began to bale the pool. He baled wildly at first, splashing himself and flinging the water so short a distance that it ran back into the pool. He worked more carefully, striving to be cool, though his heart was pounding against his chest and his hands were trembling. At the end of half an hour the pool was nearly dry. Not a cupful of water remained. And there was no fish. He found a hidden crevice among the stones through which it had escaped to the adjoining and larger pool -- a pool which he could not empty in a night and a day. Had he known of the crevice, he could have closed it with a rock at the beginning and the fish would have been his.

Thus he thought, and crumpled up and sank down upon the wet earth. At first he cried softly to himself, then he cried loudly to the pitiless desolation that ringed him around; and for a long time after he was shaken by great dry sobs.

He built a fire and warmed himself by drinking quarts of hot water, and made camp on a rocky ledge in the same fashion he had the night before. The last thing he did was to see that his matches were dry and to wind his watch. The blankets were wet and clammy. His ankle pulsed with pain. But he knew only that he was hungry, and through his restless sleep he dreamed of feasts and banquets and of food served and spread in all imaginable ways.

He awoke chilled and sick. There was no sun. The gray of earth and sky had become deeper, more profound. A raw wind was blowing, and the first flurries of snow were whitening the hilltops. The air about him thickened and grew white while he made a fire and boiled more water. It was wet snow, half rain, and the flakes were large and soggy. At first they melted as soon as they came in contact with the earth, but ever more fell, covering the ground, putting out the fire, spoiling his supply of moss-fuel.

This was a signal for him to strap on his pack and stumble onward, he knew not where. He was not concerned with the land of little sticks, nor with Bill and the cache under the upturned canoe by the river Dease. He was mastered by the verb "to eat." He was hunger-mad. He took no heed of the course he pursued, so long as that course led him through the swale bottoms. He felt his way through the wet snow to the watery muskeg berries, and went by feel as he pulled up the rush-grass by the roots. But it was tasteless stuff and did not satisfy. He found a weed that tasted sour and he ate all he could find of it, which was not much, for it was a creeping growth, easily hidden under the several inches of snow.

He had no fire that night, nor hot water, and crawled under his blanket to sleep the broken hunger-sleep. The snow turned into a cold rain. He awakened many times to feel it falling on his upturned face. Day came -- a gray day and no sun. It had ceased raining. The keenness of his hunger had departed. Sensibility, as far as concerned the yearning for food, had been exhausted. There was a dull, heavy ache in his stomach, but it did not bother him so much. He was more rational, and once more he was chiefly interested in the land of little sticks and the cache by the river Dease.

He ripped the remnant of one of his blankets into strips and bound his bleeding feet. Also, he recinched the injured ankle and prepared himself for a day of travel. When he came to his pack, he paused long over the squat moose-hide sack, but in the end it went with him.

The snow had melted under the rain, and only the hilltops showed white. The sun came out, and he succeeded in locating the points of the compass, though he knew now that he was lost. Perhaps, in his previous days' wanderings, he had edged away too far

to the left. He now bore off to the right to counteract the possible deviation from his true course.

Though the hunger pangs were no longer so exquisite, he realized that he was weak. He was compelled to pause for frequent rests, when he attacked the muskeg berries and rush-grass patches. His tongue felt dry and large, as though covered with a fine hairy growth, and it tasted bitter in his mouth. His heart gave him a great deal of trouble. When he had travelled a few minutes it would begin a remorseless thump, thump, thump, and then leap up and away in a painful flutter of beats that choked him and made him go faint and dizzy.

In the middle of the day he found two minnows in a large pool. It was impossible to bale it, but he was calmer now and managed to catch them in his tin bucket. They were no longer than his little finger, but he was not particularly hungry. The dull ache in his stomach had been growing duller and fainter. It seemed almost that his stomach was dozing. He ate the fish raw, masticating with painstaking care, for the eating was an act of pure reason. While he had no desire to eat, he knew that he must eat to live.

In the evening he caught three more minnows, eating two and saving the third for breakfast. The sun had dried stray shreds of moss, and he was able to warm himself with hot water. He had not covered more than ten miles that day; and the next day, travelling whenever his heart permitted him, he covered no more than five miles. But his stomach did not give him the slightest uneasiness. It had gone to sleep. He was in a strange country, too, and the caribou were growing more plentiful, also the wolves. Often their yelps drifted across the desolation, and once he saw three of them slinking away before his path.

Another night; and in the morning, being more rational, he untied the leather string that fastened the squat moose-hide sack. From its open mouth poured a yellow stream of coarse gold-dust and nuggets. He roughly divided the gold in halves, caching one half on a prominent ledge, wrapped in a piece of blanket, and returning the other half to the sack. He also began to use strips of the one remaining blanket for his feet. He still clung to his gun, for there were cartridges in that cache by the river Dease. This was a day of fog, and this day hunger awoke in him again. He was very weak and was afflicted with a giddiness which at times blinded him. It was no uncommon thing now for him to stumble and fall; and stumbling once, he fell squarely into a ptarmigan nest. There were four newly hatched chicks, a day old -- little specks of pulsating life no more than a mouthful; and he ate them ravenously, thrusting them alive into his mouth and crunching them like egg-shells between his teeth. The mother ptarmigan beat about him with great outcry. He used his gun as a club with which to knock her over, but she dodged out of reach. He threw stones at her and with one chance shot broke a wing. Then she fluttered away, running, trailing the broken wing, with him in pursuit.

The little chicks had no more than whetted his appetite. He hopped and bobbed clumsily along on his injured ankle, throwing stones and screaming hoarsely at times;

at other times hopping and bobbing silently along, picking himself up grimly and patiently when he fell, or rubbing his eyes with his hand when the giddiness threatened to overpower him.

The chase led him across swampy ground in the bottom of the valley, and he came upon footprints in the soggy moss. They were not his own -- he could see that. They must be Bill's. But he could not stop, for the mother ptarmigan was running on. He would catch her first, then he would return and investigate.

He exhausted the mother ptarmigan; but he exhausted himself. She lay panting on her side. He lay panting on his side, a dozen feet away, unable to crawl to her. And as he recovered she recovered, fluttering out of reach as his hungry hand went out to her. The chase was resumed. Night settled down and she escaped. He stumbled from weakness and pitched head foremost on his face, cutting his cheek, his pack upon his back. He did not move for a long while; then he rolled over on his side, wound his watch, and lay there until morning.

Another day of fog. Half of his last blanket had gone into foot-wrappings. He failed to pick up Bill's trail. It did not matter. His hunger was driving him too compellingly -- only -- only he wondered if Bill, too, were lost. By midday the irk of his pack became too oppressive. Again he divided the gold, this time merely spilling half of it on the ground. In the afternoon he threw the rest of it away, there remaining to him only the half-blanket, the tin bucket, and the rifle.

An hallucination began to trouble him. He felt confident that one cartridge remained to him. It was in the chamber of the rifle and he had overlooked it. On the other hand, he knew all the time that the chamber was empty. But the hallucination persisted. He fought it off for hours, then threw his rifle open and was confronted with emptiness. The disappointment was as bitter as though he had really expected to find the cartridge.

He plodded on for half an hour, when the hallucination arose again. Again he fought it, and still it persisted, till for very relief he opened his rifle to unconvince himself. At times his mind wandered farther afield, and he plodded on, a mere automaton, strange conceits and whimsicalities gnawing at his brain like worms. But these excursions out of the real were of brief duration, for ever the pangs of the hunger-bite called him back. He was jerked back abruptly once from such an excursion by a sight that caused him nearly to faint. He reeled and swayed, doddering like a drunken man to keep from falling. Before him stood a horse. A horse! He could not believe his eyes. A thick mist was in them, intershot with sparkling points of light. He rubbed his eyes savagely to clear his vision, and beheld, not a horse, but a great brown bear. The animal was studying him with bellicose curiosity.

The man had brought his gun halfway to his shoulder before he realized. He lowered it and drew his hunting-knife from its beaded sheath at his hip. Before him

was meat and life. He ran his thumb along the edge of his knife. It was sharp. The point was sharp. He would fling himself upon the bear and kill it. But his heart began its warning thump, thump, thump. Then followed the wild upward leap and tattoo of flutters, the pressing as of an iron band about his forehead, the creeping of the dizziness into his brain.

His desperate courage was evicted by a great surge of fear. In his weakness, what if the animal attacked him? He drew himself up to his most imposing stature, gripping the knife and staring hard at the bear. The bear advanced clumsily a couple of steps, reared up, and gave vent to a tentative growl. If the man ran, he would run after him; but the man did not run. He was animated now with the courage of fear. He, too, growled, savagely, terribly, voicing the fear that is to life germane and that lies twisted about life's deepest roots.

The bear edged away to one side, growling menacingly, himself appalled by this mysterious creature that appeared upright and unafraid. But the man did not move. He stood like a statue till the danger was past, when he yielded to a fit of trembling and sank down into the wet moss.

He pulled himself together and went on, afraid now in a new way. It was not the fear that he should die passively from lack of food, but that he should be destroyed violently before starvation had exhausted the last particle of the endeavor in him that made toward surviving. There were the wolves. Back and forth across the desolation drifted their howls, weaving the very air into a fabric of menace that was so tangible that he found himself, arms in the air, pressing it back from him as it might be the walls of a wind-blown tent.

Now and again the wolves, in packs of two and three, crossed his path. But they sheered clear of him. They were not in sufficient numbers, and besides they were hunting the caribou, which did not battle, while this strange creature that walked erect might scratch and bite.

In the late afternoon he came upon scattered bones where the wolves had made a kill. The *d bris* had been a caribou calf an hour before, squawking and running and very much alive. He contemplated the bones, clean-picked and polished, pink with the cell-life in them which had not yet died. Could it possibly be that he might be that ere the day was done! Such was life, eh? A vain and fleeting thing. It was only life that pained. There was no hurt in death. To die was to sleep. It meant cessation, rest. Then why was he not content to die?

But he did not moralize long. He was squatting in the moss, a bone in his mouth, sucking at the shreds of life that still dyed it faintly pink. The sweet meaty taste, thin and elusive almost as a memory, maddened him. He closed his jaws on the bones and crunched. Sometimes it was the bone that broke, sometimes his teeth. Then he crushed the bones between rocks, pounded them to a pulp, and swallowed them. He pounded

his fingers, too, in his haste, and yet found a moment in which to feel surprise at the fact that his fingers did not hurt much when caught under the descending rock.

Came frightful days of snow and rain. He did not know when he made camp, when he broke camp. He travelled in the night as much as in the day. He rested wherever he fell, crawled on whenever the dying life in him flickered up and burned less dimly. He, as a man, no longer strove. It was the life in him, unwilling to die, that drove him on. He did not suffer. His nerves had become blunted, numb, while his mind was filled with weird visions and delicious dreams.

But ever he sucked and chewed on the crushed bones of the caribou calf, the least remnants of which he had gathered up and carried with him. He crossed no more hills or divides, but automatically followed a large stream which flowed through a wide and shallow valley. He did not see this stream nor this valley. He saw nothing save visions. Soul and body walked or crawled side by side, yet apart, so slender was the thread that bound them.

He awoke in his right mind, lying on his back on a rocky ledge. The sun was shining bright and warm. Afar off he heard the squawking of caribou calves. He was aware of vague memories of rain and wind and snow, but whether he had been beaten by the storm for two days or two weeks he did not know.

For some time he lay without movement, the genial sunshine pouring upon him and saturating his miserable body with its warmth. A fine day, he thought. Perhaps he could manage to locate himself. By a painful effort he rolled over on his side. Below him flowed a wide and sluggish river. Its unfamiliarity puzzled him. Slowly he followed it with his eyes, winding in wide sweeps among the bleak, bare hills, bleaker and barer and lower-lying than any hills he had yet encountered. Slowly, deliberately, without excitement or more than the most casual interest, he followed the course of the strange stream toward the sky-line and saw it emptying into a bright and shining sea. He was still unexcited. Most unusual, he thought, a vision or a mirage -- more likely a vision, a trick of his disordered mind. He was confirmed in this by sight of a ship lying at anchor in the midst of the shining sea. He closed his eyes for a while, then opened them. Strange how the vision persisted! Yet not strange. He knew there were no seas or ships in the heart of the barren lands, just as he had known there was no cartridge in the empty rifle.

He heard a snuffle behind him -- a half-choking gasp or cough. Very slowly, because of his exceeding weakness and stiffness, he rolled over on his other side. He could see nothing near at hand, but he waited patiently. Again came the snuffle and cough, and outlined between two jagged rocks not a score of feet away he made out the gray head of a wolf. The sharp ears were not pricked so sharply as he had seen them on other wolves; the eyes were bleared and bloodshot, the head seemed to droop limply and forlornly. The animal blinked continually in the sunshine. It seemed sick. As he looked it snuffled and coughed again.

This, at least, was real, he thought, and turned on the other side so that he might see the reality of the world which had been veiled from him before by the vision. But the sea still shone in the distance and the ship was plainly discernible. Was it reality, after all? He closed his eyes for a long while and thought, and then it came to him. He had been making north by east, away from the Dease Divide and into the Coppermine Valley. This wide and sluggish river was the Coppermine. That shining sea was the Arctic Ocean. That ship was a whaler, strayed east, far east, from the mouth of the Mackenzie, and it was lying at anchor in Coronation Gulf. He remembered the Hudson Bay Company chart he had seen long ago, and it was all clear and reasonable to him.

He sat up and turned his attention to immediate affairs. He had worn through the blanket-wrappings, and his feet were shapeless lumps of raw meat. His last blanket was gone. Rifle and knife were both missing. He had lost his hat somewhere, with the bunch of matches in the band, but the matches against his chest were safe and dry inside the tobacco pouch and oil paper. He looked at his watch. It marked eleven o'clock and was still running. Evidently he had kept it wound.

He was calm and collected. Though extremely weak, he had no sensation of pain. He was not hungry. The thought of food was not even pleasant to him, and whatever he did was done by his reason alone. He ripped off his pants' legs to the knees and bound them about his feet. Somehow he had succeeded in retaining the tin bucket. He would have some hot water before he began what he foresaw was to be a terrible journey to the ship.

His movements were slow. He shook as with a palsy. When he started to collect dry moss, he found he could not rise to his feet. He tried again and again, then contented himself with crawling about on hands and knees. Once he crawled near to the sick wolf. The animal dragged itself reluctantly out of his way, licking its chops with a tongue which seemed hardly to have the strength to curl. The man noticed that the tongue was not the customary healthy red. It was a yellowish brown and seemed coated with a rough and half-dry mucus.

After he had drunk a quart of hot water the man found he was able to stand, and even to walk as well as a dying man might be supposed to walk. Every minute or so he was compelled to rest. His steps were feeble and uncertain, just as the wolf's that trailed him were feeble and uncertain; and that night, when the shining sea was blotted out by blackness, he knew he was nearer to it by no more than four miles.

Throughout the night he heard the cough of the sick wolf, and now and then the squawking of the caribou calves. There was life all around him, but it was strong life, very much alive and well, and he knew the sick wolf clung to the sick man's trail in the hope that the man would die first. In the morning, on opening his eyes, he beheld it regarding him with a wistful and hungry stare. It stood crouched, with tail between its legs, like a miserable and woe-begone dog. It shivered in the chill morning wind, and

grinned dispiritedly when the man spoke to it in a voice that achieved no more than a hoarse whisper.

The sun rose brightly, and all morning the man tottered and fell toward the ship on the shining sea. The weather was perfect. It was the brief Indian Summer of the high latitudes. It might last a week. To-morrow or next day it might be gone.

In the afternoon the man came upon a trail. It was of another man, who did not walk, but who dragged himself on all fours. The man thought it might be Bill, but he thought in a dull, uninterested way. He had no curiosity. In fact, sensation and emotion had left him. He was no longer susceptible to pain. Stomach and nerves had gone to sleep. Yet the life that was in him drove him on. He was very weary, but it refused to die. It was because it refused to die that he still ate muskeg berries and minnows, drank his hot water, and kept a wary eye on the sick wolf.

He followed the trail of the other man who dragged himself along, and soon came to the end of it -- a few fresh-picked bones where the soggy moss was marked by the foot-pads of many wolves. He saw a squat moose-hide sack, mate to his own, which had been torn by sharp teeth. He picked it up, though its weight was almost too much for his feeble fingers. Bill had carried it to the last. Ha! ha! He would have the laugh on Bill. He would survive and carry it to the ship in the shining sea. His mirth was hoarse and ghastly, like a raven's croak, and the sick wolf joined him, howling lugubriously. The man ceased suddenly. How could he have the laugh on Bill if that were Bill; if those bones, so pinky-white and clean, were Bill?

He turned away. Well, Bill had deserted him; but he would not take the gold, nor would he suck Bill's bones. Bill would have, though, had it been the other way around, he mused as he staggered on. He came to a pool of water. Stooping over in quest of minnows, he jerked his head back as though he had been stung. He had caught sight of his reflected face. So horrible was it that sensibility awoke long enough to be shocked. There were three minnows in the pool, which was too large to drain; and after several ineffectual attempts to catch them in the tin bucket he forbore. He was afraid, because of his great weakness, that he might fall in and drown. It was for this reason that he did not trust himself to the river astride one of the many drift-logs which lined its sand-spits.

That day he decreased the distance between him and the ship by three miles; the next day by two -- for he was crawling now as Bill had crawled; and the end of the fifth day found the ship still seven miles away and him unable to make even a mile a day. Still the Indian Summer held on, and he continued to crawl and faint, turn and turn about; and ever the sick wolf coughed and wheezed at his heels. His knees had become raw meat like his feet, and though he padded them with the shirt from his back it was a red track he left behind him on the moss and stones. Once, glancing back, he saw the wolf licking hungrily his bleeding trail, and he saw sharply what his own end might be -- unless -- unless he could get the wolf. Then began as grim a tragedy of

existence as was ever played -- a sick man that crawled, a sick wolf that limped, two creatures dragging their dying carcasses across the desolation and hunting each other's lives.

Had it been a well wolf, it would not have mattered so much to the man; but the thought of going to feed the maw of that loathsome and all but dead thing was repugnant to him. He was finicky. His mind had begun to wander again, and to be perplexed by hallucinations, while his lucid intervals grew rarer and shorter.

He was awakened once from a faint by a wheeze close in his ear. The wolf leaped lamely back, losing its footing and falling in its weakness. It was ludicrous, but he was not amused. Nor was he even afraid. He was too far gone for that. But his mind was for the moment clear, and he lay and considered. The ship was no more than four miles away. He could see it quite distinctly when he rubbed the mists out of his eyes, and he could see the white sail of a small boat cutting the water of the shining sea. But he could never crawl those four miles. He knew that, and was very calm in the knowledge. He knew that he could not crawl half a mile. And yet he wanted to live. It was unreasonable that he should die after all he had undergone. Fate asked too much of him. And, dying, he declined to die. It was stark madness, perhaps, but in the very grip of Death he defied Death and refused to die.

He closed his eyes and composed himself with infinite precaution. He steeled himself to keep above the suffocating languor that lapped like a rising tide through all the wells of his being. It was very like a sea, this deadly languor, that rose and rose and drowned his consciousness bit by bit. Sometimes he was all but submerged, swimming through oblivion with a faltering stroke; and again, by some strange alchemy of soul, he would find another shred of will and strike out more strongly.

Without movement he lay on his back, and he could hear, slowly drawing near and nearer, the wheezing intake and output of the sick wolf's breath. It drew closer, ever closer, through an infinitude of time, and he did not move. It was at his ear. The harsh dry tongue grated like sandpaper against his cheek. His hands shot out -- or at least he willed them to shoot out. The fingers were curved like talons, but they closed on empty air. Swiftmess and certitude require strength, and the man had not this strength.

The patience of the wolf was terrible. The man's patience was no less terrible. For half a day he lay motionless, fighting off unconsciousness and waiting for the thing that was to feed upon him and upon which he wished to feed. Sometimes the languid sea rose over him and he dreamed long dreams; but ever through it all, waking and dreaming, he waited for the wheezing breath and the harsh caress of the tongue.

He did not hear the breath, and he slipped slowly from some dream to the feel of the tongue along his hand. He waited. The fangs pressed softly; the pressure increased; the wolf was exerting its last strength in an effort to sink teeth in the food for which it had waited so long. But the man had waited long, and the lacerated hand closed on the

jaw. Slowly, while the wolf struggled feebly and the hand clutched feebly, the other hand crept across to a grip. Five minutes later the whole weight of the man's body was on top of the wolf. The hands had not sufficient strength to choke the wolf, but the face of the man was pressed close to the throat of the wolf and the mouth of the man was full of hair. At the end of half an hour the man was aware of a warm trickle in his throat. It was not pleasant. It was like molten lead being forced into his stomach, and it was forced by his will alone. Later the man rolled over on his back and slept. * * *

There were some members of a scientific expedition on the whale-ship *Bedford*. From the deck they remarked a strange object on the shore. It was moving down the beach toward the water. They were unable to classify it, and, being scientific men, they climbed into the whale-boat alongside and went ashore to see. And they saw something that was alive but which could hardly be called a man. It was blind, unconscious. It squirmed along the ground like some monstrous worm. Most of its efforts were ineffectual, but it was persistent, and it writhed and twisted and went ahead perhaps a score of feet an hour. * * *

Three weeks afterward the man lay in a bunk on the whale-ship *Bedford*, and with tears streaming down his wasted cheeks told who he was and what he had undergone. He also babbled incoherently of his mother, of sunny Southern California, and a home among the orange groves and flowers.

The days were not many after that when he sat at table with the scientific men and ship's officers. He gloated over the spectacle of so much food, watching it anxiously as it went into the mouths of others. With the disappearance of each mouthful an expression of deep regret came into his eyes. He was quite sane, yet he hated those men at meal-time. He was haunted by a fear that the food would not last. He inquired of the cook, the cabin-boy, the captain, concerning the food stores. They reassured him countless times; but he could not believe them, and pried cunningly about the lazarette to see with his own eyes.

It was noticed that the man was getting fat. He grew stouter with each day. The scientific men shook their heads and theorized. They limited the man at his meals, but still his girth increased and he swelled prodigiously under his shirt.

The sailors grinned. They knew. And when the scientific men set a watch on the man, they knew too. They saw him slouch for'ard after breakfast, and, like a mendicant, with outstretched palm, accost a sailor. The sailor grinned and passed him a fragment of sea biscuit. He clutched it avariciously, looked at it as a miser looks at gold, and thrust it into his shirt bosom. Similar were the donations from other grinning sailors. The scientific men were discreet. They let him alone. But they privily examined his bunk. It was lined with hardtack; the mattress was stuffed with hardtack; every nook and cranny was filled with hardtack. Yet he was sane. He was taking precautions against another possible famine -- that was all. He would recover from it,

the scientific men said; and he did, ere the *Bedford's* anchor rumbled down in San Francisco Bay.

Do text Analysis

1. Talk about the theme of the text.
2. Discuss the writing style of the text.
3. Determine the usage use of language to achieve communicative purposes.
4. Identify literal devices of the text.
5. Define various discourse patterns in the text.

Lesson # 34

Theme # 34 .	Progress check
Length: One hour and twenty minutes	Number of Students: 30
Lesson Outline Warm-up Activity 1. Worksheets Analysis, vocabulary grammar tasks.	
The aim: To be able to identify language use in context.	
Objectives: • To be able to put into practice gained knowledge	
Activity Type:	Individual, small group, whole class (teacher-students)

DISCOURSE ANALYSIS 1

Handout 5, Activity 3, Spoken instruction vs written instruction

Compare video and manual instructions on how to load a dishwasher and find similarities and differences between spoken and written discourse.

Areas of Discourse	Written Discourse (written instruction)	Spoken Discourse (oral instruction)
Structure		
Coherence		
Lexical choice		
Grammatical choice		
Register		

DISCOURSE ANALYSIS 2

Handout 3, Activity 4, Analysing a news item

Task 1: Read the text.

Russian trawler sinks off Kamchatka with 43 dead

Paragraph 1	A Russian trawler has sunk off the Kamchatka peninsula, with 43 sailors so far confirmed dead.
Paragraph 2	Sixty-three people have been rescued, many suffering from hypothermia, according to a maritime rescue centre in Russia's Far East.
Paragraph 3	The Dalniy Vostok freezer trawler had 132 people on board when it sank.
Paragraph 4	Seventy-eight of the crew are Russian, with the remainder coming from countries including Latvia, Ukraine, Myanmar and Vanuatu.
Paragraph 5	The Dalniy Vostok went down in the Sea of Okhotsk, 330 km (205 miles) west of Krutogorovsky settlement.
Paragraph 6	Drifting ice may have holed the vessel, according to Russian emergency services.
Paragraph 7	Water flooded the engine compartment and the trawler then sank within 15 minutes, a local branch of the Russian Emergencies Ministry said.
Paragraph 8	Some two dozen ships are involved in searching for remaining survivors in freezing waters around zero degrees C (32degF).

Task 2: Answer the following questions.

1. Which words and phrases belong to the same semantic group (e.g. at sea, catastrophe)?
2. Why is Present Perfect used in paragraphs 1 and 2?
3. Why are Present Simple and Present Simple Passive used in Paragraphs 4 and 8?
4. Why is Past Simple used in paragraphs 3, 5 and 7?
5. What does pronoun 'it' refer to in Paragraph 3?
6. What does 'many' refer to in Paragraph 2?
7. What does the 'remainder' refer to in Paragraph 4?
8. What in Paragraph 6 tells you that the information is not confirmed?
9. Is Paragraph 7 a report of someone's exact words? If yes, why aren't there inverted commas?

SPRING TERM

Lesson 1.Non-fiction Biography

Biography – narrative of a person's life; when the author is also the subject, this is an autobiography.

A biography, or simply bio, is a detailed description of a person's life. It involves more than just the basic facts like education, work, relationships, and death; it portrays a person's experience of these life events. Unlike a profile or curriculum vitae (résumé), a biography presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality.

Biographical works are usually non-fiction, but fiction can also be used to portray a person's life. One in-depth form of biographical coverage is called legacy writing. Works in diverse media, from literature to film, form the genre known as biography.

An authorized biography is written with the permission, cooperation, and at times, participation of a subject or a subject's heirs. An autobiography is written by the person himself or herself, sometimes with the assistance of a collaborator or ghostwriter.

Lesson 3.Essay

Essay – a short literary composition that reflects the author's outlook or point.

An essay is, generally, a piece of writing that gives the author's own argument but the definition is vague, overlapping with those of a paper, an article, a pamphlet, and a short story. Essays have traditionally been sub-classified as formal and informal. Formal essays are characterized by "serious purpose, dignity, logical organization, length," whereas the informal essay is characterized by "the personal element (self-revelation, individual tastes and experiences, confidential manner), humor, graceful style, rambling structure, unconventionality or novelty of theme," etc.

Essays are commonly used as literary criticism, political manifestos, learned arguments, observations of daily life, recollections, and reflections of the author. Almost all modern essays are written in prose, but works in verse have been dubbed essays (e.g., Alexander Pope's *An Essay on Criticism* and *An Essay on Man*). While brevity usually defines an essay, voluminous works like John Locke's *An Essay Concerning Human Understanding* and Thomas Malthus's *An Essay on the Principle of Population* are counterexamples. In some countries (e.g., the United States and Canada), essays have become a major part of formal education. Secondary students are taught structured essay formats to improve their writing skills; admission essays are often used by universities in selecting applicants, and in the humanities and social sciences essays are often used as a way of assessing the performance of students during final exams.

The concept of an "essay" has been extended to other mediums beyond writing. A film essay is a movie that often incorporates documentary filmmaking styles and focuses more on the evolution of a theme or idea. A photographic essay covers a topic with a linked series of photographs that may have accompanying text or captions.

Lesson 4. Owner's manual

Owner's manual (also Instruction manual, User's guide) – an instructional book or booklet that is supplied with consumer products such as vehicles, home appliances, firearms, toys and computer peripherals.

An owner's manual (also called an instruction manual or a user guide) is an instructional book or booklet that is supplied with almost all technologically advanced consumer products such as vehicles, home appliances and computer peripherals. Information contained in the owner's manual typically includes:

Safety instructions; for liability reasons these can be extensive, often including warnings against performing operations that are ill-advised for product longevity or overall user safety reasons.

- Assembly instructions; for products that arrive in pieces for easier shipping.
- Installation instructions; for products that need to be installed in a home or workplace.
- Setup instructions; for devices that keep track of time or which maintain user accessible state.
- Instructions for use.
- Programming instructions; for microprocessor controlled products such as VCRs, programmable calculators, and synthesizers.
- Maintenance instructions.
- Troubleshooting instructions; for when the product does not work as expected.
- Service locations; for when the product requires repair by a factory authorized technician.
- Regulatory code compliance information; for example with respect to safety or electromagnetic interference.
- Product technical specifications.
- Warranty information; sometimes provided as a separate sheet.

Until the last decade or two of the twentieth century it was common for an owner's manual to include detailed repair information, such as a circuit diagram; however as products became more complex this information was gradually relegated to specialized service manuals, or dispensed with entirely, as devices became too inexpensive to be economically repaired.

Owner's manuals for simpler devices are often multilingual so that the same boxed product can be sold in many different markets. Sometimes the same manual is shipped

with a range of related products so the manual will contain a number of sections that apply only to some particular model in the product range.

With the increasing complexity of modern devices, many owner's manuals have become so large that a separate quickstart guide is provided. Some owner's manuals for computer equipment are supplied on CD-ROM to cut down on manufacturing costs, since the owner is assumed to have a computer able to read the CD-ROM. Another trend is to supply instructional video material with the product, such as a videotape or DVD, along with the owner's manual.

Many businesses offer PDF copies of manuals that can be accessed or downloaded free of charge from their websites.

Lesson 5. Journalism

Journalism – reporting on news and current events.

Journalism is the production and the distribution of reports on recent events. The word journalism applies to the occupation (professional or not), the methods of gathering information, and the organizing literary styles. Journalistic media include: print, television, radio, Internet, and, in the past, newsreels.

Concepts of the appropriate role for journalism vary between countries. In some nations, the news media is controlled by a government intervention, and is not a fully independent body.

In others, the news media is independent from the government but the profit motive is in tension with constitutional protections of freedom of the press. Access to freely available information gathered by independent and competing journalistic enterprises with transparent editorial standards can enable citizens to effectively participate in the political process. In the United States, journalism is protected by the freedom of the press clause in the First Amendment.

The role and status of journalism, along with that of the mass media, has undergone changes over the last two decades, together with the advancement of digital technology and publication of news on the Internet. This has created a shift in the consumption of print media channels, as people increasingly consume news through e-readers, smartphones, and other electronic devices. News organizations are challenged to fully monetize their digital wing, as well as improvise on the context in which they publish news in print. Notably, in the American media landscape, newsrooms have reduced their staff and coverage as traditional media channels, such as television, grapple with declining audiences. For example, between 2007 and 2012, CNN edited its story packages into nearly half of their original time length.

This compactness in coverage has been linked to broad audience attrition, as a large majority of respondents in recent studies show changing preferences in news consumption. The digital era has also ushered in a new kind of journalism in which ordinary citizens play a greater role in the process of news making, with the rise of citizen journalism being possible through the Internet. Using video camera equipped smartphones, active citizens are now enabled to record footage of news events and upload them onto channels like YouTube, which is often discovered and used by

mainstream news media outlets. Meanwhile, easy access to news from a variety of online sources, like blogs and other social media, has resulted in readers being able to pick from a wider choice of official and unofficial sources, instead of only from traditional media organizations.

Lesson 6. Lab Report

Lab Report – a report of an experiment

The Chicago-based experimental band was signed to Invisible Records in 1990 and released four CDs with that label. The band became notable for their use of the sculptural dulcimer instrument known as the A.T.G. or Anti Tank Guitar created by Matthew Schultz. Lab Report membership had always been in rotation with special guests including Genesis P Orridge, Lydia Lunch, Chris Connelly, Jonny Polonsky, Chris Blazen, Becky Allen, Kerry Simonian, Derek Frederickson, Tom Slattery, Dan Burke and more.

Matthew Schultz went on as the head of Lab Report and released three more albums with the Gein label. The project's musical style broadened to covered a wide range and became increasingly multimedia.

Lesson 7. Memoir

Memoir – factual story that focuses on a significant relationship between the writer and a person, place, or object; reads like a short novel.

A memoir (US: /'memwɑ:r/; from French: mémoire: memoria, meaning memory or reminiscence) is a collection of memories that an individual writes about moments or events, both public or private, that took place in the subject's life. The assertions made in the work are understood to be factual. While memoir has historically been defined as a subcategory of biography or autobiography since the late 20th century, the genre is differentiated in form, presenting a narrowed focus. A biography or autobiography tells the story "of a life", while a memoir often tells a story "from a life", such as touchstone events and turning points from the author's life. The author of a memoir may be referred to as a memoirist or a memorialist.

Memoirs have been written since the ancient times, as shown by Julius Caesar's *Commentarii de Bello Gallico*, also known as *Commentaries on the Gallic Wars*. In the work, Caesar describes the battles that took place during the nine years that he spent fighting local armies in the Gallic Wars. His second memoir, *Commentarii de Bello Civili* (or *Commentary on the Civil War*) is an account of the events that took place between 49 and 48 BC in the civil war against Gnaeus Pompeius and the Senate. The noted Libanius, teacher of rhetoric who lived between an estimated 314 and 394 AD, framed his life memoir as one of his literary orations, which were written to be read aloud in the privacy of his study. This kind of memoir refers to the idea in ancient Greece

and Rome, that memoirs were like "memos", or pieces of unfinished and unpublished writing, which a writer might use as a memory aid to make a more finished document later on.

In the early 1990s, memoirs written by ordinary people experienced a sudden upsurge, as an increasing number of people realized that their ancestors' and their own stories were about to disappear, in part as a result of the opportunities and distractions of technological advances. At the same time, psychology and other research began to show that familiarity with genealogy helps people find their place in the world and that life review helps people come to terms with their own past.

With the advent of inexpensive digital book production in the first decade of the 21st century, the genre exploded. Memoirs written as a way to pass down a personal legacy, rather than as a literary work of art or historical document, are emerging as a personal and family responsibility.

The Association of Personal Historians formed in Amherst, Massachusetts, in the early days of the modern memoir as an international trade association for professionals who assist individuals, families, and organizations in documenting their life stories, preferably in archival formats.

Lesson 8. Reference book

Reference book – such as a dictionary, thesaurus, encyclopedia, almanac, or atlas.

A reference work is a book or periodical (or its electronic equivalent) to which one can refer for information. The information is intended to be found quickly when needed. Reference works are usually referred to for particular pieces of information, rather than read beginning to end. The writing style used in these works is informative; the authors avoid use of the first person, and emphasize facts. Many reference works are compiled by a team of contributors whose work is coordinated by one or more editors rather than by an individual author. Indices are commonly provided in many types of reference work. Updated editions are usually published as needed, in some cases annually (e.g. Whitaker's Almanack, Who's Who). Reference works include dictionaries, thesauruses, encyclopedias, almanacs, bibliographies, and catalogs (e.g. catalogs of libraries, museums or the works of individual artists). Many reference works are available in electronic form and can be obtained as application software, CD-ROMs, DVDs, or online through the Internet.

A reference work is useful to its users if they attribute some degree of trust.

In comparison, a reference book or reference-only book in a library is one that may only be used in the library and may not be borrowed from the library. Many such books are reference works (in the first sense), which are, usually, used briefly or photocopied from, and therefore, do not need to be borrowed. Keeping reference books in the library assures that they will always be available for use on demand. Some reference-only books are too valuable to permit borrowers to take them out. Reference-only items may be

shelved in a reference collection located separately from circulating items. Some libraries consist entirely, or to a large extent, of books which may not be borrowed.

Lesson 9. Textbook

Textbook – authoritative and detailed factual description of a topic.

A textbook or coursebook (UK English) is a manual of instruction in any branch of study. Textbooks are produced according to the demands of educational institutions. Schoolbooks are textbooks and other books used in schools. Nowadays, most textbooks aren't published exclusively in printed format; many are now available as online electronic books.

The history of textbooks dates back to civilizations of ancient history. For example, Ancient Greeks wrote texts intended for education. The modern textbook has its roots in the standardization made possible by the printing press. Johannes Gutenberg himself may have printed editions of *Ars Minor*, a schoolbook on Latin grammar by Aelius Donatus. Early textbooks were used by tutors and teachers, who used the books as instructional aids (e.g., alphabet books), as well as individuals who taught themselves.

The Greek philosopher Plato lamented the loss of knowledge because the media of transmission were changing. Before the invention of the Greek alphabet 2,500 years ago, knowledge and stories were recited aloud, much like Homer's epic poems. The new technology of writing meant stories no longer needed to be memorized, a development Socrates feared would weaken the Greeks' mental capacities for memorizing and retelling. (Ironically, we know about Socrates' concerns only because they were written down by his student Plato in his famous *Dialogues*.)

The next revolution for books came with the 15th-century invention of printing with changeable type. The invention is attributed to German metalsmith Johannes Gutenberg, who cast type in molds using a melted metal alloy and constructed a wooden-screw printing press to transfer the image onto paper.

Gutenberg's first and only large-scale printing effort was the now iconic Gutenberg Bible in the 1450s — a Latin translation from the Hebrew Old Testament and the Greek New Testament, copies of which can be viewed on the British Library website. Gutenberg's invention made mass production of texts possible for the first time. Although the Gutenberg Bible itself was expensive, printed books began to spread widely over European trade routes during the next 50 years, and by the 16th century, printed books had become more widely accessible and less costly.

Compulsory education and the subsequent growth of schooling in Europe led to the printing of many standardized texts for children. Textbooks have become the primary teaching instrument for most children since the 19th century. Two textbooks of historical significance in United States schooling were the 18th century New England Primer and the 19th century McGuffey Readers.

Technological advances change the way people interact with textbooks. Online and digital materials are making it increasingly easy for students to access materials other

than the traditional print textbook. Students now have access to electronic and PDF books, online tutoring systems and video lectures. An example of an electronically published book, or e-book, is *Principles of Biology* from Nature Publishing.

Most notably, an increasing number of authors are foregoing commercial publishers and offering their textbooks under a creative commons or other open license.

Lesson 10. Diary

A **diary** is a record (originally in handwritten format) with discrete entries arranged by date reporting on what has happened over the course of a day or other period. A personal diary may include a person's experiences, thoughts, and/or feelings, excluding comments on current events outside the writer's direct experience. Someone who keeps a diary is known as a diarist. Diaries undertaken for institutional purposes play a role in many aspects of human civilization, including government records (e.g. *Hansard*), business ledgers, and military records. In British English, the word may also denote a preprinted journal format.

Today the term is generally employed for personal diaries, normally intended to remain private or to have a limited circulation amongst friends or relatives. The word "journal" may be sometimes used for "diary," but generally a diary has (or intends to have) daily entries, whereas journal-writing can be less frequent.

Although a diary may provide information for a memoir, autobiography or biography, it is generally written not with the intention of being published as it stands, but for the author's own use. In recent years, however, there is internal evidence in some diaries (e.g. those of Ned Rorem, Alan Clark, Tony Benn or Simon Gray) that they are written with eventual publication in mind, with the intention of self-vindication (pre- or posthumous) or simply for profit.

Task 1

Answer the following questions and share your with your partner.

What is diary?

Why do we need dairies?

Is the shape or format of the diary essential for you?

Have you ever read anyone's diaries?

What is the role of gender in keeping diaries?

Task 2

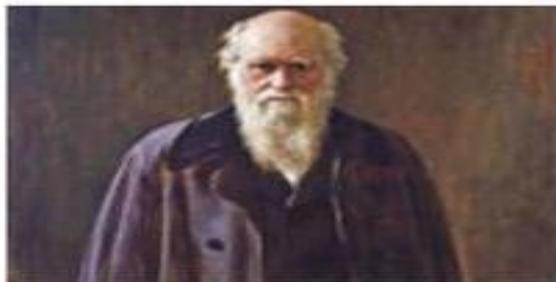
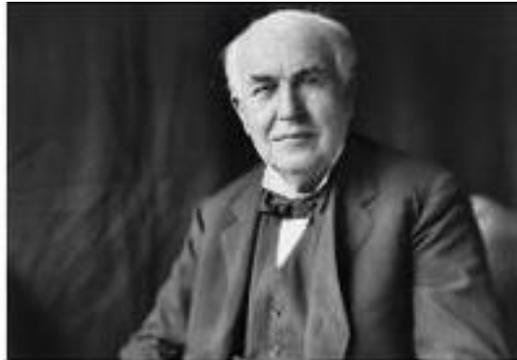
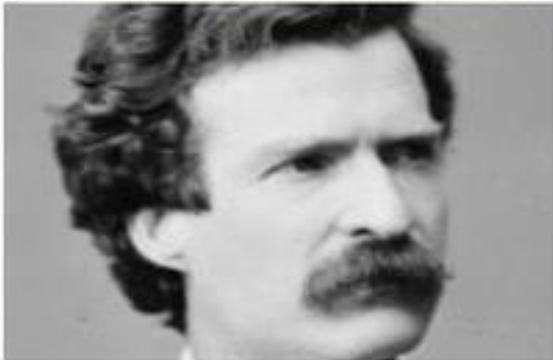
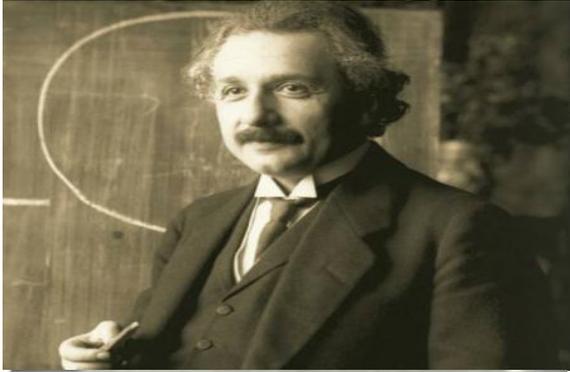
Find the idiomatic expressions and phrasal verbs in diaries.

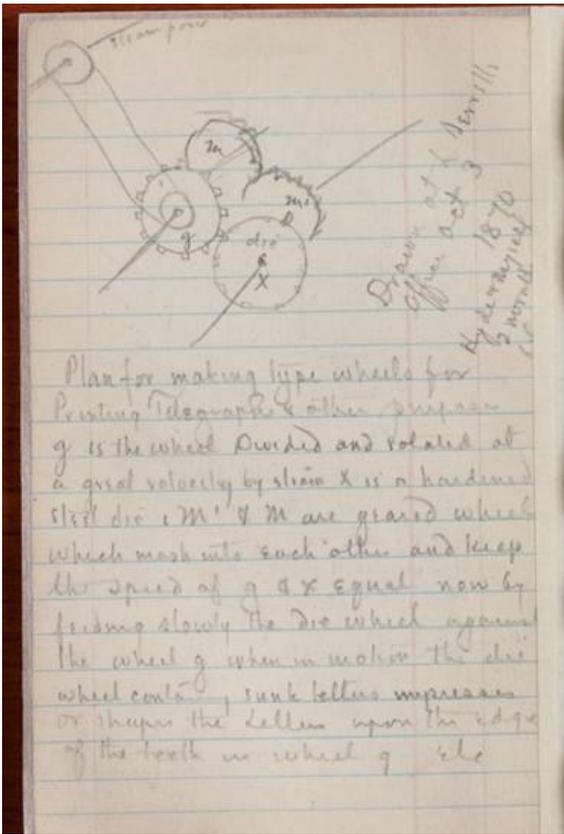
Task 3

Identify a good degree of control of a range of simple and complex grammatical forms and contribute your ideas on discussion board.

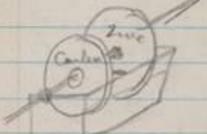
Task 4

Task 1 Match the following photos with the samples of diaries.



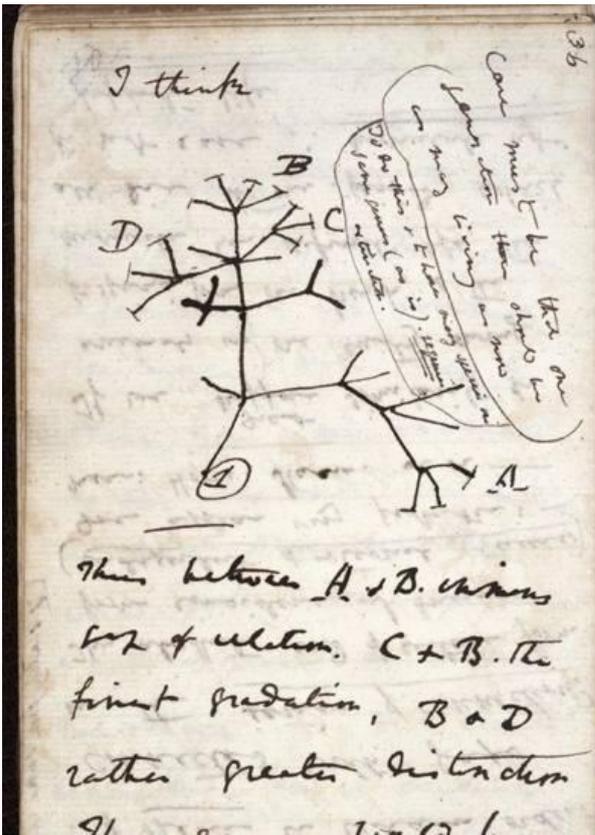


grind carbon or chalk and Black Oxide Manganese to a flour and make into streaks for a Leclanche Manganese Battery - Written at Swell. Office Oct 3 1870 =



Design of A. Dorrillo
 Oct 3 1870
 Attached to paper 2 weeks before

Rotating Battery to prevent polarization of the electrodes - the two elements are fastened to a shaft their periphery resting on a rough contact the cooling fluid which can if necessary be substituted by a porous tube the shaft can be of great length & contain any desired number of elements & can be rotated by any power constantly or at intervals (19)



Books to be Read

Humboldt's New Spain
 Richardson's Fauna Borealis
 Entomological Magazine

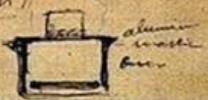
Study Buffon on varieties
 Thunberg's Fauna Transilv. et Russ.
 Domesticated animals

Find out from Statistical Soc. where Mr. Luetzel has published his laws about sexes relative to the age of marriage Brown at end of Flinders & at the end of Congo voyage. (Hooker 923) and Decandolle Philosophie
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 F. Cuvier on Instinct and
 L. Jenyns paper on Annals of Nat. Hist.
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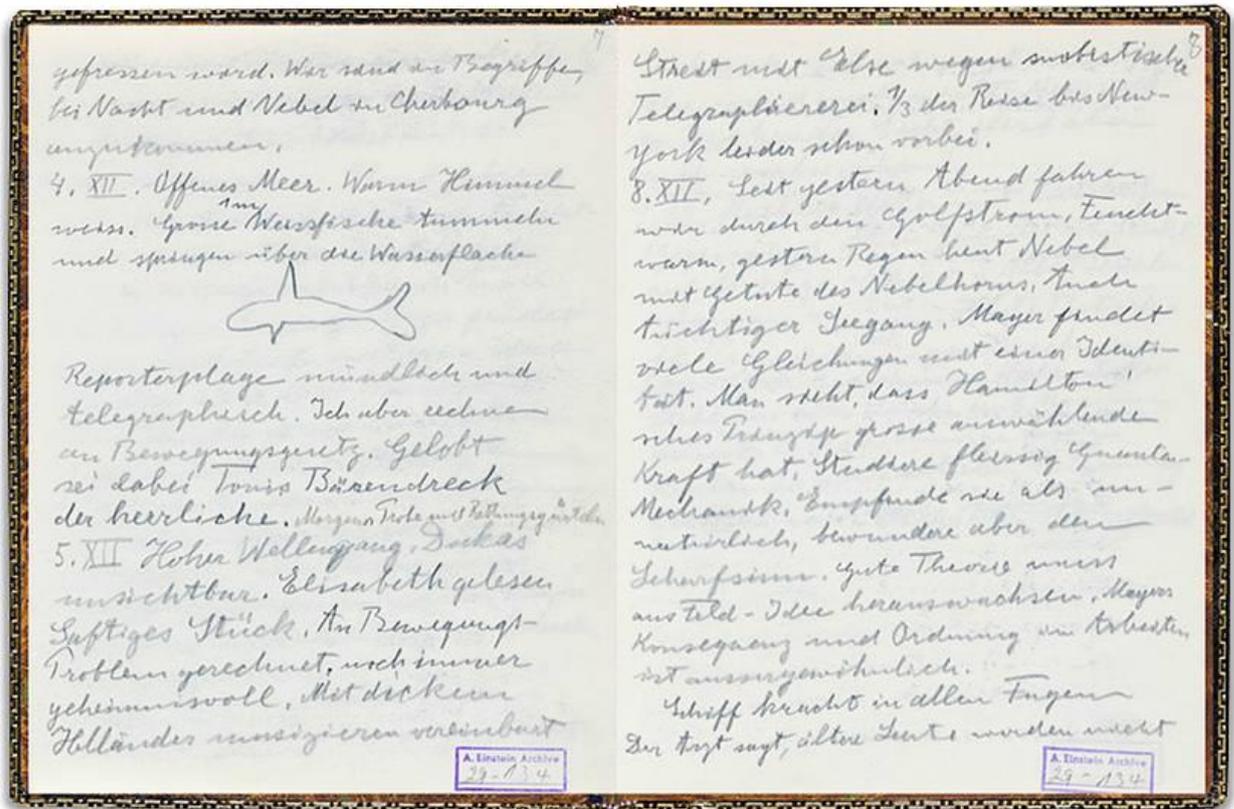
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Lesson 11. Letters

A **letter** is one person's written message to another pertaining to some matter of common concern. Letters have several different types: Formal letters and Informal letters. Letters contribute to the protection and conservation of literacy. Letters have been sent since antiquity and are mentioned in the *Iliad*. Both Herodotus and Thucydides mention letters in their histories.

Historically, letters have existed from the time of ancient India, ancient Egypt and Sumer, through Rome, Greece and China, up to the present day. During the seventeenth and eighteenth century, letters were used to self-educate. Letters were a way to practice critical reading, self-expressive writing, polemical writing and also exchange ideas with like-minded others. For some people, letters were seen as a written performance. For others, it was not only seen as a performance but also as a way of communication and a method of gaining feedback. Letters make up several of the books of the Bible. Archives of correspondence, whether for personal, diplomatic, or business reasons, serve as primary sources for historians. At certain times, the writing of letters has wrong to be an art form and a genre of literature, for instance in Byzantine epistolography

Letters are a way to connect with someone not through the internet. Despite email, letters are still popular, particularly in business and for official communications. Letters have the following advantages over email:

- No special device is needed to receive a letter, just a postal address, and the letter can be read immediately on receipt.
- An advertising mailing can reach every address in a particular area.
- A letter provides immediate, and in principle permanent, physical record of communication, without the need for printing. Letters, especially those with a signature and/or on an organization's own notepaper, are more difficult to falsify than is an email and thus provide much better evidence of the contents of the communication.
- A letter in the sender's own handwriting is more personal than an email.
- If required, small physical objects can be enclosed in the envelope with the letter.
- Letters are unable to transmit malware or other harmful files that can be transmitted by email.
- Letter writing leads to the mastery of the technique of good writing.
- Letter writing can provide an extension of the face-to-face therapeutic encounter

Types of letters

There are a number of different types of letter:

- Audio letter
- Business letter
- Cease and desist letter
- Chain letter
- Cover letter
- Crossed letter
- Dear John letter
- Epistle
- Form letter
- Hate mail
- Hybrid mail (semi-electronic delivery)
- Informal letter
- Letter of credence
- Letter of credit
- Letter of intent
- Letter of introduction
- Letter of marque
- Letter of resignation
- Letter of thanks
- Letter to the editor
- Letters patent
- Love letter

- National Letter of Intent
- Open letter
- Poison pen letter
- Query letter
- Recommendation letter and the closely related employment reference letter
- Sales letter

Lesson 12. Discourse Analysis and Vocabulary

Bringing a discourse dimension into language teaching does not by any means imply an abandonment of teaching vocabulary. Vocabulary will still be the largest single element in tackling a new language for the learner and it would be irresponsible to suggest that it will take care-of itself in some ideal world where language teaching and learning are discourse-driven. The vocabulary lesson (or part of a lesson) will still have a place in a discourse-oriented syllabus; the challenge is to bring the discourse dimension into vocabulary teaching alongside traditional and recent, more communicative approaches (e.g. Gairns and Redman 1986). Therefore, in this chapter we shall look at research into vocabulary in extended texts in speech and writing and consider if anything can be usefully exploited to give a discourse dimension to vocabulary teaching and vocabulary activities in the classroom. Most are already in agreement that vocabulary should, wherever possible, be taught in context, but context is a rather catch-all term and what we need to do at this point is to look at some of the specific relationships between vocabulary choice, context (in the sense of the situation in which the discourse is produced) and co-text (the actual text surrounding any given lexical item). The suggestions we shall make will be offered as a supplement to conventional vocabulary teaching rather than as a replacement for it.

Lesson 13. Lexical Cohesion

Lexical cohesion

One recent attempt at studying vocabulary patterns above sentence level is Halliday and Hasan's (1976) description of lexical cohesion. Related vocabulary items occur across clause and sentence boundaries in written texts and across act, move and turn boundaries in speech and are a major characteristic of coherent discourse. The relations between vocabulary items in texts described by the Halliday-Hasan model are of two principal kinds: reiteration and collocation.

It is debatable whether collocation properly belongs to the notion of lexical cohesion, since collocation only refers to the probability that lexical

items will co-occur, and is not a semantic relation between words. Here, therefore, we shall consider the term 'lexical cohesion' to mean only exact repetition of words and the role played by certain basic semantic relations between words in creating textuality, that property of text which distinguishes it from a random sequence of unconnected sentences. We shall consequently ignore collocational associations across sentence boundaries as lying outside of these semantic relations.

If lexical reiteration can be shown to be a significant feature of textuality, then there may be something for the language teacher to exploit. We shall not suggest that it be exploited simply because it is there, but only if, by doing so, we can give learners meaningful, controlled practice and the hope of improving their text-creating and decoding abilities, and providing them with more varied contexts for using and practising vocabulary.

Reiteration means either restating an item in a later part of the discourse by direct repetition or else reasserting its meaning by exploiting lexical relations. Lexical relations are the stable semantic relationships that exist between words and which are the basis of descriptions given in dictionaries and thesauri: for example, rose and flower are related by hyponymy; rose is a hyponym of flower. Eggplant and aubergine are related by synonymy (regardless of the geographical dimension of usage that distinguishes them). In the following two sentences, lexical cohesion by synonymy occurs:

(3.1) The meeting commenced at six thirty. But from the moment it began, it was clear that all was not well.

Here, commence and begin co-refer to the same entity in the real world.

They need not always do so:

(3.2) The meeting commenced at six thirty; the storm began at eight.

In (3.2) commence and begin refer to separate events, but we would still wish to see a stylistic relationship between them (perhaps to create dry humour/irony). Decoding the co-referring relationship in (3.1) is an interpretive act of the reader, just as occurs with pronouns (see section 2.2). In

(3.3), cohesion by hyponymy occurs:

3 - Discourse analysis and vocabulary

(3-3)

There was a fine old rocking-chair that his father used to sit in, a desk where he wrote letters, a nest of small tables and a dark, iron-
ing bookcase. Now all this furniture was to be sold, and with it his own past.

The superordinate need not be an immediate superordinate in the family tree of a particular word; it can be a general word (see Halliday and Hasan 1976: Ch. 6). Instead of furniture we could have had all these items/objects/things, which are examples of general superordinates. Other general superordinates, covering human and abstract areas, include people, creature, idea and fact. Reiteration of this kind is extremely common in English discourse; we do not always find direct repetition of words, and very often

find considerable variation from sentence to sentence in writing and from turn to turn in speech. Such variation can add new dimensions and nuances to meaning, and serves to build up an increasingly complex context, since every new word, even if it is essentially repeating or paraphrasing the semantics of an earlier word, brings with it its own connotations and history of occurrence. In the case of reiteration by a superordinate, we can often see a summarising or encapsulating function in the choice of words, bringing various elements of the text together under one, more general term. Reiteration is not a chance event; writers and speakers make conscious choices whether to repeat, or find a synonym, or a superordinate. Discourse analysts have not yet given us any convincing rules or guidelines as to when or why a writer or speaker might choose a synonym for reiteration rather than repetition, though some research suggests a link between reiteration using synonyms and the idea of 're-entering' important topic words into the discourse at a later stage, that is to say bringing them back into focus, or foregrounding them again (see Jordan 198.5). Other research claims correlations between boundaries of discourse segments (as opposed to sentences or paragraphs) and re-entering of full noun phrases instead of pronouns (see B. Fox 1987). We may also be dealing with a lexical parallel to the grammatical topicalisation discussed in section 2.3. In (3.4), we can observe the importance of the words *route* and *way* in the foregrounding of the topic in this short extract, which is how to or ways of getting a contract, as indicated by the headline:

<p><u>HOW</u> to get a contract</p>	<p>THE NORMAL route is to build up a following through live shows, send in tapes to record companies and then wait until someone “discovers” you. But there are other ways ...</p>
--	--

(from News on Sunday, 14 June 1987, p. 22)

Lesson 14. Lexical Chunks

A **Lexical Chunk** is a unit of language which is made up of two or more words.

Here are a few examples of lexical chunks:

Good morning.
Nice to see you!
What's the time?

Other lexical chunks can include phrasal verbs, idioms, collocations and so on.

Lexical chunks are the common coinage of English. They're the bread and butter, the everyday and the mundane. They're the reliable standards around which we can hang poetic and emotive language.

Changing Chunks

Some lexical chunks never change:

I'm fine thank you.
Enough already!

But others can have various parts substituted:

Where is the ...
Pass the ...

Teaching Lexical Chunks

The key to teaching lexical chunks is to treat them in the same way as individual words. So, for example, instead of having flashcards with a single word on them, have flashcards with the lexical chunk in its entirety.

Like single words, of course, they should also be taught in context. Take these typical conversations which native speakers have all the time:

A: Hi, how's things?
B: Not bad, thanks. How are you?
A: Good.

A: Good morning.
B: Good morning.
A: I'd like a cup of coffee, please.
B: Sure

And so on. Rather than overthinking them and breaking them down into individual words, teach them as a whole and have the class practice and use them. Then, when the time comes, they can repeat them almost verbatim without thinking which is what native speakers do.

Lesson 15. Progress test 1

Lesson 16. Vocabulary and the organizing of the text

A distinction is often made between grammar words and lexical words in language. This distinction also appears sometimes as function words versus content words, or empty words versus full words. The distinction is a useful one: it enables us to separate off those words which belong to closed systems in the language and which carry grammatical meaning, from those that belong to open systems and which belong to the major word classes of noun, verb, adjective and adverb. This, that, these and those in English belong to a closed system (as do the pronouns and prepositions) and carry the grammatical meaning of 'demonstratives'. Monkey, sculpture, noise and toenail belong to open-ended sets, which are often thought of as the 'creative' end of language. In between these two extremes is another type of vocabulary that has recently been studied by discourse analysts, a type that seems to share qualities of both the open and the closed-set words. Let us consider a paragraph taken from an article in a learned journal:

(3-9)

Here I want to spend some time examining this issue. First I propose to look briefly at the history of interest in the problem, then spend some time on its origins and magnitude before turning to an assessment of the present situation and approaches to its solution.

Finally, I want to have a short peek at possible future prospects.

(W. J. Kyle, *Annals of the GGAS*, University of Hong Kong, 1984, no. 12: 54-66)

What is this article about? Controlling pests on fruit trees? Designing examinations for secondary schools? The possibilities are countless. What we are lacking here is the vocabulary that would identify the field of discourse. These sentences tell us a lot about the structure of the article, but nothing about the author's subject matter. They tell us that the tenor is relatively formal (it is hardly likely that this is someone explaining informally to a friend why he/she has never liked boiled eggs), but with an element of informality ('a short peek'). They tell us that a problem and its possible solutions will be examined, and that one part of the text will deal with the past, another with the future. So the words in our example do quite a bit of lexical work (they are not as 'empty' as grammar words are often said to be), but, in another sense, we need to seek elsewhere in the text for their content, what we shall call their lexicalisation. In our mystery text, the 'this' of 'this issue' tells us that we can look to the preceding text to find out what the issue is; the lexical meaning of issue tells us to look for something problematic, something that is a matter of public debate, etc. 'The problem' works in a similar way. Assessment will identify with a portion of the text where something is being judged or evaluated; solution will be matter which can be counterposed to the 'problem', and so on. So

these words stand in place of segments of text (just as pronouns can); a segment may be a sentence, several sentences or a whole paragraph, or more. We, the reader, (or listener if our example had been, say, a lecture) match the words with the segments, and, if we have decoded the text correctly, can render an account of what 'the problem' is, or what 'the prospects' are, according to the author. We shall call words such as issue, problem and assessment discourse-organising words, since it is their job to organise and structure the argument, rather than answer its content or field. They are examples of the general phenomenon of *organising* discussed in Chapter 1. Further examples may be seen in this extract:

(3.10)

Week by week the amount of car traffic on our roads grows, 13 per cent in the last year alone. Each day as I walk to work, I see the ludicrous spectacle of hundreds of commuters sitting alone in four or five-seater cars and barely moving as fast as I can walk. Our traffic crisis now presents us with the classic conservation dilemma – too many people making too much demand on inadequate resources. There are four possible solutions: One, provide more resources, in this case build more roads and car parks; two, restrict the availability of motorised transport by artificially raising the price of vehicles and fuel; three, license only those with a good reason for needing motorised transport and prohibit unnecessary use; four, reduce the average size of motor vehicles, especially those used for commuting purposes.

(from Cambridge Weekly News, 22 September 1988, p. 11)

The reader may be curious to know what extract (3.9) was about: in fact it is a study of the pollution of Hong Kong's streams, coastal waters and seashore. Pollution as a subject could be presented to the reader in a variety of ways; the author might have presented a series of claims and counter-claims about pollution, or perhaps a general statement about types of pollution and then details of these types. Our author chooses to present it as a problem, with responses ('approaches') to the problem and an evaluation ('assessment') of responses, in other words as a problem-solution text (see section 1.10). This is clearly signalled to the reader in our quoted extract. So, as well as representing text-segments, some of the discourse-organising

3 Discourse analysis and vocabulary

words we are examining additionally give us indications of the larger text-patterns the author has chosen, and build up expectations concerning the shape of the whole discourse.

From this account of the work of certain words in organising discourses it will be apparent that the language learner who has trouble with such words may be disadvantaged in the struggle to decode the whole text as efficiently as possible and as closely as possible to the author's designs. If the discourse-organising words are seen as signals of the author's intent, then inability to understand them or misinterpretation of them could cause problems.

But just how many such words are there in a language like English? What is the size of the task facing the teacher and learner in this particular lexical area? Some linguists have attempted to provide answers, but probably no one has compiled a complete list. Winter (1977 and 1978) has provided checklists, which teachers and material writers may find useful, of what he calls vocabulary 3, a precisely delimited sub-set of this more general set of discourse-organising words. Here is a selection of the list from Winter (1978) :

(3.11) achieve, addition, alike, attribute, basis, case, cause, change, compare, conclude, confirm, consequence, contrast, deny, depend, differ, distinction, effect, equal, exemplify, explanation, fact, feature, follow, form, general, grounds, happen, hypothetical, instance, instrumental, justification, kind, lead to, manner, matter, means, method, opposite, point, problem, real, reason, replace, respect, result, same, similar, situation, state, thing, time, truth, way, etc.

Francis (1986) focuses on what she calls atzaboric nouns and gives extensive examples of nouns that frequently occur to refer back to chunks of text in the way that 'this issue' did in our first example.

Lesson 17. Modality

In [linguistics](#), **modality** is a feature of language that allows for communicating things about, or based on, situations which need not be actual. More precisely, modality is signaled by grammatical expressions (*moods*) that express a speaker's general intentions (or illocutionary point) as well as the speaker's commitment to how believable, obligatory, desirable, or actual an expressed [proposition](#) is.

Sometimes, the term *mood* is used to refer to both mood and modality, however, the two can be distinguished according to whether they refer to the grammatical expressions of various modalities (*mood*) or the meanings so expressed (*modality*). Modality can also be considered equivalent to the idea of [illocutionary force](#) if the kinds of expressions which can express modal meanings also include [lexical items](#) such as [performative](#) verbs.

Modality is closely intertwined with other linguistic phenomena such as [tense](#) and [aspect](#), [evidentiality](#), [conditionals](#), and others. As with other areas of linguistics, modality has been studied extensively from typological as well as formal perspectives.

An important distinction within linguistic modality is the distinction between [epistemic](#) and [deontic](#) modality. Generally speaking, epistemic modality has to do with possibility and necessity with regard to knowledge, whereas deontic modality has to do with permission and obligation according to some system of rules. The difference between the two is illustrated in the English example below:

(1) Agatha *must* be the killer.

(2) Agatha *must* be killed.

The sentence in (1) might be spoken by someone who has decided that all of the relevant facts in a particular murder investigation point to the conclusion that Agatha is the killer, even though it may or may not actually be the case. In contrast, (2) might be spoken by someone who has decided that, according to some standard of conduct, Agatha has committed a vile crime, and therefore the correct course of action is to kill Agatha. Note also that, although English *must* is ambiguous between these two interpretations, the form of the other elements in the sentences helps to disambiguate.

In standard formal approaches to **linguistic modality**, an utterance expressing modality is one that can always roughly be paraphrased to fit the following template:

(1) According to [a set of rules, wishes, beliefs,...] it is [necessary, possible] that [the main proposition] is the case.

The set of propositions which forms the basis of evaluation is called the **modal base**. The result of the evaluation is called the **modal force**. For example the utterance in (2) expresses that, according to what the speaker has observed, it is necessary to conclude that John has a rather high income:

(2) John must be earning a lot of money.

The modal base here is the knowledge of the speaker, the modal force is necessity. By contrast, (3) could be paraphrased as 'Given his abilities, the strength of his teeth, etc., it is possible for John to open a beer bottle with his teeth'. Here, the modal base is defined by a subset of John's abilities, the modal force is possibility.

(3) John can open a beer bottle with his teeth.

A more elaborate account of formal semantic approaches to modality is given in section 1.

Cross-linguistically, modality can be expressed by a variety of means, such as [auxiliary verbs](#) as in the examples (2) and (3), verbal morphology ([mood](#)) or adverbs. An overview of the various modal expressions across languages is given below in section 2.

Lesson 18. Discourse Analysis and Phonology

Under the heading of phonology in this chapter we shall take a brief look at what has traditionally been thought of as 'pronunciation', but devote most of our attention to intonation. This is partly because the most exciting developments in the analysis of discourse have been in intonation studies rather than at the segmental level (the study of phonemes and their articulation) and partly because intonation teaching, where it has taken place, has proceeded on the basis of assumptions that are open to challenge

from a discourse analyst's viewpoint.

Lesson 19. Pronunciation

Traditional pronunciation teaching has found its strength in the ability of linguists to segment the sounds of language into discrete items called phonemes which, when used in the construction of words, produce meaningful contrasts with other words (e.g. the phonemes /p/ and /b/ in English give us contrasts such as pump and bump, pat and bat, .etc.), The position and manner of articulation of phonemes in a language like English are well described and can be presented and practised in language classes either as isolated sounds, in words, in contrasting pairs of words or in minimal contexts. Such features will probably long remain the stock-in-trade of pronunciation teaching and, if well done, can undoubtedly help learners with difficulties.

4.2 Pronunciation

Seen from the viewpoint of connected stretches of naturally occurring discourse, the problem becomes more complex. When words follow one another in speech, phonemes may undergo considerable changes. A simple example is the difference between the normal spoken rendition of 'good evening' [gɑ:di:v~nɪŋ], and that of 'good morning' [gʊd mɔ:~nɪŋ]. The /d/ of the citation form of good (the way the word is said when isolated, out of context) becomes more like a /b/ when it precedes the bilabial /m/ of morning. As G. Brown (1977: 57) puts it: 'every consonant and every vowel will be affected by its neighbouring consonants and vowels and by the rhythmic structure in which it occurs.' Brown lists many examples of such assimilations, and of elisions (where sounds from the citation form are 'missed out' in connected speech: 'most men' will be said without a /t/ in natural, conversational speech).

Reader activity 1 d

Assimilations and elisions

Consider how the following would be articulated in informal conversation in Standard British English (or, if you speak another variety, in that variety). What changes would take place to the way the pronunciation of the individual words in isolation are represented in dictionaries?

1. ten or eleven months ago
2. I asked him what went on
3. not her! not Mary!
4. considering my age, I ran miles

Good advanced learners of English use assimilations and elisions naturally, but a surprising number of quite advanced learners continue to articulate the citation-form phonemes of English words in casual, connected speech. This will not usually cause problems of communication but is undoubtedly

a contributing factor in 'foreign accent', and there may be a case for explicit intervention by the teacher to train students in the use of the most commonly occurring assimilations and elisions by practising pronunciation in (at least minimal) contexts. Alternatively, the answer may be to tackle the problem simultaneously from a 'top-down' and 'bottom-up' approach, on the premise that articulation, rhythmicality (see below) and intonation are inextricably linked, and that good intonation will have a washback effect on articulation in terms of reduced and altered articulations of individual phonemes, alongside the specific teaching of phonemes and the most common altered and reduced forms.

In some respects the most neglected aspect of the teaching of pronunciation has been the relationship between phoneme articulation and other, broader features of connected speech. Pennington and Richards (1986) argue that pronunciation is important as an aspect of discourse-oriented language teaching and that three areas, or components, should be addressed: segmental features, voice-setting features, and prosodic (intonational) features. The segmental, or phoneme-based, view of teaching, they argue, needs to be supplemented by concern with 'general articulatory characteristics of stretches of speech'. These include voice-setting features, such as, for example, the general tendency towards retroflex articulation in Indian speakers of English, which can cause persistent difficulties for the non-Indian listener. The prosodic component consists of stress and intonation. Pennington and Richards see pronunciation as a constellation of features manifested not just in the articulation of particular phonemes but in the stream of connected speech that is natural discourse. Things such as voice-setting features are difficult to tackle, and are largely ignored in present-day teaching materials, but advice to learners on the typical settings of the speech organs that give each language its unique character when heard can help to improve the overall sound of the learner's performance. In fact, Honikman (1964) advocates establishing the voice-setting first, and then the details of articulation, thus taking a top-down approach.

Lesson 20. Tones and their meanings

4.7.1 Types of tones

The prominent syllables in an utterance are the carriers of any significant variation in pitch that the speaker might use. At recognisable points in the utterance, the pitch level may rise, fall, or be carefully kept level. Phonologists disagree as to the number of discrete types of significant falling, rising and level tones that are used in English; some distinguish between as many as eight, others work with four or five. For our practical purposes five will be a useful number to consider. These are:

1. Fall \
2. Rise-fall /b
3. Fall-rise V
4. Rise /"
5. Level +

It is worth noting that the tone contour can often spread itself out over more than one syllable or word (especially tones 2 and 3). Indeed, it will often be difficult to separate consecutive occurrences of a fall and a rise from a single fall-rise that spreads over several words, though speakers sometimes clearly indicate by running words together (often into the same tone group) in a broad 'sweep' of the voice that the tone is a complex one spread over word boundaries. In the following piece of natural data, speaker A utters the last part of his question in one sweep, and speaker B says the words *seen one* in a single sweep in her reply. But then B clearly and deliberately separates *seen* and *one* in her next utterance by making *one* the tonic (to emphasise that it was only one) and by placing the rise-fall on *one* only, making *seen* a non-tonic, level-toned prominence:

Lesson 22. Rhythm

Rhythm

What Is Rhythm?

The word rhythm is derived from *rhythmos* (Greek) which means, "measured motion". Rhythm is a literary device which demonstrates the long and short patterns through stressed and unstressed syllables particularly in verses form. Although it is an essential part of poetry, rhythm is an often overlooked, but no less important, feature of prose writing, including both creative and non-fiction genres. Think of a rousing speech or sermon. What makes those narratives compelling in large part is their "music."

An ability to use rhythm correctly in one of the main things that makes a writer stand out. It's a skill that comes innately to some people, but it can also be developed over a long period of time through practice. Reading, both aloud and to oneself, is one of the best ways to develop a sense of rhythm as a writer.

How Do You Identify Rhythm in Writing?

Prosody is the study of rhythmic patterns in language. There are five main meters, also known as "feet":

- Iams occur when the stress lies on the second syllable of the metrical foot: "Because I could not stop for death," begins Emily Dickinson's poem.
- Trochees are when the stress is on the first syllable: "I can't stop this feeling, deep inside of me," sings the group Blue Suede.
- A spondee has two syllables stressed in a row: "Break, break, break/On the cold grey stones, Oh Sea!" Both lines of this poem by Alfred Tennyson contain spondees.

- A dactyl is three syllables, the first stressed and the second two unstressed: "Glórious dáy of the greátest feast" is a phrase that contains two dactyls in a row.
- Anapests are the opposite of dactyls. The first two syllables are unstressed, and the last is stressed: "In the wáy that he nóted, we knéw we were lóst."

While free verse and prose determine their own rhythmic patterns, combinations of these five meters are used in different poetic forms. A sonnet, for instance, is composed of iambic pentameter. That means that each line contains five metrical feet, for a total of 10 syllables, with the stress on the second syllable.

Some variations in meter are permissible, and some are even conventional. Adding an eleventh syllable to a sonnet line is one example of an accepted and often used variation. When a poet alters an established meter, as Shakespeare notably did, it is a signal to the reader to pay close attention for a change in meaning or emphasis.

More Examples of Rhythm

1. Shakespeare's famous sonnet

My mistress' eyes are nothing like the sun,
 Coral is far more red, than her lips red,
 If snow be white, why then her breasts are dun:
 If hairs be wires, black wires grow on her head:
 I have seen roses damasked, red and white,
 But no such roses see I in her cheeks,
 And in some perfumes is there more delight,
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know,
 That music hath a far more pleasing sound:
 I grant I never saw a goddess go,
 My mistress when she walks treads on the ground.
 And yet by heaven I think my love as rare,
 As any she belied with false compare.

2. The beginning of Henry Longfellow's poem, *The Song of Hiawatha*, is written in trochees:

Should you ask me, whence these stories?
 Whence these legends and traditions,
 With the odors of the forest
 With the dew and damp of meadows,
 With the curling smoke of wigwams,
 With the rushing of great rivers,
 With their frequent repetitions,
 And their wild reverberations
 As of thunder in the mountains?

3. The first two stanzas of "Broom Sage," by Sara Kendrick, contain a number of spondees — the title itself is a spondee:

"Broom Sage"

When I was young the broom sage grew so tall
It towered over me, fuzzy tickling
Right there in front of momma harvesting
Harvesting just enough sage for a broom
Broom sage to sweep the hearth clean of debris
A hearth white washed with Georgia kaolin
Nothing to cover the dirty black sooted bricks
In summer even the inside was white washed

Types of rhythm

English poetry makes use of five important rhythms. These rhythms are of different patterns of stressed (/) and unstressed (x) syllables. Each unit of these types is called foot. Here are the five types of rhythm:

1. Iamb (x /)

This is the most commonly used. It consists of two syllables. The first syllable is not stressed while the second syllable is stressed. Such as “compare” in
“Shall **I compare** thee to a summer’s day?”

2. Trochee (/ x)

A trochee is type of poetic foot which is usually used in English poetry. It has two syllables. The first syllable is strongly stressed while the second syllable is unstressed, as given below.

“**Tell me not**, in **mournful numbers**”

(Psalm of Life by Henry Wadsworth Longfellow)

3. Spondee (/ /)

Spondee is a poetic foot which has two syllables that are consecutively stressed. For example:

“**White founts** falling in the **Courts of** the sun”

(Lepanto by G.K. Chesterton)

4. Dactyl (/ x x)

Dactyl is made up of three syllables. The first syllable is stressed and the remaining two syllables are not stressed such as the word “**marvelous**”. For example:

“This is the forest **primeval**. The **murmuring** pines and the hemlocks,”

(Evangeline by Longfellow)

The words “primeval” and “murmuring” show dactyls in this line.

5. Anapest (x x /)

Anapests are totally opposites of the dactyls. They have three syllables; where the first two syllables are not stressed while the last syllable is stressed. For example:

“**Twas the night before Christmas, and all through the house,**”

Significance of Rhythm in Literature

Rhythm is so important to human nature that it has been theorized that there is a link between rhythm and the human heartbeat, rhythm and evolution, and rhythm and emotion. While none of these theories is certain, rhythm is certainly found in all human cultures around the world and there is clear evidence of

rhythm in early human existence. The majority of both music and oral poetry maintain a beat. For early oral literature, the presence of rhythm was a necessary aspect for the memorization of the lines and passing these poems on. Rhythm, therefore, was very significant in early literature. Much poetry now is written without strict rhythm, yet many lines can be analyzed due to their rhythms regardless of whether the poet used that rhythm throughout the entire poem.

Examples of Rhythm in Literature

Examples of Rhythm in Literature

English literature is full of rhythmical poems and pieces of [prose](#). There are many poets and authors who have used rhythm in their works. Just have a look at some examples:

Example 1

Two **households**, both **alike** in **dignity**,
In **fair Verona**, where we lay our scene,
From **ancient** grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
(*Romeo Juliet* by Shakespeare)

There are ten syllables in iamb [pentameter](#), where the second syllable is accented or stressed. As in above mentioned lines the stressed syllables are expressed in bold.

Example 2

“And Life—blood streaming fresh; wide was the wound.”

(*Paradise Lost* by Milton)

Milton has used spondee in his entire epic poem. The spondaic [meter](#) is explicitly visible in the words like “wide was”. However, the remaining line is iambic pentameter.

Example 3

So. The **SPEAR**-danes in **DAYS** gone **BY**
And the **KINGS** who **RULED** them had **COU**rage and **GREAT**ness.
We have **HEARD** of those **PRIN**ces' her**Oic** cam**PAIGNS**.
(*Beowulf* translated by Seamus Heaney)

Seamus Heaney paid much attention to the rhythm of the original Old English when creating his translation of *Beowulf*. This rhythm example comes from the very opening of the poem, and already it establishes a very sing-song like pattern. All three lines open with an anapest (“So the **SPEAR**,” “And the **KINGS**,” and “We have **HEARD**”). The lines generally have two unstressed syllables between stressed syllables, creating a waltz-like rhythm.

Example 4

Shall I com**PARE** thee **TO** a **SUM**mer's **DAY**?
Thou **ART** more **LOVE**ly **AND** more **TEMP**er**ATE**:
Rough **WINDS** do **SHAKE** the **DAR**ling **BUDS** of **MAY**,

And SUMMer's LEASE hath ALL too SHORT a DATE:

...

So LONG as MEN can BREATHE, or EYES can SEE,
So LONG lives THIS, and THIS gives LIFE to THEE.

("Sonnet 18" by William Shakespeare)

William Shakespeare wrote many sonnets, and generally used iambic pentameter in his lines. Arguably his most famous sonnet, "Sonnet 18," indeed follows this rhythm. As explained above, iambic pentameter has ten syllables per line, starting with an unstressed syllable and alternating every other syllable with stress. This means that the lines end on a stressed syllable. This rhythm thus also makes the rhyme scheme more obvious, as Shakespeare's sonnets followed an ABAB CDCD EFEF GG rhyme pattern. For example, in this excerpt Shakespeare rhymes "day" with "May" and "temperate" with "date," and in the couplet he rhymes "see" and "thee." The rhythm helps exaggerate the rhyme.

Example 5

Whose WOODS these ARE I THINK I KNOW.
His HOUSE is IN the VILLage THOUGH;
He WILL not SEE me STOPping HERE
To WATCH his WOODS fill UP with SNOW.

("Stopping By Woods on a Snowy Evening" by Robert Frost)

This is an example of iambic tetrameter, which means that there are four iambs per line. The rhythm in this poem can be equated to the sound of the man travelling by horse through the woods. Indeed, Frost is even more faithful to his chosen rhythm than the previous Shakespeare example; the rigidity of Frost's rhythm is reminiscent of footsteps and creates a somewhat soporific effect on the reader.

Example 6

It was MAny and MAny a YEAr ag0,
In a KINGdom BY the SEA,
That a MAIden THERE lived WHOM you may KNOW
By the NAME of ANnabel LEE;
And this MAIden she LIVED with NO other THOUGHT
Than to LOVE and be LOVED by ME.

("Annabel Lee" by Edgar Allen Poe)

The rhythm in Edgar Allen Poe's poem "Annabel Lee" has a singing quality to it, like in Seamus Heaney's translation of *Beowulf*. Poe creates this by alternating between anapests and iambs. Every line starts with an anapest ("In a KING...", "By the NAME," and "Than to LOVE," for example) and continues with either another anapest or an iamb. Rather than the up-down rhythm of iambic pentameter, the rhythm in this poem creates a more melodic quality.

Example 7

SUNdays TOO my FATHER GOT up EARly
and PUT his CLOTHES on in the BLUEBLACK COLD,
THEN with CRACKED HANDS that ACHED

from LABor in the WEEKday WEATHER made
BANKED FIRES BLAZE. NO one EVER THANKED him.

(“Those Winter Sundays” by Robert Hayden)

This is an interesting example of rhythm in that the rhythm varies greatly from line to line. The first line is a very straightforward example of trochaic pentameter. After that line, however, there are many shifts in rhythm. The shifts are even more interesting because the first line seems to set up a very standard rhythm. Yet then we see iambs and an example of a spondee, in “cracked hands,” and even sets of three stressed syllables in a row, such as “blueblack cold” and “banked fires blaze” (this more uncommon type of meter is called molossus). The end of this excerpt then returns to a trochaic meter with “No one ever thanked him.” The trochaic lines seem plodding in their straightforward meter and indeed refer to the father’s relentless work, whereas the spondee and molossus examples correspond to the intensity of his work and indeed the most vivid [imagery](#). Hayden uses rhythm brilliantly to suggest the different aspects of the father’s work.

Test Your Knowledge of Rhythm

1. Which of the following statements is the best rhythm definition, as it applies to literature?

- A. Rhythm refers to lines that alternate with one stressed syllable always followed by one unstressed syllable.
- B. Rhythm is the pattern of accented and unaccented syllables.
- C. Rhythm exists only in poetry and corresponds to the emotion of the poem.

2. Consider the following line from Shakespeare’s “Sonnet 130”:

My mistress’ eyes are nothing like the sun.

Which of the types of meter is present in this line?

- A. Iamb
- B. Trochee
- C. Spondee

3. Consider the following quote from Vladimir Nabokov’s novel *Lolita*:

If a roadside sign said VISIT OUR GIFT SHOP—we *had* to visit it, *had* to buy the Indian curios, dolls, copper jewelry, cactus candy. The words “novelties and souvenirs” simply entranced her by their trochaic lilt.

Are the words “novelties and souvenirs” really examples of trochees, as Nabokov implies?

- A. Yes. The phrase, taken as a full line, represents trochaic meter: NOvel|TIES and |SOUven|IRS.
- B. No. Both words are examples of anapests.
- C. No. “Novelties” is an example of a dactyl, while “souvenirs” is an example of anapest.

Lesson 23. Spoken language.

So far in this book we have looked at discourse analysis in general and, in greater detail, at the way grammar, lexis and phonology have been approached by discourse analysts. Our task now is to look closer at various manifestations of discourse, in this chapter spoken and in the next written, with a view to potential applications in language teaching. We have already stated as our ongoing concern the establishment of as accurate a picture as possible of natural discourse, in order to have this as a yardstick for judging approaches to language teaching and for evaluating what goes on in classrooms and the output of learners.

Spoken language is a vast subject, and little is known in hard statistical terms of the distribution of different types of speech in people's everyday lives. If we list at random a number of different types of speech and consider how much of each day or week we spend engaged in each one, we can only roughly guess at some sort of frequency ranking, other than to say that casual conversation is almost certainly the most frequent for most people. The rest will depend on our daily occupation and what sorts of contacts we have with others. Some different types of speech might be:

- telephone calls (business and private)
- service encounters (shops, ticket offices, etc.)
- interviews (jobs, journalistic, in official settings)
- classroom (classes, seminars, lectures, tutorials)
- rituals (church prayers, sermons, weddings)
- monologues (speeches, stories, jokes)
- language-in-action (talk accompanying doing: fixing, cooking, assembling, demonstrating, etc.)
- casual conversation (strangers, friends, intimates)
- organising and directing people (work, home, in the street)

Until large corpora of natural speech are assembled (and that is no small task given the problems of recording such data), we have to rely on intuition as language teachers to decide which forms of talk are most central and useful to investigate and practise with groups of learners. But we can be confident that such areas as casual conversation, language-in-action, monologues of various kinds, telephone calls, service encounters and, from the point of view of evaluating what goes on in classrooms, classroom talk, will all be worth investigating and understanding more clearly.

We have already touched on classroom talk as described by the Birmingham school of discourse analysts in section 1.5, and on conversation in section 1.7 in connexion with the ethnomethodological approach. Here we shall look closely at what has been said about the forms and patterns of different types of talk and consider whether there are things that can be

taught or practised to assist language learning. We shall, as always, not necessarily assume that, because something can be described, it must therefore be taught. We shall begin with small units and work up to larger ones.

Lesson 24. Discourse Markers in Spoken Language. Fillers

Discourse markers (*so, right, okay*)

from [English Grammar Today](#)

Discourse markers are words or phrases like *anyway, right, okay, as I say, to begin with*. We use them to connect, organise and manage what we say or write or to express attitude:

[friends are talking]

A:

So, I've decided I'm going to go to the bank and ask for a car loan.

B:

That sounds like a good idea.

C:

Well, you need a car.

B:

Right.

A:

Anyway, I was wondering if either of you would teach me how to drive.

The discourse markers in this extract have a number of uses: *so* marks the beginning of a new part of the conversation.

well marks a change in the focus (from getting a car loan to needing a car).

right marks a response (B is agreeing with C).

anyway marks a shift in topic (from buying a new car to having driving lessons).

We use different discourse markers in speaking and writing. In speaking, the following discourse markers are very common:

<i>anyway</i>	<i>like</i>	<i>right</i>	<i>you know</i>
---------------	-------------	--------------	-----------------

<i>fine</i>	<i>now</i>	<i>so</i>	<i>I mean</i>
<i>good</i>	<i>oh</i>	<i>well</i>	<i>as I say</i>
<i>great</i>	<i>okay</i>	<i>mind you</i>	<i>for a start</i>

In writing, the following discourse markers are common:

<i>firstly</i>	<i>in addition</i>	<i>moreover</i>	<i>on the other hand</i>
<i>secondly</i>	<i>in conclusion</i>	<i>on the one hand</i>	<i>to begin with</i>
<i>thirdly</i>	<i>in sum</i>		

Discourse markers do not always have meanings that you will find in your dictionary. However, they do have certain functions, and some discourse markers, such as *well*, can have a number of functions.

See also:

- [*Actual and actually*](#)
- [*Like*](#)
- [*Look*](#)
- [*Mind*](#)
- [*Okay, OK*](#)
- [*Well*](#)

Discourse markers that organise what we say

Some discourse markers are used to start and to end conversations. Some are used to start new topics or to change topics.

Starting a conversation or talk

A:

Right, let's get started. We need to get the suitcases into the car.

B:

Okay. I'll do that. Katie, will you help me?

[at the start of a radio interview]

Now, we have with us in the studio today someone you will all know from television. John Rice, welcome to the show.

See also:

- [Okay, OK](#)

Ending a conversation

[A mother (A) and daughter (B) on the telephone]

A:

So we'll see you Sunday, Liz.

B:

Right, okay Mum.

A:

Okay, see you then, love.

B:

Bye, Mum. Thanks for calling.

A:

Bye, Liz.

[At the end of a meeting]

A:

Anyway, is that it? Has anyone got any questions?

B:

No. I think we're done.

A:

Right, fine, thanks everyone for coming. We'll circulate the documents tomorrow and make some follow-up calls about the project.

See also:

- [So](#)
- [Okay, OK](#)

Changing or managing a topic

A:

We went to town to buy wallpaper to match the carpet.

B:

Did you try Keanes? They have a sale.

A:

We looked there, but Jim said he thought it was too expensive and he didn't like any of their designs.

B:

What does he like?

A:

*He likes geometric shapes. He hates flowers. **Anyway**, we eventually found some that we both liked and when we went to pay for it, we realised that neither of us had brought any money. (Anyway marks a return to the main topic of buying wallpaper.)*

Ordering what we say

We also use discourse markers to order or sequence what we say. Some of the common words and phrases which we use for this are:

<i>and</i>	<i>in general</i>	<i>second</i>	<i>to sum up</i>
<i>and then</i>	<i>in the end</i>	<i>*secondly</i>	<i>what's more</i>
<i>first (of all)</i>	<i>last of all</i>	<i>so</i>	<i>well</i>
<i>*firstly</i>	<i>next</i>	<i>lastly</i>	<i>a ... b</i>
<i>for a start</i>	<i>on top of that</i>	<i>third(ly)</i>	

firstly and secondly are more formal than first and second.

A:

I think Sheila might be having some financial problems at the moment.

B:

*I don't think so, Caroline. **For a start**, she has all the money that her aunt gave her. **What's more**, she has a good job and she seems to have a good lifestyle.*

Firstly, we are going to look at how to write an essay. *Secondly* we are going to look at what makes a good essay and what makes a bad one. *Lastly*, we're going to do some writing activities.

We can use the letters of the alphabet (*a*, *b* and *c*), to list reasons or arguments for something:

There are two reasons why I think it's a bad idea, a because it'll cost too much money, and b because it'll take such a long time.

See also:

- [Numbers: first, second, third](#)

Discourse markers that monitor what we say

As we talk, we monitor (or listen to) what we are saying and how our listener is responding to what they hear. We often rephrase or change what we say depending on how our listener is responding. We use words and phrases such as *well*, *I mean*, *in other words*, *the thing is*, *you know*, *you know what I mean*, *you see*, *what I mean is*.

Saying something in another way

Sometimes, as we talk, we add phrases to show our listener that we are going to rephrase, repeat or change what we are saying. These discourse markers help to make what we say clearer for the listener:

*I just had to leave early. **What I mean is** I hated the show. It just wasn't funny.*

*You exercise regularly, you have a good diet and you don't have too much stress. **In other words**, I think you have nothing to worry about. Your health seems very good.*

*I think I've found a house I'd like to buy. **Well** it's an apartment **actually**. It's ideal for me.*

See also:

- [Actual and actually](#)
- [I mean](#)
- [Well](#)

Shared knowledge

When we talk, we think about how much knowledge we share with our listener. We often mark what we think is old, shared or expected knowledge with *you know* and we mark new knowledge that we see as not shared with the listener with phrases like *see, you see, the thing is*:

You know, hiring a car was a great idea. (The speaker and the listener know about hiring the car.)

A:

Why don't you come and stay with me when you're in Lisbon?

B:

*It'd be difficult. I have to be back in Dublin by Friday. **You see**, my sister is getting married on Saturday so I won't have time to visit.* (B assumes that A doesn't know about her sister's wedding. This is new information)

See also:

- [See](#)
- [You know](#)
- [You see](#)

Discourse markers as responses

As we listen to someone speaking, we usually show our response to what we hear either by gesture (head nod) or by a short response (*Mm, yeah, really, that's a shame*). This shows that we are listening to and interested in what is being said. We call these short responses 'response tokens'.

Common response tokens include:

<i>absolutely</i>	<i>fine</i>	<i>okay</i>	<i>wow</i>
<i>(all) right</i>	<i>good</i>	<i>quite</i> (more formal)	<i>yeah</i>
<i>certainly</i>	<i>great</i>	<i>really</i>	<i>yes</i>
<i>definitely</i>	<i>I see</i>	<i>sure</i>	

<i>exactly</i>	<i>no</i>	<i>wonderful</i>	
<i>that's great/interesting/amazing/awful, etc.</i>			

We use response tokens for a number of functions:

To show interest and to show that we want the speaker to continue

A:

So he opened the door.

B:

Yeah.

A:

And he went in very quietly without waking her.

B:

Right.

A:

He opened her bag and...

To show surprise

A:

We've decided to go to Africa for a month next year.

B:

Oh really!

To show sympathy

A:

He can't play soccer for at least six months. He's broken his leg.

B:

That's terrible.

See also:

- [Adverbs as discourse markers \(anyway, finally\)](#)
- [Of course](#)

Discourse markers showing attitude

Some expressions are used to mark attitude or point of view in speaking or writing.

Common expressions of attitude are:

<i>actually</i>	<i>frankly</i>	<i>I think</i>	<i>(I'm) sorry</i>
<i>admittedly</i>	<i>hopefully</i>	<i>literally</i>	<i>surprisingly</i>
<i>amazingly</i>	<i>honestly</i>	<i>naturally</i>	<i>thankfully</i>
<i>basically</i>	<i>ideally</i>	<i>no doubt</i>	<i>to be honest</i>
<i>certainly</i>	<i>if you ask me</i>	<i>obviously</i>	<i>to tell you the truth</i>
<i>clearly</i>	<i>I'm afraid</i>	<i>of course</i>	<i>understandably</i>
<i>confidentially</i>	<i>I must admit</i>	<i>predictably</i>	<i>undoubtedly</i>
<i>definitely</i>	<i>I must say</i>	<i>really</i>	<i>unfortunately</i>
<i>essentially</i>	<i>in fact</i>	<i>sadly</i>	
<i>fortunately</i>	<i>indeed</i>	<i>seriously</i>	

If you ask me, Neil is making a big mistake leaving his job to go travelling with his friends.

*We will **obviously** have to pay for the damage done to the window.*

*The whole problem has been caused, **I think**, by having too many cars on the road at busy times.*

***Sadly**, Hilda has decided not to come with us.*

See also:

- [**Actual and actually**](#)

- [Think](#)

Discourse markers: sounding less direct

We are careful when we speak not to sound too direct or forceful. We use words and phrases such as *like, maybe, sort of* to soften what we say (hedges).

We often use these words and expressions as hedges:

<i>apparently</i>	<i>kind of</i>	<i>perhaps</i>	<i>roughly</i>
<i>arguably</i>	<i>like</i>	<i>presumably</i>	<i>sort of/ kind of*</i>
<i>I think</i>	<i>maybe</i>	<i>probably</i>	<i>surely</i>
<i>just</i>			

* *sort of* is more common in British English; *kind of* is more common in American English.

*Can I **just** ask you a question?*

*We can **probably** add some more water to the sauce.*

*Is this **perhaps** one of your first times driving a car?*

Compare

<i>There's a new restaurant in town. We should probably try it next weekend.</i>	The statement is hedged or softened so as not to sound too strong or forceful.
<i>There's a new restaurant in town. We should try it next weekend.</i>	The statement is not hedged and it sounds more direct and forceful.

See also:

- [Hedges \(just\)](#)
- [Think](#)
- [Like](#)

- Mind
- Well

Discourse markers: um and erm

We can use *um* to introduce a new topic carefully:

Um, could I ask you a personal question?

Um, there's something else we need to talk about.

We can use *erm* when we pause before saying something, especially when we are not sure about what to say:

He's... erm he's not very pleased with your work, I'm afraid.

Her last book was called... erm what was it? I can't remember the name.

Discourse markers: interjections (Oh! Gosh!)

An interjection is a single-word exclamation such as *hooray*, *oops*, *ouch* which shows a positive or negative emotional response:

A:

The meeting's been cancelled.

B:

Yippee!

A:

I've just dropped the box of eggs.

B:

Oh no!

A:

I don't think this dessert looks very fresh.

B:

Yuck!

See also:

- Interjections (ouch, hooray)
- Oh

Lesson 25. Transactional and Interactional Functions of Language

Brown and Yule (1983) suggest that language has two main functions : interactional and transactional. The interactional function is concerned with the maintenance of social relationships - for example, if two people pass in the street and say ...

A : Hi, all right?

B: Yeah, fine thanks.

... the function of the exchange is purely interactional - it serves only as an acknowledgement of the relationship, and the answer is conventional - it may not even actually be true.

Transactional discourse, on the other hand, is concerned with the transmission of information. If at the greengrocers I say ..

A: Two pounds of cherry tomatoes.

... it is important that I transmit, and the greengrocer understands, the information accurately : so that for instance I don't end up with three kilos of plum tomatoes. If the greengrocer has any doubts he might ask for further information

A: Two pounds of cherry tomatoes.

B : These ones, or the ones next to the potatoes?

A: The ones next to the potatoes

B : That's £5

Most language is, of course, not wholly transactional or interactional but a mix of both, and for this reason Brown and Yule (ibid) suggest that exchanges are generally better described as primarily transactional or interactional. Social chat will contain some information - eg if I'm telling you about my last holiday - but it remains primarily interactional in terms of its function. It doesn't really matter if you don't retain the details. And transactional exchanges will often be interspersed with elements which are there to serve an interactional function. Compare the exchange above with :

A : Good morning. Can I have two pounds of cherry tomatoes.

B : Would you like these ones, or the ones next to the potatoes?

A: The ones next to the potatoes please.

B: Here you are. That's £5 please.

A: Thank you.

None of the underlined elements are essential for the transmission of information, even though the exchange remains primarily transactional. They serve an interactional function.

Lesson 26. Conversational moves

Conversational Moves provides an opportunity for people to practice genuinely reciprocal discussion based on careful listening and responding by providing very specific examples of different ways to enact such a discussion. This exercise works well with technique 49, *Conversational Roles*, because the moves are specific enactments of the roles we suggest people play.

Purposes

- To broaden awareness of what counts as good participation in discussion
- To give participants practice in performing specific discussion actions
- To make discussion a collaborative endeavor in which acknowledging and strengthening connections among group members are emphasized
- To alert participants to underused discussion actions such as ...

This is a tally sheet as part of a larger unit on Discourse. In a nutshell, students are taught explicit skills for small group discussions, from asking questions to encourage others to elaborate to paraphrasing another's comment before building on it, from creating space for someone who has not yet spoken to disagreeing with someone in a respectful and constructive way. Students look at (and perform) sample dialogues and learn to identify the different "conversational moves." After a period of low-stakes practice, they move towards a serious discussion of a class text (each group has a different topic related to the same text). For the discussion, using a fishbowl technique, the group sits in a circle in the center of the room, and the rest of the class sits in a large circle around them. While the inner group discusses the topic (glancing at, but not reading from, notes and a copy of the text), the outer circle uses the above tally sheet to keep track of any moves they may be making. The instructor periodically presses the pause button on the discussion to check in with the outer circle on what they have noticed (and not noticed yet), as well as guiding them to record model lines of discourse at the bottom of the tally sheet. The instructor, meanwhile, is grading the small group members on preparation and engagement. At the end, the outer circle provides feedback on strengths and needs of the discussion and asks follow-up questions of the small group. We conclude with wild applause.

Lesson 27. Spoken interaction Telephone Calls(business or private)

Why Learn How to Talk on the Phone Professionally

Talking on the phone may be an essential part of your job, or you may only have to make or answer phone calls in English from time to time. You may need to speak

on the phone in English every day or even as part of an exam or job interview. Sometimes your job may even depend on a phone call!

Skyping (or video calling) in English involves the same skills as traditional telephoning, but with a webcam so will be seen by the other person.

You will discover that improving your telephone skills will also help with your speaking skills in general. What's more, it will help you gain self-confidence and even improve your self-esteem—both when speaking English and your native language.

Tips for Learning Business English Telephone Phrases

The great thing about learning these telephone phrases is that you will actually get to use them in real life. Here are some tips for learning these new phrases:

Don't be afraid of making mistakes

The first time you use some new phrases, you will probably make some mistakes. Everybody does when they learn something new; it's completely normal.

Hopefully the people you talk to will be patient and understanding. However, some people who have never learned a second language don't understand how difficult it can be. Don't let them discourage you! Remind yourself: When you make mistakes, you are making progress.

Learn from your mistakes

Another great thing about mistakes is that you can learn from them. Every time you finish a phone conversation, write down the mistakes you think you made or the phrases you are not sure about.

You may even want to record your phone conversations if that's possible and allowed where you work. Then you can listen later—by yourself or with a tutor—to look closely for new phrases you used correctly and where you need more practice.

Use three new phrases in your phone conversations every day

Once you read the phrases below, choose three every day to use in your phone conversations or whenever appropriate. If you don't use the new words, they will no longer be fresh in your mind. They will be part of your passive vocabulary, which means you will probably recognize them when you hear them, but you won't be able to use them yourself on the spot.

If you can't find a way to include them in your real telephone conversations, try writing down imaginary phone conversations so you can use the new phrases. Remember: By using new words, you learn new words!

Practice new grammar concepts in phone calls

You can use the previous learning strategy with grammar as well, not just with new vocabulary. Every time you see a new grammar structure, write it down, make your own examples with it and then use it at work!

Here are some example topics, as they relate to phone conversations.

Modal verbs

- *Could I ask who's calling, please?*
- *How may I help you?*

Expressions followed by verbs ending in "-ing"

- *Do you mind **waiting** a few minutes?*
- *Thanks for **calling**.*

Expressions followed by infinitives

- *I'm calling **to clarify**...*
- *I'd like **to leave** him a message.*
- *When is a good time **to call**?*

Role play with a friend

It may also help to read out the phrases below and practice making phone calls with a friend first. You will be less nervous if you practice with somebody you know. If you don't have someone to practice with, you can practice on your own.

Reading aloud in English will help you improve your pronunciation. If you record yourself as you practice, you can even become aware of your own mistakes.

40 Must-know English Phrases for Business Telephone Calls

Taking a call

When you answer the phone at your job, you'll want to always greet the caller professionally. Here are two formats you might use to do so.

1. Hello/Good morning/Good afternoon. [Company name], [your name] speaking, how may I help you?

For example, if your name is Alice and you work at a company called Quick Translations, you might say:

Good morning! Quick Translations, Alice speaking. How may I help you?

This quickly tells the caller who you are, and then lets them explain why they're calling.

2. [Company name], [your name] speaking.

This second one is a shorter greeting: *Quick Translations, Alice speaking.*

You can also use "This is [your name]" as another way to say "[Your name] speaking."

Making a call

Sometimes you are the one initiating (beginning) a phone call. You may have more time to prepare in this case. You can use one of the formats below for greeting people when you call them:

3. Hello, this is [your name] from [company name].

For example, if you are Neil Jenkins and you work at ABC Travels, you might say:

"Hello, this is Neil Jenkins from ABC Travels.

You may want to include your surname (last name) if you know the caller doesn't know you very well.

4. Hi, it's [your name] from [company name].

You may also say *"Hi, it's Neil Jenkins from ABC Travels"* to start a phone conversation.

Asking for somebody

It's important to know exactly who you want to talk to and you can use one of the options below.

5. May I speak to [person's name]?

This first phrase is a question, and slightly more polite than the next option. Here's an example:

May I (please) speak to Mr. Smith?

6. I'd like to speak to [person's name], please.

For example, *"I'd like to speak to Mr. Smith, please."* You may use this one when you're quite sure the person is available to talk to you.

Giving reasons for calling

At the beginning of the phone conversation it's best to clarify why you are calling. This helps both speakers talk about what's relevant.

7. I'm calling to ask about/discuss/clarify...

I'm calling to ask about your current printing promotion.

8. I just wanted to ask...

I just wanted to ask if you need any more articles for next month's magazine.

9. Could you tell me...?

Could you tell me the address of Friday's networking event?

Small talk

Whenever you want to be friendly with someone, you can make small talk. You can ask them about their day, or you may be more specific if you remember details from your past conversations.

10. Hi, [first name], how are you?

This one is more general and you can use it when you don't remember anything specific to ask about.

11. How are you getting on with...?

This second phrase is more specific and should be used if you remember certain details. This will make the other person feel good about talking to you and may even improve your relationship. For example, if you remember that a company will move to a new office building, you might ask:

How are you getting on with preparations to change office buildings next month?

Taking messages

If you answer a phone call and the caller wants to speak to someone who is unavailable, you should take a message. You can do that in any of the following ways:

12. I'm sorry, she/he's not here today. Can I take a message?

13. I'm afraid he/she's not available at the moment. Can I take a message?

This response doesn't tell the caller *why* "he/she" is unavailable. However if you know why, and it's okay to share that information, you might say something like this:

I'm afraid she's in a meeting until 4 p.m. Can I take a message?

14. Could I ask who's calling, please?

You can use this phrase to politely find out who is calling.

15. I'll give him/her your message as soon as he/she gets back.

After you've written down the caller's message, you can say this phrase.

Leaving messages

On the other hand, when *you* make a phone call and the person you want to talk to is not there, you should leave a message for them. Here's what you could say:

16. Could you please take a message? Please tell her/him that...

Could you please take a message? Please tell her that Cindy from accounting called about Mr. Shapiro's expense reports.

17. I'd like to leave her/him a message. Please let her/him know that...

I'd like to leave him a message. Please let him know that tomorrow's lunch meeting is cancelled.

Asking when somebody will be available

If you don't want to leave a message, you can ask when would be a good time to call again:

18. When is a good time to call?

19. When is she/he going to be back?

Asking for information

When you ask people to give you information, it's important to be polite. Using the modal verb "could" and a question is helpful in this case.

20. Could I ask what company you're with?

21. Could you give me your mobile number, please?

Asking the other person to repeat information

Don't worry if you can't always understand people on the phone. It happens to native speakers all time! Just ask the person to repeat the information for you: "*I'm sorry, could you please repeat that?*"

If you have to write down names, it's best to ask people to spell words out for you. You can use either of the following two phrases:

22. Could you spell that for me, please?

23. How do you spell that, please?

It's always safe to repeat important information just to double check:

24. Let me see if I got that right.

Let me see if I got that right. Your name is Barack Obama, O-B-A-M-A, and your phone number is 555-222-1111, correct?

Sometimes the connection is bad and it's okay to ask the other person to speak more loudly:

25. Would you mind speaking up a bit? I can't hear you very well.

Whenever you don't understand something, it's best to ask. The information may be important, so just ask them to repeat it for you:

26. I'm sorry, I didn't catch your first name.

Making arrangements

If you have to make arrangements, it's important to be polite as you negotiate. Here are some phrases you might use:

27. Shall we say January 20?

28. How about the following week?

29. Would the week of January 18 work for you?

Asking for suggestions

When you have to decide on times and places to do things, you can invite the other person to make suggestions. It can be seen as a sign of politeness.

30. What would you suggest?

31. Do you have a time/place in mind?

Making requests

When you ask people to do things for you, it's again essential to be polite. You can use the magic words "could" and "please" as seen below:

32. Could you send me an email with the detailed offer?

33. Do you mind sending me the report again, please?

Promising action

When you promise action, you may want to add *when* something is going to happen. Remember that in English we don't use the future tense after time expressions like "when" and "as soon as."

34. I'll ask him to call you as soon as he gets back.

Notice that after "as soon as" we use "he gets back," present tense.

35. I'll send you the report as soon as possible.

Saying you cannot help

There are situations when you can't help the other person, and it may be hard to say so. Just be firm and polite:

36. I'm afraid I can't give you that information.

37. Sorry, but I'm not allowed to give details about that.

Ending the call

Remember to thank the other person for calling or for helping you. You can do that in any of the following ways:

38. Thank you very much for your help.

39. Thanks for calling.

40. Thank you for your time.

Once you learn some of these expressions to help you with phone calls, you will feel much better about your language skills. Don't forget to practice them every day, and remember: People can't always tell how long you've been studying English, but they can easily tell if you are smiling when speaking on the phone!

Lesson 28. Service encounters (shops, ticket offices, etc)

Learning to speak English? Our Everyday Conversations help you practice. Click the audio link <https://share.america.gov/everyday-conversations-shopping/> to hear a native speaker pronounce each word while you read. Key terms are explained, in your language, at the end of each conversation. Today's conversation is about **shopping**.

Salesperson: Can I help you?

Gloria: Yes, I'm looking for a sweater — in a size medium.

Salesperson: Let's see...here's a nice white one. What do you think?

Gloria: I think I'd rather have it in blue.

Salesperson: OK...here's blue, in a medium. Would you like to try it on?

Gloria: OK...yes, I love it. It fits perfectly. How much is it?

Salesperson: It's \$50. It will be \$53 with tax.

Gloria: Perfect! I'll take it.

Language notes

- **Can I help you?** or “May I help you?” is what a salesperson normally says to greet a customer.
- **I'm looking for a** here means “I don't know exactly which one I want.”
- **Size medium.** Clothing usually comes in small, medium and large sizes. Some women's clothing comes in number sizes, usually ranging from 2 to 16.
- **Let's see...** An expression used when a person wants to think something over to make a choice or decision, or to look for something.
- **I'd rather have it in** here means “I don't like this exact one. I would prefer it in a different color/size/material,” etc.
- **Would you like to...?** is a polite way to ask “Do you want to...?”
- **Try it on** means to test the fit or appearance of a garment by putting it on. “Try on” is a separable phrasal verb, so the object “it” goes between “try” and “on.”
- **How much is it?** means “How much does it cost?” Notice that the main sentence stress falls on “is” in this question.
- **I'll take it** means “I will buy it.”

<https://www.eslfast.com/robot/topics/shop/1shop10.htm>

Task 1

A: Can you tell me where the pots and pans are?

B: Pots and pans are right over there.

A: Oh, thank you.

B: Could I interest you in our store credit card?

A: No, thanks. I already have credit cards.

B: But our credit card saves you 10 percent.

A: That's a nice discount.

B: Here. Let me give you an application form.

A: Thank you, but I'm just browsing today.

B: Okay. Enjoy your browsing.

Task 2

A: I'm looking for pots and pans.

B: That section is right over there.

A: Thank you so much.

B: Perhaps you'd like to sign up for our store credit card.

A: No, but thank you. I have plenty of credit cards.

B: Our credit card saves you 10 percent instantly on all purchases.

A: That does sound nice.

B: Just fill out this form and you'll get your discount immediately.

A: You know, I'll pass on it today.

B: No problem. These forms are also at the front of the store on your way out.

Task 3

A: I'm looking for your pots and pans section.

B: We have a huge pots and pans section right over there.

A: Thank you for your help.

B: You know, we have a store credit card.

A: No, thank you. I already have 1,000 credit cards.

B: But our credit card gives you 10 percent savings.

A: 10 percent is certainly better than zero percent.

B: All you have to do is fill out this form for an instant discount.

A: Thank you. Maybe next time.

B: Okay. If you need anything else, I'll be right here.

Task 4

A: Where are your pots and pans?

B: All our pots and pans are right over there.

A: I walked right past it.

B: Perhaps you'd be interested in a store credit card.

A: Thanks, but no thanks. My wallet is full of credit cards.

B: But only our credit card will save you 10 percent on all purchases.

A: That sounds nice.

B: Just take this form, fill it out, and get your instant discount.

A: Not today, thank you. I'm in a bit of a hurry.

B: If you change your mind, I'm right here.

Task 5

A: Where is the pots and pans section?

B: You'll find all our pots and pans right over there.

A: Thank you. All I had to do was open my eyes.

B: Would you like to receive our store credit card?

A: No, thank you. The last thing I need is another credit card.

B: But with our credit card, you save 10 percent instantly.

A: That's something to think about.

B: If you fill out this form, you'll get a discount starting today.

A: Maybe next time, when I have more time.

B: I understand. Good luck in the pots and pans section.

Unit 3

How do I buy a ticket?

Get ready to listen and speak

- Tick ✓ the transport you have used:
 - helicopter
 - ferry
 - tram
 - hovercraft
 - motorbike
- What do visitors need to know before catching a bus or a train in your city or town? What can you tell them? Think about the questions below.
 - What public transport is there?
 - Where can you buy tickets?
 - What different kinds of tickets are there?
 - Where do you show your ticket?

go to Useful language p. 79

A Listening - Getting information

Matt has just arrived in Osaka, Japan. He wants to get around by public transport. Kumiko, an Information Officer, helps him.

- 1 Listen to their conversation. Tick ✓ the information that Matt asks about.
- a train timetables
 - b ticket machines
 - c late night train services
 - d ticket prices
 - e train and bus connections



- 2 Read the instructions for using the Osaka underground. Listen again and complete the gaps with the word or number you hear.

Paying for tickets

You can use these coins in all ticket machines: 500 yen, ^a.....100..... yen,
^b..... yen, 10 yen.

You can use these notes in all ticket machines: ^c..... yen.

You can use these notes in some, but not all ticket machines: ^d.....
yen and 10,000 yen.

Ticket prices can be found on the big ^e.....above the machine.

3 Try to remember what you heard. Are these sentences true (T) or false (F)?

- a When you go through the ticket gate, put your ticket in the machine.
- b Take the ticket with you when get on the train.
- c When you arrive at your destination somebody will take your ticket.

Did you know ...?

The London Underground is known as 'the tube'. In the US people call underground trains 'the subway'.

Focus on ...
saying numbers



23 Listen to how these numbers are said. Tick ✓ a or b.

- 1 250
 - a two hundred fifty
 - b two hundred and fifty
- 2 5200
 - a five thousand two hundred
 - b five thousand and two hundred
- 3 5250
 - a five thousand and two hundred fifty
 - b five thousand two hundred and fifty
- 4 1000
 - a a thousand
 - b one thousand

In American English people say two hundred fifty, but in British English people say two hundred and fifty.

B Speaking – Getting information

Speaking strategy
Asking for information

Matt uses these questions to ask for information:

- a **How will I know** which notes I can use?
- b **How can I tell** how much money I need to put in a machine?
- c **What should I do** next?
- d Then **what do I do?**

1 Some of the questions ask about an action and some ask about understanding. Put the questions in the correct box. Two of them have been done for you.

Understanding	Actions
a How will I know which notes I can use?	c What should I do next?
.....
.....

Speak up!

2 Look at the conversations below. Read what Kumiko says and think about what you will say. Use the words to make questions like the ones in *Speaking strategy*.

- Example: a
Kumiko: Some ticket machines take both notes and coins.
You say: How will I know if a machine takes both?
Kumiko: It will say on the machine.
- a You: how / know / machine takes both?
 - b Kumiko: You put the money in the machine.
You: how / know / correct ticket price?
Kumiko: You can see on the map.
 - c Kumiko: You get the ticket from the machine.
You: then what / do?
Kumiko: Go to the ticket gate.
 - d Kumiko: You put the ticket in the machine.
You: what / do next?
Kumiko: Remember to take it when it comes out of the machine.
 - e Kumiko: You can use credit cards in some stations.
You: how / tell / machine takes credit cards?
Kumiko: It will say on the machine.

3 **24** Now talk to Kumiko and ask her your questions.

Lesson 29. Interviews (jobs, journalistic, in official settings)

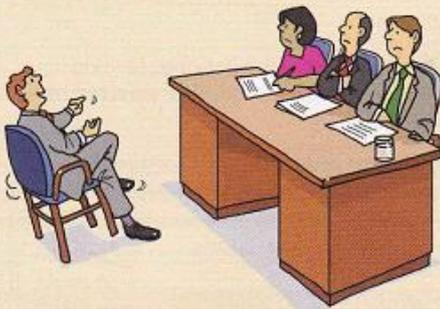
Lesson 29. Interviews (jobs, journalistic, in official settings)

Unit 16

I work well under pressure

Get ready to listen and speak

- Look at the interview tips. Write *Do* or *Don't* next to each one.
- Now tick ✓ the three *Do's* and two *Don'ts* that you think are the most important.



Top interview tips

- appear interested only in the salary and benefits.
- appear over-confident or superior.
- arrive punctually.
- criticize your current employer or colleagues.
- dress smartly.
- look at the wall or floor when you talk.
- mumble or fail to finish sentences.
- research the company beforehand.
- show enthusiasm.
- tailor your CV to fit the job

Did you know ...?

The first 30 seconds can make or break an interview. Make a good impression by dressing professionally and giving a firm handshake. Look the interviewer straight in the eye, and smile!

go to Useful language p. 82

A Listening – Getting off to a good start



1 **164** Maria Kelsey is a careers counsellor and expert interview coach. Listen as she gives some advice on giving an effective interview. How many points in the *Top interview tips* does she refer to?

2 **165** Now listen as she discusses what to say in an interview. Complete the notes.

- Do not talk about your personal life.
- Talk about any relevant
- Mention any that relate to the job.
- Mention any skills or you have.
- Explain what you to the organization.

3 **166** Listen to three candidates in an interview answer the question *Can you tell me a little about yourself?* Look at the notes above and tick ✓ who you think gives the best response.

Juan Mark Amelia

4 **166** Listen again and note the good and bad points to each person's response.

Juan good: talks about qualifications and experience
 bad:

Mark good:

bad:

Amelia good:

bad:

B Speaking – Beginning an interview

Speaking strategy: Talking about yourself

Speak up!

1 Look at these expressions you can use to talk about yourself and your experience in a job interview.

- a As you can see from my CV ...
- b I graduated in [subject] from [institution]
- c I've got a lot of experience in ...
- d I think I'm good at ...
- e I'd really like the opportunity to ...

2 Listen again to Juan, Mark and Amelia. Match each person with the expressions they use.

Juan b
 Mark
 Amelia

3 Prepare a one-minute answer to the question *Can you tell me a little about yourself?* Make notes.

.....

4 Now imagine you are at an interview and give your answer to the question. If possible, record what you say and listen to yourself afterwards. Can you identify any areas you could improve on, e.g. grammar, pronunciation, etc.?

Learning tip

If the interviewer asks *Can you tell me about yourself?* or *Could you talk me through your C.V.?*, then talk about your qualifications, skills and abilities and use the opportunity to explain any gaps in your CV. Play to your strengths and try to direct the interview by mentioning the things you want the interviewer to ask about in more detail.

Focus on ...

personal qualities and skills

1 Match an expression in A with a similar expression in B.

- | | |
|-------------------------------------|--|
| A | B |
| 1 I work well under pressure. | a I get along well with everyone. |
| 2 I always meet deadlines. | b I like to think of ways round problems. |
| 3 I am a good people person. | c I keep a clear head and never get irritable. |
| 4 I am an excellent communicator. | d I make sure I finish reports on time. |
| 5 I am an effective troubleshooter. | e I am very good at putting opinions across. |

2 Write P (positive) or N (negative) next to each personality adjective.

- | | | | |
|---------------|-------------------------------------|----------------|--------------------------|
| independent | <input checked="" type="checkbox"/> | well-organized | <input type="checkbox"/> |
| opinionated | <input type="checkbox"/> | boastful | <input type="checkbox"/> |
| strong-minded | <input type="checkbox"/> | domineering | <input type="checkbox"/> |
| tactful | <input type="checkbox"/> | creative | <input type="checkbox"/> |
| vain | <input type="checkbox"/> | determined | <input type="checkbox"/> |

3 Choose expressions from Exercise 1 and adjectives from Exercise 2 that best describe your personality. Now make a list of your strengths and practise talking about them.

D Listening – Dealing with difficult questions

1  Listen and match each speaker with the question they are answering.

- | | |
|-----------|---|
| Speaker 1 | What do you think is your greatest weakness? |
| Speaker 2 | Tell me about a time you failed badly at something. |
| Speaker 3 | If you like your current job, why do you want to leave? |

2  Look at these three strategies for dealing with difficult questions. Then listen again and match each speaker (1–3) with the strategy (a–c) that they are using.

- a Show a desire to keep learning and developing.
- b Talk about a weakness that is actually a strength.
- c Show that you have strategies to deal with the weakness.

3 Each speaker answers their question well. How would you answer each question?

Learning tip

If an interviewer asks about a weakness or failure, be positive and focus on what you learned from the experience. Say how you would do things differently next time and don't be intimidated. Don't try to cover up mistakes. Always tell the truth!

Class bonus

- Prepare to role play a job interview. Decide with your partner what the job is and who will be the interviewer/candidate.
Interviewer: Make a list of questions to ask. You can use the questions in this unit to help you.
Candidate: Prepare for the interview. Anticipate what questions you may be asked and practise your answers. Use the guidance in this unit to help you.
- Now role play the interview. When you finish, swap roles.

Extra practice

Role play an interview with a friend and record your interview. Then replay the interview and see how well you did. What are your interview strengths and weaknesses? How can you improve your performance?



Can-do checklist

Tick what you can do.

- I can talk about myself and my strengths.
- I can sound confident and make a good impression.
- I can deal with difficult questions.

Can do

Need more practice

C Listening – Knowing what employers want

1 167 Listen to Maria Kelsey talk about the skills employers look for. Number each skill area (a–e) in the order she talks about it (1–5).

- a Research skills
- b Interpersonal skills 1
- c Problem solving skills
- d Leadership skills
- e Organizational skills

2 168 Listen to five questions that employers sometimes ask and match each question (1–5) with a skill (a–e) that it aims to uncover.

1 2 3 4 5

3 169 Raj is having a job interview. Listen to him answer each question. Tick ✓ your impression of each answer he gives.

	Good	OK	Poor
1	✓		
2			
3			
4			
5			

4 169 Listen again to each of Raj's answers and note the reasons for your impression.

- 1
- 2
- 3
- 4
- 5

Sound smart Sounding confident

A confident speaker ...

- speaks clearly.
- doesn't speak too fast.
- pauses where appropriate.
- has good pronunciation.
- has a natural stress and rhythm.
- doesn't mumble.
- doesn't hesitate.

1 170 Listen to three people each answer a different question. Tick ✓ who you think sounds the most confident.

Speaker 1 Speaker 2 Speaker 3

2 170 Look at the recording script on page 97. Listen again to the most confident speaker. Repeat as closely as you can.

3 Read the three questions the interviewer asks and practise answering each question. Prepare your answer first, then try to sound as confident as you can. If possible, record yourself and then listen to yourself.

Learning tip

If a question is confusing, ask for clarification by saying *I'm sorry I don't quite get your drift* or *What do you mean exactly?* Don't be afraid to pause for a short while if you need time to think.

Did you know ...?

It is polite to maintain good eye contact with the interviewer. It shows you are confident and helps to make a good impression.

Lesson 30. Casual conversation (strangers, friends, intimates)

Unit 1

How's it going?

Get ready to listen and speak

- | | Yes | Sometimes | No |
|--|--------------------------|--------------------------|--------------------------|
| • Do you ... | | | |
| like going to parties? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| enjoy meeting new people? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| prefer to socialize only with people you know? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| hate making small talk with strangers? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| switch off if you are not interested in the conversation? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| prefer to listen to others than give your opinion? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • What do you think your answers say about your character? | | | |

go to Useful language p. 78

A Listening - Starting a conversation

- 1 Listen and complete these expressions you can use to start a conversation.

- What did you get up to at the weekend?
- How's _____?
- Did you _____ last night?
- It's _____, hasn't it?
- So, how _____?
- Wow! I _____.

- 2 Listen and match each response (1-6) with a conversation starter (a-f) in Exercise 1.

1 c 2 3 4 5 6

B Listening - Making small talk

- 1 Kerri, from Ireland, is at a party in a friend's home. Listen to two conversations (A and B) she has with people she meets. Circle the correct answer.

Who ...

- | | |
|----------------------------|-------------------|
| a talks about himself? | <u>Tim</u> / Nick |
| b responds to information? | Tim / Nick |
| c doesn't ask questions? | Tim / Nick |
| d shows interest? | Tim / Nick |
| e asks lots of questions? | Tim / Nick |

- 2 Which conversation is more successful? Why? Listen again and note your ideas.

.....
.....



Learning tip

To get on well in conversation it's important to be a good listener. Listen carefully and respond to what you hear, showing interest and asking questions for more information. This will help keep the conversation going.

C Speaking – Keeping a conversation going (1)

Speaking strategy: Asking follow-up questions

- 1 Look at this extract from Kerri's conversation with Nick. Underline the follow-up questions that Nick asks Kerri about her work.



Kerri: We work in the same department.
 Nick: Oh, I see. How long have you worked there?
 Kerri: Nearly a year.
 Nick: Great. Are you enjoying it?

Speak up!

- 2 Imagine you are speaking to someone at a party. Write one follow-up question for each of these statements.

- a I've lived here for five years now.
Where did you live before?

 b I work in Manchester.

 c I'm going on holiday soon.

 d I went to Paris last week.

 e I moved house last Monday.

- 3 Now listen to eight statements (a–h). For each statement, respond by asking a follow-up question.

Example
 You hear: a I have two children.
 You say: Oh really? What are their names?

D Speaking – Keeping a conversation going (2)

Speaking strategy: Using question tags

- 1 Look at two more extracts from Kerri and Nick's conversation. How does Nick encourage Kerri to respond?

- a Nick: Great party, isn't it?
 Kerri: Yeah, it's really good.
 b Kerri: Have you ever been to Dublin?
 Nick: No, but I've always wanted to go. It's not expensive, is it?

Notice that using a question tag turns a statement into a question and invites the listener to reply.

- 2 Now listen to each extract. Does Nick's voice go up or down at the end of each question tag?

a b

- 3 In which question ...

- 1 does Nick ask for clarification?
 2 does he want Kerri to agree with him?

Speak up!

- 4 Imagine you are speaking to someone at a party. Use the ideas below to make questions using question tags. Make your voice go down at the end, asking for agreement.

Example: a John's a nice guy, isn't he?

- a John / nice guy
 b music / great
 c cold / yesterday
 d you / two children
 e they / not from here
 f your birthday / last week

- 5 Now use the ideas below to make more questions using question tags. This time, make your voice go up at the end, asking for clarification.

Example: a You don't live in London, do you?

- a you / not live in London
 b he / not find a job yet
 c Julia / not pass driving test / last week
 d you / not shopping / next weekend
 e they / eat meat
 f you / not watch the match / last night

Lesson 31. Spoken production - monologues (speeches)



In theatre, a **monologue** (from Greek: μονόλογος, from μόνος *mónos*, "alone, solitary" and λόγος *lógos*, "speech") is a speech presented by a single character, most often to express their mental thoughts aloud, though sometimes also to directly address another character or the audience. Monologues are common across the range of dramatic media (plays, films,¹ etc.), as well as in non-dramatic media such as poetry. Monologues share much in common with several other literary devices including soliloquies, apostrophes, and aside. There are, however, distinctions between each of these devices.

Monologues are similar to poems, epiphanies, and others, in that, they involve one 'voice' speaking but there are differences between them. For example, a soliloquy involves a character relating his or her thoughts and feelings to him/herself and to the audience without addressing any of the other characters. A monologue is the thoughts of a person spoken out loud. Monologues are also distinct from apostrophes, in which the speaker or writer addresses an imaginary person, inanimate object, or idea. Asides differ from each of these not only in length (asides are shorter) but also in that asides are not heard by other characters even in situations where they logically should be (e.g. two characters engaging in a dialogue interrupted by one of them delivering an aside).

Interior monologues involve a character externalizing their thoughts so that the audience can witness experiences that would otherwise be mostly internal. In contrast, a dramatic monologue involves one character speaking to another character. Monologues can also be divided along the lines of active and narrative monologues. In an active monologue a character is using their speech to achieve a clear goal. Narrative monologues simply involve a character telling a story and can often be identified by the fact that they are in the past tense.

Pride & Prejudice (2005, UK)

Screenwriter(s): Deborah Moggach



(Crowd cheering in distance) *There's a moment of orderly silence before a football play begins. Players are in position, linemen are frozen, and anything is possible. (TV announcer: Almost Indian-summer weather here in mid-November.) Then, like a traffic accident, stuff begins to randomly collide. From the snap of the ball to the snap of the first bone is closer to four seconds than five. (TV announcer: First and 10, Riggins flea-flicker back to Theismann. Theismann's in a lot of trouble.)*

(Tape Rewinds) One Mississippi. Joe Theismann, the Redskins' quarterback, takes the snap and hands off to his running back. (TV announcer) Two Mississippi. It's a trick play, a flea-flicker, and the running back tosses the ball back to the quarterback. (TV announcer) Three Mississippi. Up to now, the play's been defined by what the quarterback sees. It's about to be defined by what he doesn't. Four Mississippi. Lawrence Taylor is the best defensive player in the NFL, and has been from the time he stepped onto the field as a rookie. (TV announcer: And it was Lawrence Taylor who slammed Theismann to the ground at the 42-yard line. The blitz was on.) He will also change the game of football as we know it. (TV announcer: And we'll look at it with the reverse angle one more time. And I suggest if your stomach is weak, you just don't watch.) Legendary quarterback Joe Theismann never played another down of football.

Now, y'all would guess that, more often than not, the highest paid player on an NFL team is a quarterback, and you'd be right. But what you probably don't know is, that more often than not, the second highest paid player is, thanks to Lawrence Taylor, a left tackle. Because, as every housewife knows, the first check you write is for the mortgage, but the second is for the insurance. And the left tackle's job is to protect the quarterback from what he can't see coming. To protect his blind side. The ideal left tackle is big, but a lot of people are big. He's wide in the butt and massive in the thighs. He has long arms, giant hands and feet as quick as a hiccup. This is a rare and expensive combination the need for which can be traced to that Monday night game and Lawrence Taylor. For on that day, he not only altered Joe Theismann's life, but mine as well.

<http://www.filmsite.org/bestspeeches71.html>

Lesson 32. Stories, jokes

“A comic says funny things; a comedian says things funny.” — Ed Wynn

If this quote made you smile, you should be very proud.

Understanding words like “comic” and “comedian” isn’t enough to understand the true meaning of this sentence. You also need to understand *how* changing the order of English words changes the meaning.

That’s a pretty complicated level of understanding, and you can build your knowledge of these things with **comedy**.

In case you don’t quite “get it” (understand), the quote is explaining the difference between a **comic** and a **comedian**.

A comic makes people laugh by saying things that are funny. Someone who is a comedian makes people laugh by making *anything* funny, even if it’s not funny on its own. For example, they talk about the normal (but silly) things we do in our everyday lives and make them sound funny. Which do you think is harder to do?

Humor is an important part of any culture. Laughing together makes us feel closer and gives us something to share with friends and strangers. The best way to share something funny is with a **joke**.

A joke is a funny statement or story. Understanding a joke as an English learner is a huge step towards understanding English like a native. Today, thanks to the Internet, jokes are all around us.

What Makes a Good Joke?

A good joke, quite simply, makes people laugh!

Jokes usually have a setup and a punchline. The **setup** sets up, or introduces, the scenario or story, giving you any information you need to understand the funny part. The **punchline** is the funny part.

There are many types of jokes, and you might not find them all funny. In general, a good joke presents information in an unexpected way. Some use silly humor while others make fun of more serious subjects. Jokes usually use either current events or **universal topics**, which are topics that everyone can understand, like marriage, work, school or friends.

Not all jokes are positive, either. Some jokes are **offensive**—they can make some people feel bad. Some use **stereotypes**—general statements about people which aren’t necessarily true. Understanding why these these jokes are offensive or what makes them funny (even if *you* don’t think they’re funny) is a sign that you’re closer to knowing English like a native.

How to Learn English with Jokes

Jokes are an excellent English learning tool because they often have multiple meanings. To understand a joke, you need to understand:

- The vocabulary the joke uses.
- Alternative meanings of certain words.
- Cultural or pop culture references.

For example, read this joke:

“A man walks into a bar...
...and breaks his nose!”

Why is this funny? Because it’s unexpectedly obvious!

It starts out by setting up a classic type of joke (many English jokes begin with “a man walks into a bar,” meaning that he walks into a place to have a drink). Then it uses the other meaning of the word “bar.” A bar can be a place where you go for drinks, *or* it can be a long round piece of wood or metal.

In this joke, you expect the “bar” with the first definition, so you think that the man is entering a bar to have a drink... but then how did he break his nose? He broke his nose because he walked into the *other* kind of bar—a piece of metal or wood—and hurt himself!

See how much you need to know to understand just one short joke?

Here are some tips for learning from jokes:

- **Look up names.** Search Google for any names mentioned in a joke. Jokes about Trump, Target or the Hamburger Helper are funnier when you know who or what they are.
- **Check the dictionary for multiple word meanings.** Some words have more than one meaning, and many jokes make use of that.
- **Look up vocabulary words.** Many jokes are short so it’s important to understand every word.

Jokes are a great way to learn while having fun, too!

6 Types of Hilarious Jokes in English Found on the Internet

1. *Traditional*

Traditional jokes are jokes that have been around for a while. They're not as popular anymore because of the Internet, but they're still "classics." Traditional jokes usually look like a short story or a question and answer.

Some of the most famous traditional jokes include:

- **Chicken and the road jokes.**

The classic joke is:

"Why did the chicken cross the road?"

"To get to the other side!"

You expect some sort of funny response to the question, but the answer is really obvious. Of *course* he's crossing the street to get to the other side. Why else would he cross the road? Some people also say "the other side" is death, because it will die crossing the road.

This joke has been reused many times with other animals and people. Just replace the chicken with anything and add an appropriate response. Example: "Why did the duck cross the road? Because it was the chicken's day off." (The duck is doing the chicken's job of crossing the road!).

- **Light bulb jokes.**

Light bulb jokes ask, "how many people does it take to screw in a light bulb?" Changing a light bulb is a pretty easy job, and you don't usually need any help. These jokes use light bulbs as a measure of intelligence, using stereotypes of certain types of people like lawyers, blondes or policemen.

Watch out, they can sometimes be offensive! Example:

Question: "How many policemen does it take to screw in a light bulb?"

Answer: "None. It turned itself in." ("Turning itself in" can mean that it screwed itself in, or that it visited the police station and admitted to committing a crime.)

- **Knock knock jokes.**

These jokes use word sounds to create the punchline. The questions always follow the same order. Someone says "knock knock," and someone else responds "who's

there?” The knocker then gives an answer of who’s at the door. This can be anything, like an animal, a thing or even just a sound. The sound is repeated with the question word “who?” and then the knocker delivers the punchline.

Example:

A: “Knock, knock.”

B: “Who’s there?”

A: “Lettuce.”

B: “Lettuce who?”

A: “Lettuce in, it’s cold out here.” (“Lettuce in” sounds like “Let us in.”)

You probably would not tell these jokes at a party anymore because they’re so old that everyone has heard them. You can, however, tell a traditional joke about a modern topic, like this light bulb joke about Apple employees:

Question: “How many Apple employees does it take to change a light bulb?”

Answer: “Seven. One to change the bulb and six to design the T-shirt.”

This joke makes fun of the way Apple runs their business, focusing on design and marketing.

2. One-liner

A one-liner has only one line or sentence. Because it’s so short, it’s really important to understand every word or you can miss the meaning.

For some great examples of one-liners, watch some videos of the late comedian Mitch Hedberg. Hedberg was a stand-up comedian, a type of comedian who stands and tells his jokes in front of an audience. These jokes are usually anecdotes (more on that later!), but nearly all of Hedberg’s routine was made up of one-liners. Take this one, for example:

“I tried to walk into Target... but I missed.”

Target is a store, but it’s also an object that you aim for. This one-liner and many others often use puns. A pun is a play on words, like using a word in an unexpected way. For example, if you say something is “very punny” then it’s a pun... but it’s also funny.

If you can’t understand why a one-liner is funny, try looking up the words in a dictionary. Is there more than one meaning? Is it used in a different way? Search Google for any names or references you don’t understand (for example, searching for Target would explain that it’s a store, if you didn’t already know that).

3. Anecdote

An anecdote is a short story about something that really happened to you or someone you know. They're funny because they really happened.

To understand anecdotes, you need to “put yourself into someone else’s shoes,” which means you should imagine being the person in the anecdote. It also helps to know how people behave, since anecdotes often show people doing unexpected or silly things.

Here is an example of an anecdote that needs a little knowledge of American culture:

“When the coffee shop clerk asked for his name, my brother-in-law answered, ‘Marc, with a C.’ Minutes later, he was handed his coffee with his name written on the side: Cark.”

You might already know this, but when you order a drink at Starbucks, they write your name on the cup so they can call you up. Marc pointed out that his name is spelled with a “C” because the name is usually spelled with a “K” at the end, like “Mark.” Instead of writing “Marc,” the clerk wrote Cark... which just doesn’t make sense!

4. Non Sequitur

This is an especially fun type of joke because it uses nonsense! Non sequitur is a Latin term that means “It does not follow.” A non sequitur is when you try to connect two points that have nothing to do with each other.

One of the most famous non sequitur jokes was written by the author Lewis Carroll in his book “Alice in Wonderland,” when he asked:

“How is a raven like a writing desk?”

There is no right answer here because a raven and a desk have absolutely nothing to do with each other. Many people have offered their own answers, and each one makes less sense than the last, like this one:

“Because there is a ‘b’ in both.” (Neither word has a “b” in it.)

Carroll’s own answer was:

“Both are never put back-end front.”

“Never” is “raven” spelled backwards, and a writing desk should not be placed down backwards or you won’t be able to write on it.

Don’t try to make sense of that, because it doesn’t! And that’s the point—it’s not supposed to make sense. This kind of joke can be frustrating for English learners because it’s hard to tell when a joke is a non sequitur. A good sign that something isn’t supposed to make sense is when the punchline seems to be about a completely different subject.

5. *Parody*

A parody makes fun of something by copying it in a funny way.

The popular late night show “Saturday Night Live” uses parodies to make fun of current shows, movies and real-world events. Comedian Weird Al Yankovic creates parodies of songs by using the same music but changing the words.

For example, Weird Al’s song “Tacky” uses the same music as Pharrell’s “Happy.” It even makes fun of the music video.

Understanding a parody usually requires knowing the original. You can find out the original by searching Google for “what is (song, joke, skit, etc) a parody of?”

Find it online: There are entire parody websites online, like *The Onion*, which writes pretend stories that look like news stories (and sometimes fool people!)

Twitter has many parody accounts as well, where people pretend to be fictional or famous people like this fake account of Mark Zuckerberg (the creator of Facebook).

Sometimes you might see a photo shared on social media with many different edited (“photoshopped”) versions, like the McKayla Is Not Impressed meme which shows silver Olympic medal winner McKayla Maroney making an unimpressed expression. People loved her expression so much that they started making images of her making the face in front of really impressive things to be funny.

6. *Topical*

Thanks to the Internet we know what’s going on in the world right as it’s happening.

Of course, that means we can also make fun of anything as it’s happening. Even things that are “no laughing matter,” or very serious, can’t escape from the Internet’s desire to make everything funny.

Topical jokes are jokes made during or right after some big event. They can be *controversial* (likely to upset many people), and some use *dark humor* (humor that uses negative or sad commentary). You might even see a topical joke about a tragedy followed by the phrase “too soon?” meaning, is it too soon to make light of something bad?

“IKEA is being accused of evading over \$1 billion in taxes. Prosecutors have actually been after IKEA for years. They’ve just been having a hard time putting their case together.”

IKEA is a Swedish furniture store that’s famous for selling furniture that you assemble, or put together, on your own at home. The joke is that even the lawyers are having trouble assembling evidence and putting their legal case against IKEA together. This joke uses something that’s currently happening as a setup for a pun.

What do you mean?

Get ready to listen and speak

- Read each statement and tick ✓ your answers.
 In a seminar:
 you are free to express your views.
 you shouldn't ask any questions.
 you should mostly listen and take notes.

 The purpose of a seminar is:
 to encourage open debate.
 to help students learn from each other.
 to explore a topic in more detail.
- Write *T* (True) or *F* (False) for each statement.
 You don't need to prepare for a seminar.
 You shouldn't interrupt anyone.
 The success of the seminar depends on the teacher.



go to Useful language p. 83

A Listening – Starting your seminar

- 1 Look at the advice in the *Study skills* sheet. Then listen to Greg start his talk in a seminar. How well does he cover the points (1–4)?
-

- 2 What is the topic of Greg's talk?
-

- 3 Listen again and complete the form.

Learning style	Advice for studying
V
A
R
K

Study skills – Advice for students

Starting your seminar

- 1 Say what the topic is.
- 2 Say why you have chosen that topic.
- 3 Outline the structure of the talk.
- 4 Give a summary of the theory.

4 What's your view of Greg's talk so far?

Tick ✓ your answers.

- | | Yes | No |
|--|--------------------------|--------------------------|
| a Are the aims clear? | <input type="checkbox"/> | <input type="checkbox"/> |
| b Has the talk been well prepared? | <input type="checkbox"/> | <input type="checkbox"/> |
| c Is it well organized? | <input type="checkbox"/> | <input type="checkbox"/> |
| d Is there any waste, i.e. repetition? | <input type="checkbox"/> | <input type="checkbox"/> |
| e Is the argument easy to follow? | <input type="checkbox"/> | <input type="checkbox"/> |
| f Does the speaker sound confident? | <input type="checkbox"/> | <input type="checkbox"/> |

5 a What is your general impression of this part of Greg's talk?

very good good OK poor

Learning tip

When giving a talk in a seminar, don't just read aloud from a prepared script. Refer to notes, and try to speak to the audience and engage them directly.

Did you know ...?

The more enthusiastic you appear and sound, the more interested your audience will be in what you have to say. Remember that your body language can help you get across your point effectively. Use gestures to help explain what you mean, and don't forget to engage with your audience by maintaining good eye contact.

B Listening – Presenting an argument

1 Read the statements below. Then listen to the last part of Greg's talk and tick ✓ your answers.

Greg thinks:

- | | Yes | No |
|---|--------------------------|-------------------------------------|
| a most people have the same learning style. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| b one learning style is better than the rest. | <input type="checkbox"/> | <input type="checkbox"/> |
| c people learn in similar ways. | <input type="checkbox"/> | <input type="checkbox"/> |
| d it's not possible to categorize everyone. | <input type="checkbox"/> | <input type="checkbox"/> |
| e the human brain is predictable. | <input type="checkbox"/> | <input type="checkbox"/> |

2 Tick ✓ which statement most closely matches Greg's personal opinion.

- a We all have more than one learning style, but we usually rely on one or two most of the time.
- b By categorizing learning styles, we can help people to learn very effectively.
- c It is not possible to analyze learning styles because we learn in too many different ways.
- d More research into how people learn is necessary.

Sound smart Sounding enthusiastic

- You can sound enthusiastic when you speak by:
 - raising the pitch of your voice
 - emphasizing the key words
 - making your voice go up and down more than usual
-  Listen to the same extract, spoken in two different ways. Tick ✓ which sounds more enthusiastic.
Speaker 1 Speaker 2
-  Now find the audioscript on page 99. Then listen again to the more enthusiastic speaker and read aloud the speaker's words at the same time.

Study skills – Advice for students

After you have covered the theory behind your topic, you should give your personal opinion and comments. Present an argument to explain your views and justify them.

C Speaking – Making a good case

Speaking strategy: Reinforcing your argument

- 1 To make your point more forcefully, repeat it in a different way. Here are some expressions you can use.

In other words, ...
To put it another way, ...
The point I'm making is ...
What I'm getting at is ...

- 2  Listen again to Greg present his conclusion. Tick ✓ the expressions he uses.

Learning tip

Be aware of your body language while you are giving a talk. Avoid distracting movements, such as playing with a pen or walking forwards and backwards.

Speak up!

- 3 Imagine you are making an argument and want to reinforce your point. Rephrase each of these statements, using the expressions in Exercise 1.

Example: a Knowing what learning style you are doesn't make any difference to your ability to learn.
You say: What I'm getting at is there is no benefit to analyzing learning styles.

- a Knowing what learning style you are doesn't make any difference to your ability to learn.
- b Information we receive isn't always 'learned' in the way we may think.
- c There is almost no evidence to suggest that one model of learning style is more accurate than another.

D Listening – Debating issues

- 1 Greg has finished his talk and asks for questions. Before you listen, note some questions you would like to ask about learning styles.

.....
.....
.....

- 2  Listen to the final discussion stage of Greg's talk. Does anyone ask one of your questions?

- 3  Look at the chart on the right. Then listen once more and note Greg's answers to each question.

- 4 How well do you think Greg answers each question?

.....
.....
.....

Questions	Answers
Advantages of being multimedial?	
Is VARK a learning style?	
Are learning styles fixed?	
Men-women differences?	

E Speaking – In a discussion

Speaking strategy: Following up a question

- 1 If you feel your question has not been answered, you can rephrase the question and ask it again. Here are some expressions you can use.

That's not really what I was asking. I meant ...

Sorry. I'm still not very clear about ...

I think you've answered a slightly different question. What I want to know is ...

Perhaps my question wasn't very clear. Actually, I was asking ...

- 2  Listen again to the extract. Which of the expressions above do you hear?



Speak up!

- 3 Imagine you have asked a question, but feel that it hasn't been answered fully. Use the expressions in Exercise 1 to rephrase each question (a–c).

Example: a

You say: Sorry, I'm still not very clear about how we can find our own learning style.

- a How do we find our own learning style?
- b What's the value of studying learning styles?
- c If we study all the learning styles, will we become better learners?

Did you know ...?

In the VARK test, men have more kinaesthetic responses and women have more read / write responses.

Class bonus

- 1 Prepare a short talk on a topic of your choice. Then give your talk to the class.
- 2 Listen to your classmates' presentations. Grade each one, using Appendix 4 on page 87.

Extra practice

Go to the VARK test website and try the VARK questionnaire for yourself. Answer the questions and then check your result. Tell a friend about the type of learner you are.

You can take the VARK test at <http://www.vark-learn.com/>

Can-do checklist

Tick what you can do.

- I can understand the basic principles of giving a seminar.
- I can present a well-organized argument and reinforce key points.
- I can follow up a question if I feel it hasn't been answered fully.
- I can evaluate my own performance.

Can do

Need more practice

Lesson 34. News reports

Understand The News In English

Do you want to read the news in English? It's a great way to get more news, from more points of view, as well as to get lots of English practice. However, it's not always easy reading-- or watching.

Here's a little help for understanding common news vocabulary and the way news is investigated and reported in English-speaking countries.

Types of News Media

Print media publications (also called *periodicals*, because they come out periodically, at daily, weekly, monthly, or other intervals) include

- *newspapers* (most often daily),
- *magazines* (mass market or special interest periodicals that most commonly are issued every month), and
- *journals* (usually more academic and often issued less frequently: possibly every quarter or even annually).

Most are also available online.

Broadcasting (*television, radio, and video*) news has the advantage of sound (and pictures for T.V. and video). However, it may be less detailed and comprehensive than print media, because viewers/listeners are expected to have shorter attention spans than readers.

Print publications handle time limits and attention span by putting the most important or sensational (attention-grabbing) news first, then adding more and more details for the readers who want more on that topic.

T.V. viewers will simply change channels if they get tired of the details, so news *anchors* (the main speakers for each show) keep the reports exciting, short, and fast-moving.

(news is one of the rare nouns ending in –s that is treated as a singular, so it takes a singular verb.)

News media in English-speaking countries are supported (paid for) mainly by advertising (called commercials on television and radio).

They also sell *subscriptions* (payment for all the issues for six months or year.) *Subscribers* are people who pay to regularly receive particular newspapers or magazines, cable T.V. channels, or to see all the material of online newspapers, magazines, or journals.

(Usually online news sources make some material available without charge to help people see its value. They hope readers will want to subscribe so they can read more.)

People can also buy individual copies of a newspaper or magazine, but each copy costs more than it would as part of a subscription.

Governments and/or donations (gifts of money) support public radio or television, in addition to or instead of advertising. Public media include the BBC (British Broadcasting Company) in the United Kingdom and PBS (Public Broadcasting System) and NPR (National Public Radio) in the U.S., among others.

Reporting the News

Reporters investigate and report the news. Major newspapers, T.V., and other news organizations have their own *correspondents* in foreign countries so they can investigate and report the news directly to their organization (rather than relying completely on local sources.)

Journalists who write for magazines usually write more in-depth analysis of the news. They don't emphasize day to day events and temporary situations but trends and changes in direction or outlook. ("*Journalism*" includes all types of news reporting and analysis.)

News sources for reporters and other journalists include eyewitnesses who were present at an event, police and government officials (sometimes speaking anonymously because they don't have official permission to speak), documents, photos and videos.

All of these can provide information that will add more details, confirm the facts given by other sources, or help reporters understand and explain what happened and why. Confirmation is important to try to give an accurate report of what really happened.

Journalists have a *code of ethics*. They believe in finding and presenting the whole truth and presenting all the sides when there are different interpretations of what happened.

Journalists and news organizations, like other people, have biases and opinions. However, their code of ethics calls for disclosing (bringing into open view) their biases and conflicts of interest.

Journalistic ethical standards also require a clear distinction between facts and opinions. (Unfortunately, not all news organizations are careful to keep the news accurate and unbiased. Some present "slanted" news—making one side sound much more reasonable and not providing the whole story.)

Reporters look for answers to the “5 W” questions: who, what, when, where, and why (also sometimes how.) As you read the news in English, you may notice that the first four Ws are often reported in the first sentence or two of an article, or at the very beginning of a radio or television news report.

Why Learn English through the News?

News programs are written clearly and directly, making them perfect for language learning. The news can be your own personal English classroom.

Also, language is about making sense of real life issues. News is called news for a reason: news is by definition fresh and current. News programs focus on issues that you care about and on how you live your life. It makes sense to learn English in the context (situation) you can actually use.

And learning English isn't just about improving your vocabulary. It's also about being able to connect with English speakers. When you know what's going on in their world, then you'll be able to speak their language better.

4 Tips for Learning English Through the News



1. Watch TV Online and Read the Newspaper at your Learning Level.

If you know a lot of English, you may be ready to read the *The Wall Street Journal* or to watch videos from CBS News. If you are a beginner, no problem: you can watch and read the news online at a level that works for you, then go to more difficult stories at your own speed.

The New York Times has a weekly column on its Learning Network just for American English language learners. The stories are written in a way you can understand. After you read, take the quizzes on punctuation and word choices.

The Learning Network is free, but if you are a more advanced learner, you may want to subscribe for full access to *The New York Times*. As *The New York*

Times is of the best-known newspapers in the world, it is one of the best resources for practicing your English reading.

BBC offers a daily program Words in the News for British English fans. Commentators (the people who read the news) list important words then read a story that includes those words. The words can be tough (difficult), though. Don't be surprised if you need to review the words in the quiz that comes with the program.

Voice of America creates two levels of news for English learners on its web site. You can listen to English podcasts or videos and read along with the text. The VOA Learning English Channel includes subtitles (the words at the bottom of the screen) and the commentators speak slowly and clearly, at about a third slower than regular broadcast. That gives beginning learners a chance to keep up. Plus, listening online means you can hit the pause button and read the subtitles at your own rate.



2. Watch and Read High Quality News

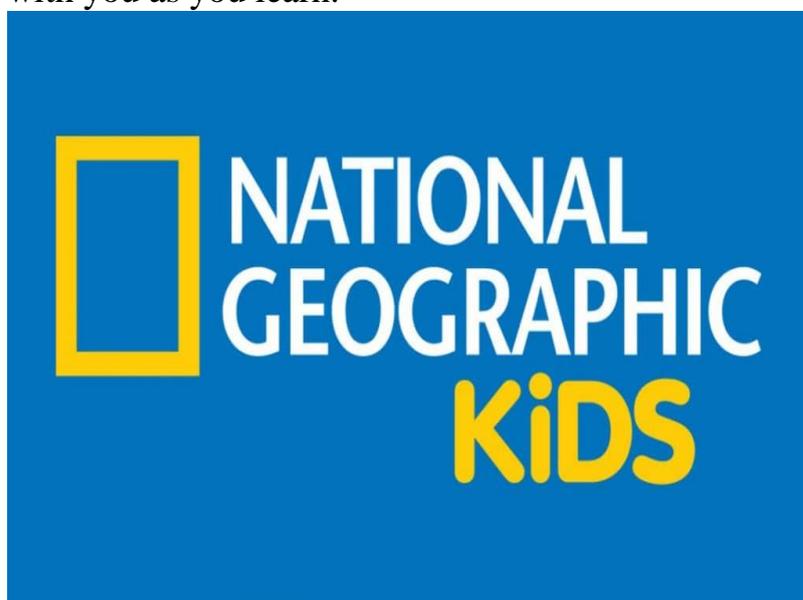
Lots of really mediocre (not so good) content is out on web. Go for quality.

Seek out news sources with crisp clear writing. The sentences should be short and declarative, which means they should use a subject-verb-object pattern. The writing in the story should be as easy to read as the headline or title at the top. USA Today has a lot to offer language learners because the writing style is very direct. Try to find news sites where the staff comes from different cultures. The stories are more likely to give you more than one viewpoint (perspective) on a problem. *The Guardian's* news staff fits that definition. *The Guardian's* Learning English section has the crisp, clean writing style as well. Plus, with a click on a tab,

you can switch to English language vocabulary and news more suited to Americans, Brits, and Aussies.

Some web sites bring together the best quality news stories the Internet has to offer. They are called aggregate (combining) sites, which means they put all the good videos in one place. Video news has a particular advantage for English learners because you can see, hear, and read all at once, but you need a good collection (group) of videos to draw from.

One service that has a very immersive collection of English videos is FluentU. FluentU gets videos from top news programs, and provides interactive captions that provide you definitions that are easy to understand. Definitions include example sentences that show you how the word is used. You can add those words to your own personal vocabulary list. That means your dictionary can grow with you as you learn.



3. Watch and Read News That You Like

Politics isn't your thing? Plenty of other types of news are out there.

Love football/soccer? You know there are web sites for that. If you are an advanced speaker, ESPN may be a great site for you. ESPN Football Club offers all the football coverage you want, including stories about the game in just about every country in the world. You may be able to see some broadcast videos if your cable provider can give you access.

As a beginner, you want to find the right kind of sports site that will give you information in a way you can understand. Lots of sports commentators speak very fast and seem to shout. Rather than seeing the commentator as he or she speaks, the game action is shown on the screen and you hear the commentator screaming

(talking very loudly) in the background. Not being able to see who is speaking can make the story pretty hard to follow.

Pick sources that break information down into smaller pieces. The Midfield Dynamo Football Site creates all its news in Top 10 lists. The site is great for picking up on British idioms and humor. Real Clear Sports pulls stories from sports sources across the web and has an entire page devoted just to lists. You can find out the top NCAA tournament scorers and the top dumbest plays in sports history.

Sites designed for younger readers also work well for English language learners and still provide specific information that you find interesting. Sports Illustrated for Kids can give beginning and intermediate learners their sports in text and video forms. Sites also are available for travel buffs in National Geographic Kids and science fans at Kids Discover.

How-to stories give information in a detailed way. How-tos do exactly what the name suggests: tell you how to do something that you want to learn. InStyle Magazine offers instructions on everything from selecting the best lipstick to getting a good fit in petite (small) clothes. InStyle's writing is clear and the words are ones you most likely to know.

If you like to jog for fitness, Runners World gives you lots of how-to information and videos on everything from picking the right shoes to getting ready for a marathon. As with lists, how-to stories put information together in an organized way. That structure helps you find patterns because the information comes in pieces that fit together neatly.

Finding news in English on topics you care about will keep you motivated to learn. Plus, it's just more interesting.

4. Read the news out loud with a pen in hand.

Instead of just reading words to a story inside your head, read the words out loud. Reading out loud helps you slow down and sort out the words' meanings. If you don't know a word, highlight it or write it down and come back for a definition if the meaning does not become clear later in the paragraph. Reading news is a great way to learn English because the articles tend to be short and the vocabulary tends to stay the same on each topic.

Let's say you are reading the Time for Kids article "An Amazon Adventure" about the movie *Rio 2*. As you read, you are going to find unfamiliar idioms. Right away, the writer refers to something as a 'flick.' You've got your pen ready to write down the word. Rather than dragging out a dictionary, keep reading. It probably

will become clear quickly that ‘flick’ is another word for movie. If the meaning does not become clear, you don’t have to hunt for the word later. You’ve got your list ready.

If you don’t know a word in an online video, hit the pause button and write the word down. Come back to it later and find the definition.

Having the subtitles available for videos can make all the difference in learning English. Play the video with the sound on and listen carefully to the pronunciation. Rewind and play the same section again, but this time with the sound off. Read the subtitles (those words at the bottom of the screen) out loud. You’ve already selected content at your learning level and on topics you care about. Reading the text with the video will help you build English vocabulary on things that interest you, plus give you more confidence in your pronunciation. As mentioned earlier, you might find FluentU and its interactive English subtitles useful here. FluentU also has a video-based quiz that you might want to check out.

Pretending to be your favorite sportscaster or television host is lots of fun. After all, learning English should be fun. Use the news in a way that works for you.

https://www.bbc.com/news/special_reports

<http://www.bbc.co.uk/learningenglish/english/features/news-report>

News Report

Delhi water crisis

Step 1: Listen

You're going to hear a genuine BBC news report from 23 February 2016. Before you listen, read these three summaries:

- a) Engineers cut off a canal in Delhi following protests by members of the Jat community.
- b) A canal in Delhi was repaired during protests by members of the Jat community.
- c) A canal in Delhi is being repaired following protests by members of the Jat community.

Now listen and decide which one is correct. Listen again if you need to.

Step 2: Learn the key words and listen again

How was that? Try listening again. Here are three definitions of key vocabulary items which may help you.

restored

made to function again

cut off

unable to access something

canal

artificial river made to transport water or boats

Step 3: Transcript and answer

Water supplies are beginning to be **restored** in the Indian capital, Delhi, following protests which had left 10 million people **cut off**.

Engineers are working to repair a **canal** which was damaged during violent protests by members of the Jat community.

Answer

c) A canal in Delhi is being repaired following protests by members of the Jat community.

This bulletin comes from [BBC World Service Radio](#).

News Report

Russian plane crash

Step 1: Listen

You're going to hear a genuine BBC news report. Before you listen, read these three summaries.

- a) People's mistakes were not the cause of the Russian plane crash, according to the plane's owners.
- b) Something from outside the aircraft caused a Russian plane to crash in Egypt, according to the plane's owners.
- c) The plane's owners said that a problem with the tail caused it to crash.

Now listen and decide which one is correct. Listen again if you need to.

Step 2: Learn the key words and listen again

How was that? Try listening again. Here are four definitions of key vocabulary items which may help you.

external forces

energy coming from outside an object or system

ruled out

decided that something is not possible

acknowledged

accept the truth or existence of something

Step 3: Transcript and answer

The Russian airline whose plane crashed in the Sinai with the loss of 224 lives has said that **external forces** were the only possible reason for the disaster.

At a news conference in Moscow, a senior official of the airline Metrojet **ruled out** a technical fault and pilot error.

He **acknowledged** that there had been damage to the plane's tail before it took off from Egypt but said the damage had been repaired.

Answer

b) Something from outside the aircraft caused a Russian plane to crash in Egypt, according to the plane's owners.

This bulletin comes from [BBC World Service Radio](#).

News Report

Red meat and cancer

Step 1: Listen

You're going to hear a genuine BBC news report. Before you listen, read these three summaries.

a) The World Health Organisation has published a report about red meat and cancer.

b) The World Health Organisation has published a report which says red meat causes cancer.

c) The World Health Organisation will publish a report on research about red meat and cancer.

Now listen and decide which one is correct. Listen again if you need to.

Step 2: Learn the key words and listen again

How was that? Try listening again. Here are four definitions of key vocabulary items which may help you.

the risk of

the possibility of something happening, usually bad

agency

an organisation providing a particular service

processed meat

meat which has been treated to make it last longer or change its taste

Step 3: Transcript and answer

The World Health Organisation is due to publish a report today on whether some kinds of meat can increase **the risk of** cancer.

The WHO's **agency** for research on cancer has been reviewing evidence on red and **processed meats**.

Answer

c) The World Health Organisation will publish a report on research about red meat and cancer.

This bulletin comes from [BBC World Service Radio](#).

Lesson 35. Language-in-action (talk accompanying doing: fixing, cooking, demonstrating, assembling etc)

Learn English by doing. What better way to practise your English than by following instructions? You'll soon know if you've made a mistake. So, by popular request here are some of the recipes

English Recipes

Traditional English Recipe - Apple Crumble

This delicious recipe is a favourite pudding for Sunday dinner, and it is so easy to make.

Ingredients

1 ½ lb (200g) cooking apples

6oz Castor sugar

1oz Demorara sugar

½ lb Self-raising flour

¼ lb Butter

Method

1. Grease a 2 pint over proof dish.
2. Peel and slice the apples.
3. Mix the apples with 2 oz of sugar and put into the oven proof dish.
4. Chop the butter into cubes.
5. Place butter and flour into a mixing bowl and rub in using fingertips until crumbs form.
6. Stir in the rest of the sugar (4 oz).
7. Sprinkle the rubbed in mixture over the apples and press down lightly.
8. Bake for an hour in a preheated oven at 350°F.
9. Serve hot or cold with custard or cream.

Definitions:-

To bake: To cook in an oven.

To chop: To cut food into small even-sized pieces using a knife or food processor.

To grease: To apply a layer of fat to a surface to prevent food from sticking, e.g. grease the baking tray with butter.

To mix: To beat or stir food ingredients together until they are combined.

To peel: To remove the outer layer of a food.

To rub in: A method of incorporating fat into flour by rubbing the fat with the fingertips until it combines with the flour to form a mixture with a breadcrumb-like consistency, eg rub the butter into the flour and add enough cold water to form a

smooth dough. Pastry, scones, cakes and biscuits are made using the rub in method.

To slice: To cut something into even-sized thin pieces using a sharp knife or food processor.

To sprinkle: To scatter a powdered ingredient or tiny droplets of a liquid, eg sprinkle the caster sugar over the fruit or sprinkle the brandy over the fruit cake.

To stir: To agitate an ingredient or a number of ingredients using a hand held tool such as a spoon.

!Note - you can vary the fruit, or add other dry ingredients like chopped nuts or oatmeal into the crumble mix.

Learn English by watching coking

Recipe 1: Green beans with olive oil and tomatoes (serves 4)

<https://www.linguahouse.com/learning-english/general-english/describing-a-recipe>

Ingredients

400-500g green beans
2 red onions, peeled and chopped
3-4 tablespoons extra virgin olive oil
4 chopped tomatoes, basil leaves
Salt and freshly ground black pepper

Bring a pan of lightly salted water **to the boil**. Cook the green beans for 2 minutes and drain them. Meanwhile, heat a little olive oil in a pan and gently cook the onions for 3-4 minutes until soft. Add the tomatoes, beans and a few basil leaves. Season, **cover with a lid** and **let simmer** for 30 minutes. **Give** the beans a **stir** every so often, until they are tender. Remove the lid and leave the beans to cool.

RECIPE 1: Chicken stir-fry (serves 4)

Ingredients

2 chicken breasts cut into strips

3 tablespoons flour
1 teaspoon ground ginger and garlic powder
3 tablespoons cooking oil + 2 tablespoons soy sauce
1 cup sliced celery and carrots
1 small chopped onion
1 cup chicken stock

Coat the chicken with the flour and place in a plastic bag. **Combine** the soy sauce, ginger and garlic powder, and add the mixture to the bag. Shake well and **refrigerate** for 30 minutes. In a large wok, heat two tablespoons of oil, and stir-fry the chicken for about 3-5 minutes, until it is no longer pink. **Remove** the meat and keep warm. Add the remaining oil and stir-fry the celery, carrots and onion for about 4-5 minutes. Add all the chicken stock and return the chicken to the pan. Cook and stir until thickened and bubbling. It should be ready to serve with rice.

Lesson 36 Reflective writing on one's own report

Activities for text Analysis

Exemplar of a genre

1. Cut deep incisions into the chicken flesh with a small, sharp knife. Place the chicken into a bowl and sprinkle over the salt and the juice of two lemons, massaging into the chicken until well coated.
2. Whisk the yoghurt and tandoori spice mix in a bowl until well combined. Pour the marinade onto the chicken and massage into the flesh. Cover with clingfilm and chill in the fridge overnight.
3. Preheat the grill to high.
4. Lift the drumsticks from the tandoori mixture and gently shake off any excess. Place a wire rack over a roasting tin and lay the drumsticks upon it. Grill for 20 minutes, turning regularly, or until richly burnished and the chicken is cooked through. Add more lemon juice to taste.
5. For the dip, place all of the ingredients into a food processor and blend until smooth. Serve alongside the chicken drumsticks.

Read the example and answer the questions:

- What is this genre? How did you know?
- Who is the intended audience?
- How is this genre typically structured?
- What style is typically used?
- What language is typically used?
- What would your students need to know in order to become ‘expert members’ of this genre?

Activity 1: Understanding different types of writing

1. Read texts A, B & C and complete the table.
Text A

Method

1. Heat oven to 180C/160C fan/gas 4 and line a 12-hole muffin tin with cases. In a large mixing bowl beat together the butter, 175g of the sugar and the vanilla extract until light and fluffy. Beat in the whole egg, followed by the 4 yolks, before briefly beating in the flour, baking powder and milk until smooth. Divide two-thirds of the mix evenly between the cases, then top the centre of each with 1 tsp jam. Divide remaining cake mix over the top, using a wet finger to smooth it in place so no jam is visible. Bake for 18-22 mins until a skewer poked into the centre comes out clean. Wait until cool enough to handle, then transfer the cakes to a flat baking sheet.
2. Lower oven to 110C/90C fan/gas ¼. Using a large, clean bowl, beat the 4 egg whites until stiff, then continue whisking while you gradually add the remaining 175g sugar. Beat until thick and shiny, then fold in the coconut and use spoonfuls of the mixture to top each cake. Bake for 30-35 mins until the outside of the meringue is crisp, then cool before serving.

Text B

Bedrooms: 1 Receptions: 1 Bathrooms: 1

A spacious One Bedroom Ground Floor apartment located in a popular Oatlands Development. This property offers a large lounge with doors leading to balcony, kitchen, bathroom and large double bedroom. The property is well located to walk to Walton on Thames mainline station and to either Weybridge or Walton On Thames town centres.

*Entrance Hall * Living Room With Doors Leading To Balcony * Kitchen * Bathroom * Double Bedroom * Communal Gardens *

Unfurnished

Available 1ST December

Text

C

It is a subject of considerable debate as to whether women are naturally programmed to be mothers and homemakers while men are natural breadwinners and protectors of the family. Some consider these to be gender stereotypes which are invalid in modern society. For the purpose of this assignment, 'natural' and 'naturally programmed' will be taken to mean biologically or genetically determined. To date, in most western societies, the labour market exhibits a greater percentage of high status occupations being held by the male species. The reasons for these differences seem to be biological. That said, several statistics reveal an increase in the frequency of dual income families, which argues against the theory that biological differences lead to fixed gender roles. This essay will discuss if and to what extent differences in male and female behaviour and physical differences of the sexes lead to rigid 'natural' gender roles and whether these are essential for the functioning of families and societies. Firstly, we will examine the behaviour of men and women from a biological and cultural point of view.

We will then consider the physical differences between men and women and examine the gender stereotypes that exist in today's society.

	Text A	Text B	Text C
1. What is the type of writing known as? How do you know?			
2. Is there anything typically missing from this type of writing?			
3. What register is used? E.g. letter, report, review, etc.			
4. What type of language is used in the text? E.g. academic, topic specific, etc. Give examples where possible.			

Once you have completed the table, compare your answers with your partner.

Time to reflect

1. What do you think the essay title is for Text C?
2. What are your opinions about the subject?
3. How would you expect the rest of the essay to be structured?

Activity 2: Understanding the context of different types of writing

1. You are now going to contextually analyse either Text A or B. With a partner, complete the following table.

What is the name of this type of writing of which this text is an example? E.g. article, report, etc.	
In what social setting is this kind of text typically produced? E.g. for the general public, for academics, etc. What constraints (limitations or restrictions) and obligations does this setting impose on writers and readers?	
What is the communicative purpose of this text? E.g. To warn, to inform, etc.	
What is the role of the writer in this type of text? E.g. To inform the audience about..., etc.	
What is the role of the reader in this type of text? E.g. To learn about current issues, etc.	
What shared cultural values might be required of writers and readers in this type of text? E.g. That essays always have an introduction, main body and conclusion, etc.	
What knowledge of other texts may be required of writers and readers of this type of text? E.g. in the case of an essay it may help you to know about report writing.	

Activity 3: Understanding the structure and language of a discursive essay

1. We are now going to focus solely on Text C. Read the complete text and answer the following questions on your own. (Please note the complete text has not been included here)

	Text C
How is the overall text organised? E.g. Heading, list of ingredients and method.	
How are the paragraphs in the main body organised? E.g. Topic sentence +...	
What is the purpose of each of the paragraphs in the main body? E.g. To present an argument in favour of the essay title.	
Are there any patterns in the organisation of the main body paragraphs? E.g. Problem, solution, cause, effect, etc.	
Why are the main body paragraphs organised in this way? To..	
Are there any key words or phrases that are used to begin paragraphs/sentences?	
Pick one paragraph in the main body, does it contain more adjectives, verbs, nouns or adverbs? Why do you think this happens?	
What is the typical structure of the sentences in the text?	

Now discuss your answers with your partner.

Time to reflect

1. Have you ever thought before about the structure or language used in a discursive essay?
2. Do you feel this exercise can help you improve your draft essay? If yes, how?
3. Is there anything else regarding the structure or language that you would like to know?

Theme and Rheme

The terms 'theme' and 'rheme' refer to how information is distributed in a sentence. If information is carefully distributed, it enhances the cohesion of a text.

Look at the following examples.

Theme	Rheme
1. Nasal surgery	is increasingly popular with women in their 20's.
2. In the hospital	the patients are looked after by the staff.
3. "Clearly,	there are risks associated with the use of streptomycin in
4. Are	pregnancy"*. you contemplating cosmetic surgery?

*Extract taken from 'The Science News-Letter' (1965) Vol. 88. No 7. P98

The four most commonly used themes are:

- Prepositional
- Adverbial
- Verbal
- Nominal (noun)

1. From the examples in the table above, can you identify the types of themes?
2. Underline the 'themes' in each sentence and identify the types of themes.

1. "Cosmetic surgery is a rapidly growing medical speciality....."
2. "Removing the top layers of the dermis promotes regeneration of collagen, elastine and epidermis".
3. "Unfortunately, they also remove normal pigment, which may result in bleaching of the skin".
4. "Resurfacing methods treat superficial wrinkles and repair skin aged by light"

Time to reflect

1. Do you ever think about the positioning of words in a sentence?
2. What type of information do you think is typically placed in the theme and rheme position?

Important information about 'theme' and 'rheme

- Typically, ‘given’ information is presented in the theme and ‘new information is presented in the rheme.

And often:

- The rheme of one sentence becomes the theme of the next sentence Or
- The theme of one sentence is the same as the theme of the next sentence.

Paragraph 1

Patients requesting cosmetic surgery are usually normal individuals, but with a heightened consciousness about their looks. A proportion of them may seek advice on what, to them, seems an unsatisfactory appearance. They deserve the same professional approach and empathy as patients seeking help for clinical disorders.

Paragraph 2

Sagging eyebrows and forehead creases can be corrected through keyhole incisions in the scalp. This approach has become the standard for many surgeons, and insights into facial movement have enabled more functional surgery to be performed.

Extract taken from Hoeyberghs, J. L. (1999:514-515)

Time to reflect

How can the exercises we have carried out on theme and rheme help you with your own writing?

Re-writing

4. There are numerous problems with the internal cohesion (the themes and/or rhemes) in the following short paragraphs taken from two students’ essays. Identify the problems and with a partner re-write the paragraph.

1. Student visas are needed in the UK by non-European citizens. A specific criteria has to be fulfilled to enter the UK. Increasing numbers of international students from over 180 countries choose to study at a Higher Education establishment in the UK. The UK’s higher education system is recognised all over the world by employers, universities and governments.

2. The government argues that there are many potential benefits. Some state that the use of ID cards will be essential in tackling the increasing problem of immigration and people working illegally in the UK. Those who are looking for work will need to show their cards and if they are illegal they will be reported.

Noticing differences & rewriting

Reformulated versions and Original version

Before we start this activity it is important you understand what reformulation is.

What is reformulation?

Reformulation is a mistake correction technique used on the output (more typically written) of language learners. The technique requires the students to reflect on their own writing and 'notice the gap' between their current written output and that of a native speaker. This technique aims to help students develop their writing (in this case) or speaking skills.

Read both the original and the reformulated essay and answer the questions.

Version 1	Version 2
<p>This essay will discuss whether cosmetic surgery is making teenagers obsessed with their appearance. Cosmetic surgery is a "surgery that modifies or improves the appearance of a physical feature, irregularity, or defect." (The American Heritage® Medical Dictionary, 2007). This essay will show why cosmetic surgery is not making teenager obsessed with their appearance by first explaining that it is not the surgery itself, then by giving the reason why it might still contribute in the obsession and finish with the clarification that it is not teenagers that are obsessed with their appearance due to surgery.</p> <p>.....</p>	<p>Cosmetic surgery can be defined as a "surgery that modifies or improves the appearance of a physical feature, irregularity, or defect" (The American Heritage Medical Dictionary 2007). This essay aims to discuss whether cosmetic surgery is making teenagers obsess with their appearance. It is evident that this procedure alone is not the only culprit. This essay will start by giving some background information about cosmetic surgery and how it is not the surgery itself that is making teenagers obsess. We will conclude by stating that it is not in fact teenagers that are obsessed with cosmetic surgery but older people between 40-54 years old.</p> <p>.....</p>

1. What similarities and what differences do you notice between the two texts?
Consider the following:

- vocabulary used
- grammar (e.g. passive vs. active)
- structure of the paragraph
- cohesion (theme and rheme)
- the way in which the question is answered e.g. does it discuss?

Similarities	Differences

2. Focus on what the native writer did not change. Why do you think the native writer did not make changes in these instances? Be specific.

3. Look at the changes the native writer made. Why do you think these changes were made? Be specific.

Task for genre analysis

Read the text and answer the following questions:

1. What kind of text is it?
2. How did you identify its type?
3. What are the main features of this text type?



Need to lose weight quickly? Don't have time to exercise?

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SLENDER-DOWN has a unique thermogenic formula that turns stored fat into energy. With SLENDER-DOWN, you can burn calories, build muscle, and block fat—all at the same time. And you don't have to give up the foods you love to eat!

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1. Read the texts (A-F) and identify their types.
2. Compare your findings with a partner and come up with the main features of each type.
3. How were you able to identify the text type in each case?

Text A

Filmed in Portland, Oregon, the movie features stunning views and beautiful landscapes. Because of the small budget, action sequences were done physically. Though some may find the special effects lacking, the simplicity enhances Hardwicke's unique documentary style filming. Using extreme close-ups and whimsical angles, the camera work gives the movie an intimate, realistic feel.

A longer film would have allowed more time to explain the essentials of the plot, making it easier for those who have not read the book. Although it mirrors the book very closely, many scenes had to be cut. The danger of the nomadic vampires is threaded throughout the movie to create more tension. The essence of the story is present, making changes in details insignificant; the movie's creators successfully captured the elements that made readers fall in love with Bella and Edward. All components work together nicely in "Twilight" to efficiently bring the book to life. The film is a beautiful mixture of romance, action, comedy, and horror, containing aspects that will appeal to everyone.

Text B

American Universities Are Addicted to Chinese Students. A startling number of Chinese students are getting kicked out of American colleges. According to a white paper published by Whole Ren, a Pittsburgh-based consultancy, an estimated 8,000 students from China were expelled from universities and colleges across the United States in 2013-4. The vast majority of these students—around 80 percent—were removed due to cheating or failing their classes. As long as universities have existed, students have found a way to get expelled from them.

But the prevalence of expulsions of Chinese students should be a source of alarm for American university administrators. According to the Institute of International Education, 274,439 students from China attended school in the United States in 2013-4, a 16 percent jump from the year before. Chinese students represent 31 percent of all international students in the country and contributed an estimated \$22 billion to the U.S. economy in 2014.

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Text C

Dear Mr. Leaf:

Let me begin by thanking you for your past contributions to our Little League baseball team. Your sponsorship aided in the purchase of ten full uniforms and several pieces of baseball equipment for last year's season. Next month, our company is planning an employee appreciation pancake breakfast, honoring retired employees for their past years of service and present employees for their loyalty and dedication in spite of the current difficult economic conditions. We would like to place an order with your company for 25 pounds of pancake mix and five gallons of maple syrup. We hope you will be able to provide these products in the bulk

quantities we require. As you are a committed corporate sponsor and long-time associate, we hope that you will be able to join us for breakfast on December 22, 2015.

Respectfull yours,

Text D

Follow these instructions to plant your sunflower:

- 1) First, fill the pot nearly to the top with some soil.
- 2) Using the watering can, dampen the soil with a little water.
- 3) Now place two sunflower seeds onto the soil.
- 4) Next, cover the seeds with some more soil.
- 5) Finally, pour a little more water onto the soil.

Remember to water your sunflower once a day to help it grow! You will start to see the sunflower growing within two or three weeks.

Text E

Tornado

A tornado is a rapidly spinning column of air formed in severe thunderstorms. The rotating column, or vortex, forms inside the storm cloud (cumulonimbus), then grows downward until it touches the ground. When a tornado is visible but does not touch the ground, it is properly called a funnel cloud. A tornado in contact with a body of water is called a waterspout. A tornado is capable of extreme damage because it packs very high wind speeds into a compact area. Tornadoes have been known to shatter buildings, drive straws through solid wood, lift locomotives from their tracks, and pull the water out of small streams. The United States experiences most of the world's tornadoes, averaging about 800 each year. Most of these tornadoes arise in the states of Texas, Oklahoma, and Kansas. On average, tornadoes are responsible for 80 deaths, 1,500 injuries, and millions of dollars of damage annually in the United States.

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Text F

I was in gym class when my teacher suggested we go outside and play softball. As we made our way out to the field, my stomach slowly turned into a giant knot of fear. Softball is just not my game. I have a knack for always getting hit in the head by the ball. It doesn't matter where I'm standing. The ball just seems to find me. My teammates gave me a glove and put me way out in left field. I didn't complain. I just wanted to make sure I knew when gym class ended so I wouldn't be left behind. Nothing happened the first three innings. Well, things happened but not in my little part of the softball field. I started daydreaming. The next thing I knew, I heard the sound of a ball whizzing through the air. I put up my glove to protect my head, and an amazing thing happened. I caught the ball in my glove! Not only did I catch the ball, but I helped my team to win. I was a hero to my classmates for the rest of the day. And I learned something. I may not always see the flying balls that come my way, but I can always take a chance and try to catch one.

DISCOURSE ANALYSIS 2

Chain writing

1. Read the five texts, identify each genre and write ONE sentence in the spaces provided.

2. When you finish your sentence, give your handout to the pair on your left to write their sentence.
3. Take the handout from the pair on your right and write ONE sentence under the last one.

Text A

	<i>Once upon a time there was a beautiful princess who lived in a castle high up on a mountain.</i>
Your sentence	

Text B

	<i>Volley-ball is a game which involves as much psychological nerve as physical strength and dexterity</i>
Your sentence	

Text C

	<i>This week you will need to have your wits about you, as Saturn's influence could lead you to be off guard at a crucial moment.</i>
Your sentence	

Text D

	<i>To make tomato soup, first fry a finely chopped onion by melting a knob of butter in a saucepan over a medium heat.</i>
Your sentence	

Text E

	<i>More and more attention is being devoted to means of generating green energy.</i>
Your sentence	

Problems with pronoun reference

Read the three given texts and identify the problems related to pronoun reference.

-----Text A (from a member of the public writing to his local council)
Our kitchen floor is very damp. We have two children and would like a third. Could you please send someone round to do something about it?

-----Text B
Teacher A (Mrs. Curtin): Go and ask Mrs. Travis if she can give you the note that your mum wrote for her last week and bring it back here to me now.
Pupil (to Teacher B - Mrs. Travis): Mrs. Curtin says please can she give you the note for my mum?

-----Text C

Rabbit's speech

(by Lewis Carroll, from Alice in Wonderland)

They told me you had been to her,
 And mentioned me to him:
 She gave me a good character,
 But said I could not swim.
 He sent them word I had not gone
 (We know it to be true):
 If she should push the matter on,
 What would become of you?
 I gave her one, they gave him two,
 You gave us three or more:
 They all returned from him to you,
 Though they were mine before.

Handout 3, Activity 4, Analysing a news item
 Task 1: Read the text.
 Russian trawler sinks off Kamchatka with 43 dead

Paragraph 1	A Russian trawler has sunk off the Kamchatka peninsula, with 43 sailors so far confirmed dead.
Paragraph 2	Sixty-three people have been rescued, many suffering from hypothermia, according to a maritime rescue centre in Russia's Far East.
Paragraph 3	The Dalniy Vostok freezer trawler had 132 people on board when it sank.
Paragraph 4	Seventy-eight of the crew are Russian, with the remainder coming from countries including Latvia, Ukraine, Myanmar and Vanuatu.
Paragraph 5	The Dalniy Vostok went down in the Sea of Okhotsk, 330 km (205 miles) west of Krutogorovsky settlement.
Paragraph 6	Drifting ice may have holed the vessel, according to Russian emergency services.
Paragraph 7	Water flooded the engine compartment and the trawler then sank within 15 minutes, a local branch of the Russian Emergencies Ministry said.
Paragraph 8	Some two dozen ships are involved in searching for remaining survivors in freezing waters around zero degrees C (32degF).

Answer the following questions.

1. Which words and phrases belong to the same semantic group (e.g. at sea, catastrophe)?
2. Why is Present Perfect used in paragraphs 1 and 2?
3. Why are Present Simple and Present Simple Passive used in Paragraphs 4 and 8?
4. Why is Past Simple used in paragraphs 3, 5 and 7?
5. What does pronoun 'it' refer to in Paragraph 3?
6. What does 'many' refer to in Paragraph 2?
7. What does the 'remainder' refer to in Paragraph 4?
8. What in Paragraph 6 tells you that the information is not confirmed?
9. Is Paragraph 7 a report of someone's exact words? If yes, why aren't there inverted

commas?

Hyponyms

Read the following texts and guess the meaning of underlined words.

A	Robert couldn't get to sleep. He didn't know why. At two o'clock in the morning he decided to go downstairs and get some food from the fridge. Everyone in the house was asleep so he <u>tiptoed</u> down the stairs, making as little noise as possible.
B	Jim and Sandy had met on holiday and were very much in love. This was their last day together. Now, as the sun went down over the sea, they <u>strolled</u> hand in hand along the beach, looking into each other's eyes, saying nothing.
C	From the hotel window, you could see the green hills covered with tall trees, and in the distance was a little lake. 'Let's put on some strong shoes, take some sandwiches and spend the day <u>hiking</u> in the mountains,' their father said.
D	It was a dark day and it looked as if it might rain. From the hotel window, you could see the bench. No one was there. 'Let's <u>wander</u> round the town and get to know this place a little better,' their father suggested.
E	The boxer took a hard punch on the chin. He stood still for a second and then his legs became weak. Almost falling, he started to <u>stagger</u> like a drunken man. One more punch and he was down ... seven, eight, nine, ten. It was a knock-out.
F	In the village, most people were happily getting ready to go skiing. There were only a few people who looked unhappy. They could not go skiing. They had each injured a leg, a knee or an ankle, and were now <u>limping</u> around the village with nothing to do.

Adapted from The Practice of English Language Teaching by Jeremy Harmer, Longman Group UK limited, 1991

Conversational moves

Wednesday, 7 March 2018, 4:43 PM

a. Read the two scripts below and put the moves of these two dialogues into an order that produces a coherent conversation

You may find it helpful to refer to the sample of a textbook dialogue and a corresponding piece of authentic conversation on the topic "Eating out" (Module 1, Session 22, Handout 1).

Script 1 Text type: conversation at a travel agent's

Based on the task from McCarthy M (1991) Discourse Analysis for Language Teachers. CUP. p.173

Focus: conversational moves

'you haven't no, no.'

'No ... in Littlewoods is it?'

'I'm awfully sorry, we haven't ... um I don't know where you can try for Bath actually.'

'Can I help you?'

'Okay thanks.'

'Yeah they're inside there now.'

'Um have you by any chance got anything on Bath?'

'Um I don't really know ... you could try perhaps Pickfords in Littlewoods, they might be able to help you.'

Focus: conversational moves

John: And what did you think?

Pia: Yes, good morning.....

John: Oh, I'm John Reeves. I manage the sales department here at Rosco International. You can call me John.

Pia: Ok John.

John: Have you already been shown around the company?

Pia: It's a lot bigger than I thought it would be.

John: Yes, a lot of people say that. Now we have over fifty people working for us here. Did you bring your CV?

Pia: Yes, I got here at 9am and Suzy gave me a tour of the place.

John: Ah, good morning, Pia Marcotti, isn't it?

Pia: My brother worked for you a couple of years ago and

has always spoken well of you.

John: Oh yes, of course. I was reading it only yesterday. Now, where is it...ah, here it is, here we are. Pia Marcotti, 26 years old, born in Rome...hmmm...ok, let's see. Where did you hear about Rosco International?

Pia: I sent it by e-mail last week.

John: Luigi Marcotti, yes I remember him. How long did he work here for?

Pia: Well, I worked in the offices of my mother's company when I left university.

John: Now, tell me something about your work experience Pia.

Pia: I think it was about 10 months. Now he's living in the UK. He's been working for a magazine in London for around a year.

John: And what sort of company does your mother run?

Pia: OK, sure.

John: You'll say "hi" to him from me, won't you?

Pia: It's a caterers. She does the catering for weddings, graduations, funerals, that type of thing.

b. Answer the following questions.

1. What clues did you use to establish the correct order?
2. Which moves are easier to place than others in each script? Why?

Developing questions to a text

Sunday, 25 February 2018, 12:00 PM

a. Read the following paragraph and answer the questions below it.

If you would like to give someone a phone for Christmas, there are plenty to choose from. Whichever you go for, if it's to be used on the BT (British Telecom) network, make sure it's approved – look for the label with a green circle to confirm this. Phones labelled with a red triangle are prohibited.

1. What does the word *plenty* refer to? How do you know?
2. Does the reader already know which company is meant?

3. What does the word *you* in the first and the second sentence refer to?
4. What does the word *whichever* refer to? How do you know?
5. Who does the word *it* refer to?
6. Who does the word *this* refer to?
7. Which of these references are *anaphoric* and which are *exophoric*?
8. What did you learn from analysing this text?

b. Find a short text max.100 words and produce questions on the referencing in the text similar to those in part 'a' of the task 1.

Post your text and your questions in the DB. Evaluate the questions of at least one other participant.

Man thought to be dead

Read the first two paragraphs of the text and re-order the rest of it.

Para 1a , Para 2b, Para 3c, Para 4..., Para 5..., Para 6..., Para 7...

Paragraph 1	A 50-year-old South African man thought to be dead woke up in a chilly morgue on Sunday and shouted to be let out, scaring off two attendants who thought he was a ghost, local media reported.	a
Paragraph 2	"His family thought he had died," health spokesman SizweKupelo told the Sapa news agency.	b
Paragraph 3	"The family called a private undertaker who took what they thought was a dead body to the morgue, but the man woke up inside the morgue on Sunday at 5:00 pm and screamed, demanding to be taken out of the cold place."	c
Paragraph 4	After calling for help and returning to find the man alive, an ambulance was sent to fetch the man who had "been exposed to extreme cold for nearly 24 hours" said Kupelo.	d
Paragraph 5	He said the public should not assume that a sick person had died and contact a mortuary, the report said.	e
Paragraph 6	This caused two mortuary attendants on duty to flee the building in the small town of Libode in the rural Eastern Cape as they thought it was a ghost.	f
Paragraph 7	"Doctors, emergency workers and the police are the only people who have a right to examine the patients and determine if they are dead or not."	g

Answer the following questions:

1. What clue in each paragraph helped you to order the text?
2. What text type is it?
3. What are seven ways in which the man is referred to in the text?
What changes did you notice?
4. Which words belong to the following semantic groups:
 - ~ death
 - ~ jobs
 - ~ place
5. Which words belong to the following categories:
 - ~ words close in meaning
 - ~ opposites
6. What does 'people' refer to in paragraph 7?
7. Why does the writer use in some cases direct speech and in some cases indirect speech?
8. Why is the word 'thought' repeated five times in the text? How is it used each time?
9. Which word does the word 'assume' in paragraph 6 echo?

Press the “Start”

Look at the following text and answer the questions alongside it

<p>What happens when <u>you</u> (1) press the «Start» button on a photocopier?</p> <p>Inside a copier there is a special drum. The drum acts a lot like a balloon – it can be <u>charged</u> (2) with a form of static electricity.</p> <p>Inside the copier there is also very fine black powder known as toner. The drum, once it is <u>charged</u> (2) with static electricity, can attract the toner particles.</p> <p>The drum, or belt, is <u>made</u> (3) out of photoconductive material.</p> <p>Here are some actual steps involved in making a photocopy:</p> <ol style="list-style-type: none"> 1. The surface of the drum becomes <u>charged</u> (4) 2. An intense beam of light moves across the paper that you have placed on the copier’s glass surface. Light is reflected from white areas of the paper and <u>strikes</u>(5) the drum below. 3. Wherever a photon hits, electrons are emitted from the photoconductive atoms in the drum and they neutralize the positive charges above. Dark areas on the original (such as pictures or text) do not reflect light onto the drum, leaving regions of positive charges on the drum’s surface. 4. The negatively <u>charged</u> (7), dry, black pigment called toner is then spread over the surface of the drum, and the pigment particles adhere to the positive charges that remain. 5. A positively <u>charged</u> (7) sheet of paper then passes over the surface of the drum, attracting the beads of toner away from it. 6. The paper is then heated and pressed to fuse the image <u>formed</u> (8) by the toner to the paper’s surface. <p>And your photocopy is ready – all in a few seconds!</p>	<ol style="list-style-type: none"> 1. Why does the writer address the reader directly here? 2. Why does the writer choose the passive in these two cases? 3. Who made it? Is it important to know? 4. Why “becomes charged” and not just “is charged”? 5. Why the active voice again here? 6. Look at the three verbs in this sentence. Why does the writer switch from active to passive and then back? 7. Do these adjectives imply that the toner and the paper are charged during or before the process? Can you see the “hidden” passive in them? 8. Can you say why this is sometimes called a “telescoped passive”? Can you find two more examples in the text? 9. Why is the passive used so often in this kind of text?
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My daily blog

Work in pairs. As you read this blog entry, answer the questions alongside

<p>We were camped in the <u>square (1)</u>, watching events unfold in front of our eyes.</p>	1. What does the writer assume about the reader? How do you know?
<p>There were people with <u>banners(2)</u> and others shouting slogans. The side streets were blocked off by militia with shields and batons. They were mainly just standing there, watching.</p>	2. Was everybody carrying a banner? How do you know?
<p>This was different from last time (3), when they charged at all the demonstrators and lashed out with their sticks (4). Maybe they understood that this demonstration (5) was going to be peaceful.</p>	3. What does the writer assume here? 4. Which word is echoed by 'sticks' here? 5. Which demonstration?
<p>Maybe they were just aware that everything was being captured by TV crews from all over the world. What we saw next (6) was evidence of that (7). Some of the women in the crowd went up to the militia officers and gave them flowers (8). I can't imagine that happening back then (9). Some of the officers actually put the flowers (10) in their uniform buttonholes. Then, for some reason, my part of the crowd started to surge forward and I began to feel scared. I don't really remember much after that (11)...</p>	6. What does this draw the reader's attention to? 7. Evidence of what? 8. Specific flowers? How do you know? 9. When? How do you know? 10. Specific flowers? How do you know?
<p>(from a friend's diary, edited and reproduced here with permission)</p>	11. After what?

Spoken interaction

Have you experienced this...?

Answer questions below and discuss your findings with a partner.

Question 1: Which of the situations below have you experienced, either in English or in your own language:

- talking with a colleague about teaching?
- arguing with a student about marks for an essay?
- bargaining with a shopkeeper or a market trader?
- discussing or debating at formal meetings?
- making a plan for a trip with friends or family?

Question 2: In which of these experiences are you most likely to:

- agree with others?
- disagree with others?

Question 3: Which of the interactions is likely to be longest, and which shortest?
Why?

Question 4: How does the language change according to the situations?

Implied meaning

Read the following conversations and answer the questions to identify the implied meaning.

1) Carmen: Did you get the milk and the eggs?

Dave: I got the milk.

Did Dave buy the eggs?

2) Tom: Are you going to Mark's party tonight?

Annie: My parents are in town.

Is Annie going to the party?

3) Tom: Where's the salad dressing?

Gabriela: We've run out of olive oil.

Is there any salad dressing?

4) Matt: Want some fudge brownies?

Chris: There must be 20,000 calories there.

Does Chris want the brownies?

5) Doris: Did Carmen like the party?

Dave: She left after an hour.

Did she like the party?

6) Matt: How did you do in your exams?

Chris: Well, I failed physics.

What about the other subjects?

7) Reporter: Senator, what is the present state of your marriage?

Senator: Well, we, I think have been able to make some very good progress and it's – I would say that it's – it's – it's delightful that we're able to – to share the time and the relationship that we – that we do not share.

What is the present state of senator's marriage?

8) Steve: Did you buy the car?

Ed: It cost twice as much as I thought it would.

Did Ed buy the car?

Semi-scripted dialogue

Task 1 In pairs (A and B) and try out the dialogue using the semi scripted conversation between two friends who meet by chance after a long time.

You are free to use your own ideas, but it is important to follow all the moves and the suggested outline.

A semiscrpted dialogue			
	A		B
1	Hi,, I haven't seen you for ages.	↘	
2		✓	<i>Return greeting and ask what A has been doing.</i>
3	<i>Explain that you've been travelling and mention some places you've visited.</i>	↘ ✓	<i>.....interrupt before A has finished asking about one of the places s/he mentions.</i>
4	<i>Say a bit about the place that B is interested in.</i>	↘	
5		✓	<i>Show interest and express envy.</i>
6	<i>Change the topic and ask about B and what/he has been doing.</i>	↘	
7		✓	<i>Mention your postgrade studies in Neurolinguistics.</i>
8	<i>You don't know what Neurolinguistics is so ask for clarification.</i>	↘	
9		✓	<i>Explain briefly with a definition of your subject.</i>
10	<i>This reminds you of student days – expand a bit about times you both shared.</i>	↘	
11		✓	<i>Agree with these nostalgic feelings. Ask if A remembers a particular incident from student days.</i>
12	<i>You can't remember this. Ask for more detail.</i>	↘	
13		✓	<i>Supplly somemore detail</i>

14	<i>You are late for a meeting. Apologise and try to bring the conversation to a close.</i>	↘	
15		✓	<i>You understand that A is in a hurry, but ask for her/his phone number so that you can stay in touch.</i>
16	<i>Give your mobile number and leave in a rush.</i>	↘	
17		✓	<i>Say goodbye.</i>

Role-card 1

A. The family next to your house has a dog. The dog barks loudly every night, and you can't sleep. Tell your neighbour to make his dog quiet. Tell him/her that if the dog doesn't shut up, you'll do something about it yourself.

B. Your neighbour comes to talk with you about your lovely dog.

Role-card 2

A. You are a doctor. Your patient is very unhealthy due to excessive drinking and smoking (cigarettes). He/she also eats unhealthily and does not exercise enough. Convince him/her to change the way he/she is living, or he/she might die.

B. You are in the doctor's office. You have just had a health checkup

Role-card 3

A. You are the manager of a busy company. One of your employees wants to talk with you.

B. Your boss has been forcing you to work more and more overtime every week. You have also been given many extra responsibilities that do not fall under your job description. You haven't been able to spend much time with your family, and your husband/wife is threatening to divorce you. Please talk to your boss.

Role-card 4

A. You are a working man/woman who has a large family. You are at work. Your boss wants to talk with you.

B. You are a manager. You have an employee that hasn't been performing well. He/she is often late. He/she also spends a lot of time checking his/her private emails and strange websites instead of doing work. Yesterday, you caught her/him sleeping at his/her desk.

Threaten to fire the employee if things don't improve.

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Role-play

Language Support Box

Common phrases used to...	
interrupt politely	Can I just say something here? Can I just butt in for a second? Do you mind if I come in here? Before you move on, I'd like to say something. Sorry for interrupting but....
apologise	I'm (so / very / terribly) sorry. How stupid / careless / thoughtless of me. Pardon (me) That's my fault. Please excuse my (ignorance) Please don't be mad at me.
ask for more details	I wonder if you could explain ... in more detail ? Could I ask you a little more about... How exactly do you ... ? Could you fill me in a bit on ... ? (e.g. Could you fill me in a bit on how this works ?)
ask for clarification	I'm afraid I am not quite clear what you mean by ... I'm sorry, I don't understand what you mean by ... I'm sorry, but could you explain what you mean by ... What exactly are you trying to say ?
negotiate	Would it be possible ... How do you feel about ... If you look at it from my point of view... I'm afraid I had something different in mind. Let's take a closer look at this problem. How flexible can you be on that?

Quiz

a) Read and complete sentences below with relevant words.

1. At the beginning of your presentation you can say, "I'm going to about..."

do talk tell

2. You can also say, "I'm going to give you some and figures."

facts information numbers

3. When you proceed to the next part of your presentation, you can say: "I'd now like to on to..."

move speak talk

4. When you talk about a graph (or other figure / diagram) you can say, "This graph you..."

demonstrates indicates shows

5.If you want to show that one thing is directly linked to the next thing, you can say, "This me to my next point".

guides leads links

6. When you want to show that you have finished your presentation, you can say, "That me to the end of my presentation." brings concludes summarises

7. You can then say, "Thank you for "

attending listening taking part

8. If you want to invite people to ask you questions, you can say

"Please feel to ask questions."

fine free happy

9. After you reply to a question, you can say "Does this your question?"

answer reply satisfy

10. If you want to repeat, clarify or say something in a different way (perhaps because someone didn't understand you when you gave an answer) you can say, "..... another way, ..."

In Put Spoken

b) How would you say the following in a formal presentation?

11. 'very quickly'

12. 'look at'

13. 'quickly look at'

14. 'go back', 'explain again'

15. 'I will explain'

c) What would you say to ...

16. draw attention to a specific point on a slide

17. start a new subject

18. give an example

Colour Idioms

Read the text and match the colour idioms (1 – 17) with their meanings (a – q). Write the

appropriate letter in the space provided.

a. a hopeful aspect in the midst of difficulty

b. almost going out of one's mind

c. angry frowns

d. are a coward

e. censored

f. covered in bruises.

g. excuse

h. half-truths or small lies which don't do any harm

i. in the middle of the act

- j. in very good condition physically and emotionally
- k. negative reputation
- l. no longer approved
- m. rather inexperienced
- n. something that infuriates
- o. surrender
- p. totally unexpectedly
- q. very rarely

A Silver Lining

In a rash moment I said I'd buy my wife a car for her birthday. The trouble was she had set her heart on a particular colour — white. It had to be white at all costs. I pointed out till I was (1) blue in the face that white was a very difficult colour to keep clean. But she was adamant and so in the end I decided to (2) show the white flag. We looked at dozens of white and off white cars but none seemed to be worth buying. Now, I'm a bit (3) green about buying cars. Take the first place we went to. When the manager saw me coming, he started by showing me the most expensive models he could find. But as soon as I mentioned the sort of age for the car I had in mind, he started to give me (4) black looks. I can't describe the language he used when I gave him some idea of the price I was thinking of because it would be (5) red-pencilled. (6) Once in a blue moon, I thought, you come across a genuine bargain. I mean some of the dealers are thoroughly dishonest or is it that they are simply telling (7) white lies? At one garage I actually caught one of the salesmen (8) red-handed, just as he was gluing back a chip of paint that had fallen off. I put a (9) black mark against his name. The only way to deal with these salesmen is to put on a bold face. It doesn't matter if you have (10) a yellow streak. You don't have to accept the first price.

One weekend I decided to go to a large car centre. I was feeling (11) in the pink as I approached the man standing by the sales office. He had one of those arrogant expressions that act rather like (12) a red rag to me. I told him straight that I knew his centre had been (13) black listed by motoring organisations and therefore it was no good him trying to (14) whitewash all the stories I'd heard. That wiped the arrogant expression off his face. The only trouble was that I discovered that I'd not been talking to the sales manager but a fellow customer. In my confusion I tripped over a spare tyre, rolled over and ended up in a ditch. When I got home I was (15) black and blue all over. By the sixth weekend of looking I was understandably feeling rather frustrated. But every cloud has (16) a silver lining. On Sunday we finally found a car. We were out driving in the countryside when (17) out of the blue we saw a notice advertising cars for sale in a farm yard. We saw a man sitting in a small hut. He was the farmer cum salesman from whom I eventually bought the car. It's quite a good car and it's white. (Abridged from <http://www.englishtest.net/lessons/8/index.html>)

- 1___ 2___ 3___ 4___ 5___ 6___ 7___ 8___ 9___ 10___ 11___ 12___
 13___ 14___ 15___ 16___ 17___

Agree or disagree

Work in pairs.

To what extent do you agree with the following statements? Put a tick in the appropriate column and explain your choice. You might refer to the idioms discussed earlier or to other idioms that you know to help you to decide on your response.

		Totally agree	Partially agree	Partially disagree	Totally disagree
1.	Idioms are phrases which an elementary learner can begin to understand.				
2.	Idiomatic expressions are extremely common and are found in all kinds of English, both formal and informal.				
3.	The general images of many idioms are often the same in different languages, for example, those that associate anger with heat or red colour. So idioms can simply be translated word-for-word from one language to another.				
4.	We should not make a special effort to learn idioms. There are too many. It's wiser to learn the most common ones.				
5.	Idioms are a <i>bad</i> way to communicate if your goal is to be clearly and widely understood.				
6.	It is much better to be accurate when using non-idiomatic English than inappropriate when using an idiom.				
7.	Outdated idioms continue to be used in English.				
8.	The more idioms we use while speaking or writing, the better impression we create as language users.				

Weather idioms

Read and listen to the poem. Can you find an idiomatic expression?

The Rainy Day by Henry Wardsworth Longfellow

The day is cold, and dark, and dreary,
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.
My life is cold, and dark, and dreary,
It rains, and the wind is never weary;
My thoughts still cling to the mouldering past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.
Be still, sad heart, and cease repining,
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

INVESTIGATING VOCABULARY: IDIOMS

Weather idioms

Read these sentences and complete them with weather idioms.

1. I was totally unprepared for what I heard. His words hit me like bolt from the
2. Everybody was shy at the beginning of the session but then the trainer conducted an activity which really broke the
3. She was deeply hurt when her fair..... friends didn't lend her a helping hand.
4. I was prone to catching colds but the pool looked so enticing that I decided to throw caution to the and dived in.
5. He was feeling depressed and in general under the the whole week.
6. There was no storm in the morning but it was still cats and dogs.

Phrasal verbs

In each pair choose the correct sentence(s).

1. a. He turned on the light.
b. He turned the light on.
2. a. Hand in your homework on time.

- b. Hand your homework in on time.
- 3. a. They got on the bus.
- b. They got the bus on.
- 4. a. Look up the words in a dictionary.
- b. Look the words up in a dictionary.
- 5. a. Somebody broke into his car and stole his radio.
- b. Somebody broke his car into and stole his radio.
- 6. a. They turned down my offer.
- b. They turned my offer down.
- 7. a. She gave it back.
- b. She gave back it.
- 8. a. We mixed up the numbers.
- b. We mixed the numbers up.
- 9. a. He knocked over the glass.
- b. He knocked the glass over.
- 10. a. Someone is knocking at the door.
- b. Someone is knocking the door at.

INVESTIGATING VOCABULARY (COMMON MISTAKES 1)

Handout 5, Activity 4, Phrasal verbs 2

Task 1: The following four phrasal verbs have both literal and idiomatic meaning.

Discuss with a partner what meaning they may have.

<u>bring up</u> 1. 2. 3.	<u>cut off</u> 1. 2. 3.
<u>get through</u> 1. 2. 3.	<u>pick up</u> 1. 2. 3.

Read the sentences below and find out three of them, which may have the same phrasal verb.

- Which sentence in each group has literal meaning?
 - Fill in the gaps in the sentences with one of the phrases and write them in the appropriate box in the table above.
1. Hello, hello? I can't hear you. I think we've been
 2. Can you my pen for me? It's under your chair.
 3. She the subject of money.
 4. Do you think you'll your final exam?
 5. The porter will your bags to your room.

6. The village wasby the floods.
7. I tried to ring you but I couldn't
8. Shea big piece of meat and gave it to the dog.
9. His van couldn'tthat narrow gate.
10. Isome Spanish when I was travelling in Peru.
11. Hefive children on his own.
12. Her health has reallysince she moved to a sunny climate.

Redundancy

Identify the redundant word(s) in each sentence and correct the sentence.

1. If all of us cooperate together, we will succeed.
2. The accused was guilty of false misstatement.
3. The three brothers had nothing in common with each other.
4. There was an ovation when the minister rose up to speak
5. You must first do this before you go.
6. The flight arrives at 4 p.m. in the afternoon.
7. As for me, I think it is going to rain.
8. The reason why I am feeling weak is because I ate too much.

Email

Read the email and complete the gaps with an appropriate modifier from the box.

absolutely	almost	extremely	rather	quite
simply	slightly	very (2)	virtually	

Dear Nathan,

I'm writing this email in my new flat in Stratford. It's a(n) (1) old building which was totally renovated last year. Fortunately, I didn't have to do much decorating when I moved in. As you know, I'm (2) useless at DIY so I was (3) happy about that. The building is (4) unique in this part of Stratford, as most

others around are (5) modern, and the view across the river from my sitting room is (6) superb. The flat's (7) small, but perfectly comfortable for me. My neighbours are (8) friendly and usually reasonably quiet. The only problem is that the woman upstairs plays the trumpet and I find it (9) impossible to read when she's playing. I get (10) angry about this, but she doesn't play for long each time, so it's not really terrible. I know that the weather has been simply awful recently, so it's been

difficult for you to get here, but you must come over one evening. There's an absolutely marvellous restaurant nearby that we could go to.

Hope all is well, Lea

Activities on Literal Devices

1. Oxymoron

What is an Oxymoron?

An oxymoron is a figure of speech. Therefore, the language itself is not literal, but figurative. An oxymoron is a phrase that seems to use contradictory terms to express a particular thought or sentiment.

Example

jumbo shrimp

By definition, the word "shrimp" refers to something very small. To describe a shrimp as "jumbo" seems contradictory. How can something so small be called "jumbo?" This is an oxymoron.

What does oxymoron mean? An oxymoron is a figure of speech where two terms seem contradictory.

A paradox is a term that presents a situation where two events seem unlikely to coexist. To separate the two, consider that a paradox is an event or a situation and an oxymoron is a figure of speech.

Here's an example of paradox from George Orwell's *Animal Farm*:

- "All animals are equal, but some are more equal than others."

This is a paradox because, as a *situation*, these two events are contradictory. Furthermore, a paradox is generally a sentence or multiple sentences in length.

An oxymoron is paradoxical in nature but is a figure of speech rather than a situation or event. An oxymoron is generally only two terms in length.

The Function of an Oxymoron

An oxymoron presents two seemingly contrasting terms together. Often, an oxymoron is used to express a particular sentiment that cannot be otherwise understood. For example, the term "bittersweet" is an oxymoron. "Bitter" and "sweet" are contradictory. However, this term expresses a feeling that has both positive and negative aspects.

- If the sequel dwells on our bittersweet relationship with time, Hathaway, who is nursing her 8-week-old son Jonathan (with husband Adam Shulman), is definitely on her baby's clock. *USA Today*

Writers will use an oxymoron when they are trying to achieve a particular effect that is best understood through contradictions. Oftentimes, emotions are best expressed this way.

Oxymoron Examples in Literature

What is oxymoron in literature? In the opening act of William Shakespeare's *Romeo and Juliet*, Shakespeare writes lines for Romeo overflowing with oxymoron.

Oxymoron in Romeo and Juliet:

“Why then, O brawling love, O loving hate,
O anything of nothing first created!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.”

The use of oxymoron here is to emphasize Romeo’s emotions. He is frustrated with love and finds it best to express himself through opposites. Again, oxymoron communicates emotions that are otherwise difficult to explain. With the oxymoron use, the audience can feel and understand the gravity of Romeo’s difficulties. And, what is more difficult than expressing and defining love? The oxymoron as a literary tool and figure of speech work effectively here.

Tasks on oxymoron

Task 1. Give definitions to underlined oxymoron

1. This is another fine mess you have got us into.
2. There is a real love hate relationship developing between the two of them.
3. Suddenly the room filled with a deafening silence.
4. The comedian was seriously funny.
5. You are clearly confused by the situation you have found yourself in.
6. Her singing was enough to raise the living dead.
7. Do you have the original copies that we requested?
8. This is a genuine imitation Rolex watch.
9. I really would like to try that new jumbo shrimp restaurant.
10. His new girlfriend really is pretty ugly.
11. Sorry, I can’t help you out right now, I am involved in my own minor crisis.
12. Give me the fifty dollars you owe me or pay for dinner, it’s the same difference.
13. My trip to Bali was very much a working holiday.
14. I let out a silent scream as the cat walked through the door carrying a dead bird.
15. You are going to have to use proofreading services, it is your only choice.
16. The seventies was the era of free love.
17. I will ask the professor for his unbiased opinion.
18. The constant variable is the one that does not change.
19. The sermon lasted for an endless hour.
20. We laughed and cried through the tragic comedy.
21. Parting is such sweet sorrow.
22. They couldn’t wait to get out alone together.
23. We’ll use plastic glasses at the picnic.
24. The student teacher explained how to complete dissertation editing.

25. The gossip is old news.
26. The lady he eventually married is painfully beautiful.
27. Wow! This ice cream is disgustingly delicious.
28. Be careful in the playground, run slowly.
29. Your apple pie is awfully good.
30. A small crowd gathered to watch the concert.
31. It's an open secret that they have been having an affair for the past six months.
32. He has a real passive aggressive personality.
33. You were awfully lucky to escape the car crash unscathed.
34. Stop being a big baby.
35. I am sure I am growing smaller as I get older.
36. She is my least favorite relation.
37. The story was based on the concept of a true myth.
38. That is an example of the typically weird behavior she continually demonstrates.
39. He has become an extremely unpopular celebrity.
40. I'm on a heavy diet until my wedding day.
41. I am a deeply superficial person.
42. I like a smuggler. He is the only honest thief.
43. Good grief, we're really late.
44. I can't make any promises but it's a definite possibility.
45. She was terribly pleased with her Birthday present.
46. The army returned friendly fire as the enemy approached.
47. He installed the new wireless cable in the television room.
48. He was forced to stand down from his position as president.
49. There will be zero tolerance in the future.
50. I had no choice but to do what I was told.

Task 2

Choose the line where oxymoron exists

1. Did you see the movie Steel Magnolias?
 - a) you see
 - b) see movie
 - c) Steel Magnolias
 - d) Did you

2. The coach suggested I put the medicine Icy Hot on my sore muscles.
 - a) my muscles
 - b) Icy Hot
 - c) coach suggested
 - d) put on

3. Within the shadowy sunlight of your love I struggle thus to grow.
 - a) I struggle
 - b) your love
 - c) I grow
 - c) shadowy sunlight

4. Do you remember the 1970's heavy metal rock group Iron Butterfly?

- a) heavy metal Iron Butterfly b) you remember
c) heavy rock d) None of the above

5. The hateful love of his passion frightened Marguerite as she sought to understand.

- a) passion frightener b) hateful love
c) his passion d) passion frightened

6. Albert Einstein was a dumb genius who flunked out of school at a young age.

- a) genius flunked b) dumb genius
c) young age d) Einstein flunked

7. My grandfather was a young old man who knew a lot about life and living.

- a) young old b) grandfather young
c) young man knew a lot d) My life

8. The dark brightness of Hitler's vision both entranced and repulsed thinking people.

- a) Hitler's vision b) entranced repulsed
c) dark brightness d) thinking people

9. Would you like the jumbo shrimp for dinner, or grilled trout?

- a) you like b) like shrimp
c) jumbo shrimp d) shrimp trout

10. The speeding turtle struggled to cross the road before the truck hit it.

- a) turtle struggled b) turtle truck
c) hit it d) speeding turtl

2. Simile

What is a Simile?

A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words "like" or "as". Therefore, it is a direct comparison.

We can find simile examples in our daily speech. We often hear comments like "John is as slow as a snail." Snails are notorious for their slow pace and here the slowness of John is compared to that of a snail. The use of "as" in the example helps to draw the resemblance. Some more examples of common similes are given below.

A simile uses figurative language to compare two different things using the words "like" or "as." For example, when we say or write that someone is "as happy as a clam," we are using a simile to compare two different things: a person and a clam.

You can experiment with similes in your own writing to add interest for the reader. To make similes particularly effective, you'll want to reach beyond the obvious comparison and try for something a little more unique. For example:

His smile was like an icy wind.

Her handshake was as warm as towels from the dryer.

The little dog jumped like a rocket launcher.

The laughing children sounded like bells tinkling.

My family is like a mixed-up drawer of socks.

.Remember, despite how the word sounds, a simile isn't a phrase to simply join two similar things. Instead, the goal is to create an interesting connection in the reader's mind that will spark their interest in your writing!

Where Can We Find Similes?

Similes are abundant in poetry, fiction and even song lyrics. You can also find similes in many popular advertisements, such as Chevrolet's "Like a Rock" slogan. However, many popular similes are cliches overused phrases that sound a little bit corny and trite. Watch out for cliched similes, and notice what makes a simile feel "fresh" as opposed to played out. For students, you may want to try keeping a simile log, where you can jot down similes that you read or hear. Recording these phrases can help you identify which similes you like best so that you can start creating some of your own.

How Can We Use Similes?

Using similes in a story, poem, song or even an academic project can help engage your reader and make your writing a lot more fun! Looking at pieces of writing that use similes can be a great starting point for your own writing. Try this simile exercise based on a poem to create your own original simile that isn't just another cliché.

Similes are a great tool to have in your language tool belt, and they are fairly easy to start identifying and writing on your own. In other words, figurative language is like a cold lake on a hot summer day, so jump in, and start splashing around!

Task on simile

Each sentence contains a simile. What two things are being compared? Write the two things on the lines provided.

1. When Mary dances, she floats across the stage like a feather.

2. Joseph runs like the wind. _____

3. That baby is as sweet as sugar. _____

4. The crash of books falling was as loud as thunder. _____

5. Lori bounced like a kangaroo in the bounce house. _____

6. The joke was so funny that I laughed like a hyena. _____

7. It is as cold as ice in this room! _____

8. Your room is as messy as a pig sty. _____

9. This bread is as hard as a rock. _____
10. My mom is pretty like a flower. _____

3. Hyperbole

What is Hyperbole?

What is the definition of hyperbole? A hyperbole is a type of figurative language. Therefore, a hyperbole is not meant to be taken literally. A hyperbole is an overstatement that exaggerates a particular condition for emphasis.

Example of Hyperbole

- I'm so hungry I could eat a horse.

This example of hyperbole exaggerates the condition of hunger to emphasize that the subject of this sentence is, in fact, very hungry.

This person has no intention of *literally* eating a horse but is trying to *figuratively* communicate his hunger using a hyperbole for effect.

Modern Examples of Hyperbole

Hyperboles are commonly used in writing, but they are also frequently used in everyday language. Some common hyperbole examples include:

- I'm dying of laughter.
- The subject is not *literally* dying but is using hyperbole to *figuratively* communicate how hard he is laughing.
- This package weighs a ton.
- The package does not *literally* weigh a ton. This sentence uses hyperbole to exaggerate the weight of the very heavy package.
- I haven't seen Jamien in ages.
- Ages have not *literally* past since the subject has seen Jamien. The subject is *figuratively* stating that he hasn't seen Jamien in a very long time.

As you can see from these examples, the meaning of hyperbole is clear, and it is also clear that hyperbolic statements are not meant to be taken literally. They are hyperbolic by their very nature.

The Importance and Function of Hyperbole

Hyperboles are used in speech and writing for effect. The embellishment that a hyperbole creates brings particular attention to that thought or idea. Hyperboles are not meant to be taken literally, but stand out and create emphasis. Hyperboles, however, should be used sparingly in writing and in speech. The reason being the intention is to bring attention to a particular concept. If hyperboles are overused, a "boy who cried wolf" situation occurs, and the hyperbole loses effect. This is to say, if every sentence were a hyperbole, the audience would not take the writer or speaker seriously. They would be desensitized to all of the exaggerations.

However, when a hyperbole is used appropriately, its effect is purposeful and emphatic, causing the reader to pay attention to that particular point.

Examples of Hyperbole in Literature

Hyperbole in literature is used for emphasis or effect.

Mark Twain wrote in “Old Times on the Mississippi”:

“I was helpless. I did not know what in the world to do. I was quaking from head to foot, and could have hung my hat on my eyes, they stuck out so far.”

Here, Twain utilizes hyperbole to explain a state of being. In this excerpt, the speaker felt incredibly helpless and wracked with nerve. The speaker’s eyes were not literally sticking out, but Twain uses hyperbole to communicate just how helpless was the speaker’s state.

Paul Bunyan is a famous tale in American folklore. The tale itself is a hyperbole (from Bunyan’s extreme size to his magnificent blue ox). A specific example from this tale includes:

“Well now, one winter it was so cold that all the geese flew backward and all the fish moved south and even the snow turned blue.”

Clearly, none of these things actually occurred and this statement is not to be taken literally. Here, hyperbole is used for comedic effect and to communicate that the winter was a particularly cold one.

Josef Conrad’s *Heart of Darkness* utilizes a hyperbole to exaggerate time.

“I had to wait in the station for ten days an eternity.”

“Ten days” is not literally “an eternity.” However, for this character, ten days felt like an incredibly long time, as indicated through the hyperbole.

What does hyperbole mean? Hyperboles are,

- extreme exaggerations
- used for emphasis/effect
- figurative language
- used sparingly with purpose

4.Alliteration

What is alliteration?

Alliteration is the repetition of the same consonant sounds at the beginning of words that are in close proximity to each other. This repetition of sounds brings attention to the lines in which it is used, and creates more aural rhythm. In poems, alliteration can also refer to repeated consonant sound in the stressed syllables of a line. For example, in Shakespeare’s *Sonnet 30*, we find the line “Then can I grieve at grievances foregone.” In this case, the “g” sound is alliterative in “grieve”, “grievances”, and “foregone”, since the stressed syllable in “foregone” starts with “g”.

Alliteration has been used as a literary device in the English language for many hundreds of years, prevalent in works of literature all the way back to *Beowulf*, the eighth-century Old English poem. Alliteration is most common in poems, though it can be found in prose and drama as well. It is often used in the real world in things like nursery rhymes, famous speeches, and advertising slogans.

Note that alliteration is dependent on the beginning *sound* and not the beginning *letter*. For example, “cat” is not alliterative with “choice”, but *is* alliterative with “kick”. Historically, alliteration has also included consonants with similar properties like the sibilants “s” and “z”.

Difference Between Alliteration, Assonance, and Consonance

Alliteration, assonance, and consonance are all similar in that they contain repetitions of certain sounds.

- Assonance refers to the repetition of vowel sounds in close proximity.
- Consonance refers to the repetition of consonant sounds in close proximity. While this sounds nearly identical to the definition of alliteration, consonance can occur at any place in the word beginning, middle, or end. It also does not matter whether the syllables are stressed for the repetition of a consonant sound to count as consonance. Alliteration is thus a special case of consonance, since it is restricted only to the beginning of words or in the beginning of a stressed syllable.

Common Examples of Alliteration

Many common tongue twisters contain examples of alliteration. For instance:

- Peter Piper picked a peck of pickled peppers.
- She sells seashells by the seashore.
- A big black bug bit a big black dog and the big black dog bled blood.
- Betty Botter bought some butter, but she said, this butter’s bitter; if I put it in my batter, it will make my batter bitter, but a bit of better butter will make my bitter batter better.

Many famous speeches have contained examples of alliteration. For example:

- “We, the people, declare today that the most evident of truths that all of us are created equal is the star that guides us still; just as it guided our forebears through Seneca Falls, and Selma, and Stonewall” - Barack Obama, Inaugural Address
- “I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.” - Martin Luther King, Jr., I Have a Dream speech
- “Four score and seven years ago our fathers brought forth on this continent a new nation...” - Abraham Lincoln, Gettysburg Address

Advertisers often make use of alliteration so as to help customers remember certain companies and their products. For example:

- A little dab’ll do ya (Brylcreem)
- My goodness, my Guinness (Guinness beer)
- Every kiss begins with Kay (Kay Jewelers)
- Maybe she’s born with it. Maybe it’s Maybelline. (Maybelline makeup)
- Put a tiger in your tank (Esso/Exxon)

Examples of Alliteration in Literature

He was four times a father, this fighter prince:

one by one they entered the world,
Heorogar, Hrothgar, the good Halga

and a daughter, I have heard, who was Onela's queen,
a balm in bed to the battle-scarred Swede.

(*Beowulf* as translated by Seamus Heaney)

The epic poem Beowulf contains examples of alliteration in almost every line. In Old English, alliteration was particularly important, especially as a way of passing down the tradition of oral storytelling. Alliteration was one of the key tools for making the works memorable enough to be told over and over again. The Irish poet Seamus Heaney translated Beowulf with special attention paid to both the rhythm of the original poem and to the use of alliteration. In just this short excerpt, we can see many repeated sounds, all highlighted in red. In the first line, the "f" sound is repeated in "four", "father", and "fighter". The three sons' names all start the "h" sound Heorogar, Hrothgar, and Halga. Naming children in an alliterative manner was a popular tradition at the time. In the final line we see repetition of the "b" sound in "balm", "bed", and "battle". These words provide a contrast between "balm" to "battle", and the use of alliteration highlights their juxtaposition.

Test Your Knowledge of Alliteration

1. Choose the best alliteration definition:

- A. The repetition of vowel sounds in close proximity.
- B. The repetition of consonant sounds at the beginning of nearby words.
- C. The repetition of consonant sounds in unstressed syllables.

2. Which of these lines from Edgar Allen Poe's "The Raven" contains alliteration?

- A. Once upon a midnight dreary, while I pondered, weak and weary,
- B. "'Tis some visitor," I muttered, "tapping at my chamber door
- C. Quoth the Raven "Nevermore."

3. Is the following line from *Romeo and Juliet* an example of alliteration, consonance, or assonance?

For men so old as we to keep the peace.

- A. Alliteration
- B. Consonance
- C. Assonance

5. Chiasmus

Definition of Chiasmus

Chiasmus employs two or more clauses which are related grammatically and conceptually, but in which the grammar and concepts are reversed. Chiasmus is a figure of speech that displays inverted parallelism.

A simple chiasmus can be broken into parts labeled ABBA. For example, look at the following sentence:

We ran away quickly; speedily, we fled.

The parts in this sentence are (A) a verb meaning “to escape” (B) an adverb that is a synonym of “rapidly.” In the first half of the sentence we see these two elements presented as AB, while in the second half of the sentence the elements are repeated and inverted as BA.

Chiasmus comes from the Greek for “crossing” or “to shape like the letter *x*.” It had great importance in ancient and religious texts, which we explore further below.

Difference Between Chiasmus and Antimetabole

A simple chiasmus can be broken into parts labeled ABBA. For example, look at the following sentence:

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Chiasmus comes from the Greek for “crossing” or “to shape like the letter *x*.” It had great importance in ancient and religious texts, which we explore further below.

Significance of Chiasmus in Literature

Chiasmus was very important in ancient texts, as it was a way to strike balance in a work of literature. Examples of chiasmus can be found in ancient Greek, Hebrew, and Latin texts, as well as many religious scriptures. Chiasmus had a particularly important place in Christianity. The word “chiasmus” starts with the Greek letter “chi,” also the letter that begins Christ’s name. The “X” that makes this sound in Greek also looks like the cross upon which Christ was crucified. Therefore, chiasmus was important for Christian poets to represent both Christ and his crucifixion. When chiasmus is found in a place such as the works of John Milton in *Paradise Lost*, it is a very intentional way to add more religious significance to that line.

Chiastic Structure

While chiasmus refers to a figure of speech, the concept of chiasmus has been applied to plot analysis as well. A chiastic structure, similar to the criss-crossing nature of chiasmus, displays a symmetrical yet reversed plot. One obvious example of chiastic structure in a work of literature is in John Milton’s *Paradise Lost*. The plot of the epic poem has the following structure: Satan’s sins, entry into Paradise, loss of Paradise, humankind’s sins. Chiastic structure, like chiasmus, was popular in several ancient texts, many of them religious. It has been theorized that the use of a chiastic structure is one of the literary devices that helped poets in the time of oral literature memorize the works.

Examples of Chiasmus in Literature

Example 1

...in his face

Divine compassion visibly appeared,
Love without end, and without measure Grace...

(*Paradise Lost* by John Milton)

This is one of the famous chiasmus examples from John Milton's classic work *Paradise Lost*. As stated above, when Milton used chiasmus in his poetry, this is a clear signal of added religious meaning. The example of chiasmus in this excerpt is the line "Love without end, and without measure Grace." Love and grace are related concepts, while "without end" and "without measure" are similar expressions of infinity.

Example 2

Ye nymphs of rosy lips and radiant eyes,
Whom Pleasure keeps too busy to be wise,
Whom Joys with soft varieties invite,
By day the frolic, and the dance by night,
Who frown with vanity, who smile with art,
And ask the latest fashion of the heart,
What care, what rules your heedless charms shall save,
Each nymph your rival, and each youth your slave?

("The Vanity of Human Wishes" by Samuel Johnson)

In this excerpt from Samuel Johnson's poem "The Vanity of Human Wishes," we can find a chiasmus example in the line, "By day the frolic, and the dance by night." In this case, the related concepts are "by day" and "by night" along with "the frolic" and "the dance." It is important to note from this example that the related concepts are not necessarily synonymous, such as the opposites of "by day" and "by night." However, this counts as an example of chiasmus because they both refer to a time of day. Thus, in this line we see (A) a time of day, (B) a synonym for dance, (B) dance, and (A) a time of day.

Example 3

Then say not man's imperfect, Heaven in fault;
Say rather man's as perfect as he ought:
His knowledge measured to his state and place;
His time a moment, and a point his space.

("An Essay on Man" by Alexander Pope)

Alexander Pope was known to use chiasmus examples in his works. In his poem "An Essay on Man" we can see a chiasmus in the line "His time a moment, and a point his space." In this case, the related concepts are once again not synonymous. However, the inverted units of meaning are very similar, and express the same thing, i.e., the finite nature of humanity.

Example #4

IAGO: O, beware, my lord, of jealousy;
It is the green-eyed monster which doth mock

The meat it feeds on; that cuckold lives in bliss
Who, certain of his fate, loves not his wronger;
But, O, what damned minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!

(*Othello* by William Shakespeare)

Shakespeare wrote examples of chiasmus in many of his works. In his play *Othello*, we can find a chiasmus in Iago's famous warning to Othello about the nature of jealousy in the line "Who dotes, yet doubts, suspects, yet strongly loves." This is an example in which the related, inverted concepts are indeed synonyms. "Dotes" and "strongly loves" are synonymous, while "doubts" and "suspects" are also synonymous. This chiasmus example is especially pleasing as well in its repetition of alliteration. The two halves of the line are united grammatically, conceptually, and aesthetically.

Test Your Knowledge of Chiasmus

1. Which of the following statements is the best chiasmus definition?

- A. A literary device which is only used in religious texts.
- B. A figure of speech in which concepts and grammatical units are repeated in a reversed order.
- C. A sentence with two halves in which words are repeated from the first to the second half.

2. Is the following sentence an example of chiasmus? Why or why not?

I loved him blindly and adored him unseeingly.

- A. Yes. There is a repetition of the concepts of "loved" and "blindly" in the words "adored" and "unseeingly," respectively.
- B. No. The words from the first half of the phrase are not repeated in the second half.
- C. No. While there is a repetition of the concepts, they are not inverted in the second half of the phrase.

3. Is the following famous quote from John F. Kennedy an example of antimetabole or an example of the classical definition of chiasmus?

Ask not what your country can do for you, ask what you can do for your country.

- A. Antimetabole
- B. Classical chiasmus

6. Onomatopoeia

Onomatopoeia refers to a word that phonetically mimics or resembles the sound of the thing it describes. For example, the words we use to describe the noises that animals make are all onomatopoeic, such as a dog's "bark," a cat's "meow," or a cow's "moo." Interestingly, the onomatopoeic words for animal sounds change quite a bit from one language to another, as the words must fit into the larger linguistic system. Therefore, while a pig says "oink" in English, it says "buu" in Japanese, "grunz" in German, "knor," in Dutch, and so on. The

definition of onomatopoeia comes from a compound Greek word for “the sound/name I make.” In this way, an onomatopoeic word is the sound that the thing being described makes.

Common Examples of Onomatopoeia

As noted above, almost all animal noises are examples of onomatopoeia. There are hundreds of other onomatopoeia examples in the English language, however. Here are some categories of words, along with examples of each:

- **Machine noises**—honk, beep, vroom, clang, zap, boing
- **Animal names**—cuckoo, whip-poor-will, whooping crane, chickadee
- **Impact sounds**—boom, crash, whack, thump, bang
- **Sounds of the voice**—shush, giggle, growl, whine, murmur, blurt, whisper, hiss
- **Nature sounds**—splash, drip, spray, whoosh, buzz, rustle

There is a tradition in comic books of using onomatopoeias during fight scenes. These words, such as “wham,” “pow,” and “biff,” often accompany an image of a character knocking out another one to add a sense of sound effects. The comic book writer and artist Roy Crane popularized this tradition, inventing words such as “ker-splash” and “lickety-wop” to further diversify the range of sounds imitable in comic books.

Significance of Onomatopoeia in Literature

Onomatopoeia is often used in literature to create aural effects that mimic the visual thing being described. Authors sometimes use combinations of words to create an onomatopoeic effect not necessarily using words that are onomatopoeic in and of themselves. For example, in Samuel Taylor Coleridge’s “Rime of the Ancient Mariner,” Coleridge uses the phrase “furrow followed free” to mimic the sound of the wake left behind a ship.

Examples of Onomatopoeia in Literature

Example 1

ARIEL:

Hark, hark!

Bow-wow.

The watch-dogs bark!

Bow-wow.

Hark, hark! I hear

The strain of strutting chanticleer

Cry, ‘cock-a-diddle-dow!’

The Tempest by William Shakespeare)

The character of Ariel in Shakespeare’s play *The Tempest* uses several examples of onomatopoeia in one short passage. The dogs “bark” and say “bow-wow” while the chanticleer cries “cock-a-diddle-dow.” Shakespeare is thus using the onomatopoeias of animal noises here.

Example #2

PETER:

Then will I lay the serving creature’s dagger on your pate. I will carry no

crotchets. I'll *re* you, I'll *fa* you. Do you note me?

FIRST MUSICIAN:

An you *re* us and *fa* us, you note us.

(*Romeo and Juliet* by William Shakespeare)

This exchange from Shakespeare's *Romeo and Juliet* is an interesting example of onomatopoeia. The character Peter says "I'll *re* you, I'll *fa* you. Do you note me?" The "re" and "fa" refer to the Solfege scales, which includes the notes do, re, mi, fa, sol, la, ti, and do. Therefore his usage of two of those notes is onomatopoeic, but he always uses it as a pun by following up with "Do you note me?" In this question, "note" takes on the double entendre of meaning "do you understand me?" as well as referring to the musical notes. The musician to whom he is speaking picks up on the joke and uses it back at Peter.

Example 3

I was just beginning to yawn with nerves thinking he was trying to make a fool of me when I knew his tattarrattat at the door.

(*Ulysses* by James Joyce)

Some authors love to create new words; both William Shakespeare and James Joyce were well-known for doing so. In this excerpt from his famously dense novel *Ulysses*, Joyce creates a nonce word "tattarrattat" for the sound of knocking at a door (a "nonce" word is a word that is created only for a special case). He combines other onomatopoeic words for knocking at a door, like "rap" and "tap" into one long word. After Joyce created this word, it is now listed as the longest palindrome in the English language.

Example 4

Hear the loud alarum bells,
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune...
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows...

("The Bells" by Edgar Allen Poe)

Edgar Allen Poe's famous poem "The Bells" is one of the most onomatopoeic works of literature in history. He describes four different types of bells, including the "loud alarum bells" from these excerpts, as well as the "silver bells" on

sledges, the “mellow golden bells” of weddings, and “iron bells.” In each stanza, Poe uses vastly different onomatopoeic words to mimic the sounds of the different bells. The silver bells, for example, “jingle” and “tinkle” in a “world of merriment.” The “jingle” and “tinkle” are light-sounding words, connoting joy and ease. The mellow wedding bells produce a “gush of euphony” that swells. Meanwhile the iron bells “toll” and, as Poe writes, “every sound that floats / From the rust within their throats / Is a groan.” These noises the toll and groan mimic the sound of anguish and solemnity. Finally, the loud alarm bells, as shown in this excerpt, produced such an effect on Poe that they warranted two stanzas. We see words like “shriek,” “clang,” “clash,” “roar,” “twanging,” and “clanging,” all words that Poe uses to make the turbulent and alarming sounds.

Example 5

I heard a Fly buzz when I died
 The Stillness in the Room
 Was like the Stillness in the Air
 Between the Heaves of Storm

(“I heard a Fly buzz - when I died - ” by Emily Dickinson)

Emily Dickinson describes the sounds she hears as she’s dying in her poem “I heard a Fly buzz – when I died –.” The sound of the “buzz” is an onomatopoeic word. She also describes a “stillness in the room.” The use of onomatopoeia to begin her poem creates an auditory landscape, which she then fills with other imagery.

Example 6

Onomatopoeia every time I see ya
 My senses tell me hubba
 And I just can’t disagree.
 I get a feeling in my heart that I can’t describe. . . .
 It’s sort of whack, whir, wheeze, whine
 Sputter, splat, squirt, scrape
 Clink, clank, clunk, clatter
 Crash, bang, beep, buzz
 Ring, rip, roar, retch
 Twang, toot, tinkle, thud
 Pop, plop, plunk, pow
 Snort, snuck, sniff, smack
 Screech, splash, squish, squeak
 Jingle, rattle, squeal, boing
 Honk, hoot, hack, belch.

(“Onomatopoeia” by Todd Rundgren)

This fun poem by Todd Rundgren uses many different examples of onomatopoeia to describe the ineffable feeling he gets in his heart when seeing a love interest. This is another good use of onomatopoeia -when there aren’t better words to get the reader to understand, sometimes creating a feeling through onomatopoeia can better get across the point.

Test Your Knowledge of Onomatopoeia

1. Which of the following statements is the correct onomatopoeia definition?

- A. The different noises that animals make in different languages.
- B. The creation of nonsense words to help people understand things.
- C. A word that phonetically mimics or resembles the sound of the thing it describes.

2. Which of the words in the following excerpt from Ernest Hemingway's *For Whom the Bell Tolls* is an example of onomatopoeia?

He saw nothing and heard nothing but he could feel his heart pounding and then he heard the clack on stone and the leaping, dropping clicks of a small rock falling.

- A. Nothing
- B. Clicks
- C. Falling

3. Which of the following excerpts from Robert Frost's poem "Birches" contains examples of onomatopoeia?

A.

When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them.

B.

But swinging doesn't bend them down to stay
As ice-storms do. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain.

C.

They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.

7.Litotes

Litotes is a figure of speech in which a negative statement is used to affirm a positive sentiment. For example, when asked how someone is doing, that person might respond, "I'm not bad." In fact, this means that the person is doing fine or even quite well. The extent to which the litotes means the opposite is dependent on context. For example, the person saying "I'm not bad" may have recently gone through a divorce and is trying to reassure a friend that things are okay. On the other hand, this person may have just won the lottery and says, "I'm not bad" with a grin on his face, implying that things are, in fact, incredible.

The word litotes comes from the Greek for "plainness" or "simplicity" and is derived from the Greek word *litos*, meaning "plain," "small," or "meager." Note that litotes is not a plural word. It is pronounced LAI-toe-teez.

Difference Between Understatement and Litotes

Litotes is a form of ironic understatement. An understatement can be any expression that minimizes the importance of something. Understatement and litotes both invoke a certain restraint or stoicism when describing something. However, the definition of litotes is much more specific than that of understatement. Litotes only refers to the negation of one quality to emphasize its opposite. If a person is “not unimaginative,” this negation of the negative quality “unimaginative” implies that the person is, in fact, imaginative.

Common Examples of Litotes

It is quite common to hear examples of litotes in everyday speech in English. Perhaps you have heard or even used some of the following expressions:

- He’s not the friendliest person.
- It wasn’t a terrible trip.
- She’s not unkind.
- They aren’t unhappy with the presentation.
- Not too shabby!
- The two concepts are not unlike each other.
- She’s no spring chicken.
- It’s not exactly a walk in the park.

Significance of Litotes in Literature

Litotes examples have been found in many different languages and cultures. The usage of litotes was important in works such as the Bible, the Iliad, and in Old Norse sagas. Authors and speakers use litotes for many reasons, one of which is to display restraint or display modesty in describing something amazing rather than boasting of how incredible it is. Litotes may also be used to downplay enthusiasm or as a witty way of making the reader understand the opposite sentiment to the plainer one being expressed.

The famous British author George Orwell disliked the use of litotes, and mocked their usage in his essay “Politics and the English Language.” He encouraged readers to eschew them in favor of more direct statements, writing, “One can cure oneself of the *not un-* formation by memorizing this sentence: *A not unblack dog was chasing a not unsmall rabbit across a not ungreen field.*” While Orwell was responding to certain grievances he had with written English in his day, he perhaps neglects the historical significance of litotes.

Examples of Litotes in Literature

Example 1

Once he’s led you to Achilles’ hut,
that man will not kill you—he’ll restrain
all other men. For he’s not stupid,
blind, or disrespectful of the gods.
He’ll spare a suppliant, treat him kindly.

(*The Iliad* by Homer, as translated by Ian Johnston)

This litotes example comes from the Classical Greek text of *The Iliad*, written by Homer. Here Iris, a messenger from Zeus, is describing Achilles' qualities to King Priam of Troy, and says, "he's not stupid, blind, or disrespectful of the gods." (This line is also sometimes translated as, "he is neither unthinking, nor unseeing"). Iris wants to emphasize that Achilles will not injure Priam, which she does so by listing off negative qualities that Achilles does *not* possess.

Example 2

Hildeburh had little cause
To credit the Jutes: son and brother,
She lost them both on the battlefield.
She, bereft and blameless, they
Foredoomed, cut down and spear-gored. She,
The woman in shock, Waylaid by grief,
Hoc's daughter - How could she not
Lament her fate when morning came
And the light broke on her murdered dears?
(*Beowulf* as translated by Seamus Heaney)

There are many examples of litotes in the Old English epic of *Beowulf*. The first line of this excerpt contains the litotes: "Hildeburh had little cause to credit the Jutes." This is a clear understatement, as the following lines describe the loss of her son and husband due to the Jutes. This is a subtler example of litotes, as it does not follow the usual pattern of "not un-." However, it is still litotes in that it expresses the opposite of a statement; Hildeburh does not credit the Jutes for she had "little cause" to do so.

Example 3

CLAUDIUS: Young Fortinbras,
Holding a weak supposal of our worth
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleaguèd with the dream of his advantage,
He hath not failed to pester us with message
Importing the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother. So much for him.
(*Hamlet* by William Shakespeare)

This excerpt from Shakespeare's *Hamlet* contains an example of litotes in the following line: "He hath not failed to pester us with message." Claudius clearly does not appreciate receiving Fortinbras' message, which he shows with the use of the word "pester."

Example 4

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed, is, at a year old, a most delicious

nourishing and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricasie, or a ragoust.

(*A Modest Proposal* by Jonathan Swift)

Jonathan Swift's famous essay *A Modest Proposal* is a piece of satire in which he puts forth the idea of eating the children of Ireland to combat both the problems of hunger and of overpopulation. Knowing that the public will react with horror to this proposal, Swift preempts it with the litotes, "I hope will not be liable to the least objection." Of course, there would be huge objections to the proposal, and Swift ironically downplays the significance of what he's about to say.

Example 5

I lived at West Egg, the - well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them.

(*The Great Gatsby* by F. Scott Fitzgerald)

The difference between the neighborhoods of East Egg and West Egg is an important theme in F. Scott Fitzgerald's novel *The Great Gatsby*. The narrator Nick Carraway and his neighbor Jay Gatsby live at West Egg. Here, Nick gives a foreboding sense of how this difference will affect the events of the novel. Instead of just calling them different, Nick says that there is a "bizarre and not a little sinister contrast between them." This sets up expectations of the reader to find out what is, in fact, quite sinister in this part of the world.

Test Your Knowledge of Litotes

1. Which of the following statements is the best litotes definition?

- A. A form of understatement which uses a negative to assert the opposite, positive quality.
- B. A polite way of expressing something that is taboo.
- C. A statement which exaggerates the importance of something.

2. Which of the following excerpts from *Beowulf* contains an example of litotes?

A.

MID the battle-gear saw he a blade triumphant,
old-sword of Eotens, with edge of proof,
warriors' heirloom, weapon unmatched,

B.

By the wall then went he; his weapon raised
high by its hilts the Hygelac-thane,
angry and eager. That edge was not useless
to the warrior now.

C.

Old men together,
hoary-haired, of the hero spake;
the warrior would not, they weened, again,

proud of conquest, come to seek
their mighty master.

3. True or false: George Orwell thought that his sentence, “A not unblack dog was chasing a not unsmall rabbit across a not ungreen field,” was an example of well-written English.

- A. True
- B. False

8. Rhyme

Rhyme is a popular literary device in which the repetition of the same or similar sounds occurs in two or more words, usually at the end of lines in poems or songs. In a rhyme in English, the vowel sounds in the stressed syllables are matching, while the preceding consonant sound does not match. The consonants after the stressed syllables must match as well. For example, the words “gaining” and “straining” are rhyming words in English because they start with different consonant sounds, but the first stressed vowel is identical, as is the rest of the word.

Types of Rhyme

There are many different ways to classify rhyme. Many people recognize “perfect rhymes” as the only real type of rhyme. For example, “mind” and “kind” are perfect rhymes, whereas “mind” and “line” are an imperfect match in sounds. Even within the classification of “perfect” rhymes, there are a few different types:

- **Single:** This is a rhyme in which the stress is on the final syllable of the words (“mind” and “behind”).
- **Double:** This perfect rhyme has the stress on the penultimate, or second-to-last, syllable (“toasting” and “roasting”).
- **Dactylic:** This rhyme, relatively uncommon in English, has the stress on the antepenultimate, or third-from-last, syllable (“terrible” and “wearable”).

Here are some other types of general rhymes that are not perfect:

- **Imperfect or near rhyme:** In this type of rhyme, the same sounds occur in two words but in unstressed syllables (“thing” and “missing”).
- **Identical rhymes:** Homonyms in English don’t satisfy the rules of perfect rhymes because while the vowels are matching, the preceding consonants also match and therefore the rhyme is considered inferior. For example, “way,” “weigh,” and “whey” are identical rhymes and are not considered to be good rhymes. However, in French, this type of rhyming is actually quite popular and has its own classification, *rime riche*.
- **Eye rhyme:** This is common in English because so many of our words are spelled in the same way, yet have different pronunciations. For example, “good” and “food” look like they should rhyme, but their vowel sounds are different.

Common Examples of Rhyme

There are plenty of common phrases we say in English that contain rhymes. Here are some examples:

- See you later, alligator.
- In a while, crocodile.
- You're a poet and you didn't know it.

There are also many conjugate words that we use in English that are rhymes, such as the following:

- Hokey-pokey
- Namby-pamby
- Itsy-bitsy
- Teenie-weenie
- Silly-billy

Children's songs and poems often contain rhymes, as they make lines easier to remember and pleasant to listen to. The famous children's author Dr. Seuss made much use of rhyme in his books, such as the following lines:

- You have brains in your head; you have feet in your shoes. You can steer yourself any direction you choose.
- And will you succeed? Yes you will indeed! (98 and $\frac{3}{4}$ percent guaranteed).
- Unless someone like you cares a whole awful lot, nothing is going to get better. It's not.

Significance of Rhyme in Literature

Rhyme has played a huge part in literature over many millennia of human existence. The earliest known example is from a Chinese text written in the 10th century BC. Indeed, rhyme has been found in many cultures and many eras. Rhyme also plays different parts in different cultures, holding almost mystical meaning in some cultures. Several religious texts display examples of rhyme, including the Qur'an and the Bible. Interestingly, though, rhyme schemes go in and out of favor. The types of poetry that were once popular in the English language, especially, are no longer very common. For example, in Shakespeare's day the sonnet form, with its rhyming quatrains and final rhyming couplet was popular (indeed, Shakespeare wrote 154 sonnets himself). However, it is very unusual for contemporary poets to adhere to such strict rhyme schemes.

Rhyme is often easy for native speakers in a language to hear. It is used as a literacy skill with young children for them to hear phonemes. Authors often use rhyme to make their lines more memorable and to signal the ends of lines.

Examples of Rhyme in Literature

Example 1

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 ("Sonnet 18" by William Shakespeare)

William Shakespeare includes many rhyme examples in his plays. All of his sonnets followed the very strict sonnet form of containing three rhyming quatrains and one final rhyming couplet. The above excerpt comes from arguably his most famous sonnet, "Sonnet 18." The opening line is familiar to many

English speakers. It is just one of hundreds of examples of rhyme in his works. One interesting note is that due to the way that the sound of English has changed over the past four to five hundred years, some of Shakespeare's rhymes no longer are perfect rhymes, such as the rhyme between "temperate" and "date." However, it is easy to hear countless examples of rhymes in his works, such as the words "day" and "May" in this excerpt.

Example 2

Keeping time, time, time,
As he knells, knells, knells,
In a happy Runic rhyme,
To the rolling of the bells
Of the bells, bells, bells
To the tolling of the bells,
Of the bells, bells, bells, bells
Bells, bells, bells
To the moaning and the groaning of the bells.

("The Bells" by Edgar Allen Poe)

Edgar Allen employed rhyme in many of his poems. In "The Bells," Poe uses rhyme not only to end lines, but also in the middle of lines, such as his rhyme of "rolling" and "tolling," in the middle of two adjacent lines. He also uses the rhyme of "moaning" and "groaning" in the same line. This example of rhyme adds to the rhythm of the poem in that it impels the reader forward, just as the tolling of the bells compels the listener to act.

Example 3

Fate hired me once to play a villain's part.
I did it badly, wasting valued blood;
Now when the call is given to the good
It is that knave who answers in my heart.

("Between the Acts" by Stanley Kunitz)

Stanley Kunitz had an interesting career in poetry. He was born in 1905 and died in 2006; his poetry changed with the times, paralleling the popularity of strict forms in his early work while his later work was only written in free verse. This short poem, "Between the Acts" was published in 1943 and is still indicative of the first half of his career in which rhyme played a large part. However, he was already turning toward more free verse and less rhyme at this time. In this poem Kunitz rhymes "part" with "heart," but also uses the near-rhyme "blood" and "good," which can also be considered an eye rhyme.

Example 4

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

("Stopping By Woods on a Snowy Evening" by Robert Frost)

Robert Frost is similar to Stanley Kunitz in that he used examples of rhyme in some of his poetry while in others he forewent rhyme altogether. Many of his most famous poems, such as “Stopping By Woods on a Snowy Evening,” “Fire and Ice,” and “The Road Not Taken” all contain rhyme. However, other famous poems such as “Mending Wall” and “Birches” do not contain rhyme. In this excerpt, Frost rhymes the words “know,” “though,” and “snow.”

Test Your Knowledge of Rhyme

1. What is the best rhyme definition from the following statements?

- A. The repetition of the same or similar sounds in two or more words, often at the end of lines.
- B. The repetition of the same consonant sound at the beginning of words.
- C. The repetition of the same word at the end of a clause or line.

2. Which of the following lines from Robert Frost’s poem “After Apple Picking” does not rhyme with the others?

- A. Magnified apples appear and disappear,
- B. Stem end and blossom end,
- C. And every fleck of russet showing clear.

3. What kind of perfect rhyme is demonstrated by the words “mystical” and “statistical”?

- A. Single
- B. Double
- C. Dactylic

Exercise:

- 1. Read the following poems by Kenn Nesbitt.
- 2. For each poem, identify the rhyme scheme and write it below the poem.

Mr. Brown the Circus Clown
Mr. Brown, the circus clown
puts his clothes on upside down.
He wears his hat upon his toes
and socks and shoes upon his nose.
Rhyme scheme: _____

My Penmanship is Pretty Bad
My penmanship is pretty bad.
My printing’s plainly awful.
In truth, my writing looks so sad
it ought to be unlawful.
Rhyme scheme: _____

All My Great Excuses
I started on my homework
but my pen ran out of ink.

My hamster ate my homework.
My computer's on the blink.
Rhyme scheme: _____

Today I Had a Rotten Day
Today I had a rotten day.
As I was coming in from play
I accidentally stubbed my toes
and tripped and fell and whacked my nose.
Rhyme scheme: _____

A Little Rhyming Spell

Here is an easy peasy lemon squeezy simple little poem and poetry exercise in rhythm and rhyme that will help you rhyme with the best in no time at all.

For Witches and Others Who Want To Learn To Rhyme

Why don't you just speak in rhyme
For a day, and all the time?
Sister, brother, mother mild,
You can drive them screaming wild,
When they ask you for advice
And you rhyme your answer thrice.
Every sentence that you speak
You must rhyme and rhythm seek
And what happens after time
Is your brain will do this fine!

Doesn't have to be so good
Long as you are understood
Its a simple skill you see
You can learn that - one, two three!
When the time comes then your way
Where a spell you have to say
It will come in rhyming form
That is easily the norm!

Words will flow with elegance
Lead their own amazing dance
Rhyming isn't hard you see
Lots of words from **A** to **Z**
You can play with anytime ...
.... and that's how you learn to rhyme
Silvia Hartmann 2007

9. Sarcasm

Sarcasm is a remark made mockingly, ironically, or in bitter contempt so as to show some foolishness on the part of the interlocutor. Sarcasm can be quite harsh and biting, or it can be said in teasing jest. Usually sarcastic statements could be construed as being genuine, because they are often appropriate to the situation on a superficial level, but in fact are meant to be taken in the opposite way. The speaker's vocal or physical cues are usually necessary to signal the sarcasm, such as accompanying a statement by rolling one's eyes or speaking with a specific tone (this tone is dependent on the language of the speaker; for example, in English we usually convey sarcasm by speaking slower and in a lower tone, whereas Cantonese speakers raise their tone to indicate sarcasm). Some people thus have difficulty understanding sarcasm if they have a hard time reading vocal and physical cues.

Common Examples of Sarcasm

There are a few common phrases in English that are clear signs of sarcasm, such as the following:

- You don't say.
- Tell me something I don't know.
- Yeah, because THAT's never happened.

Example 1

There are also many examples of sarcasm used on television and in speeches for humorous purposes. The character of Chandler repeatedly used sarcasm in the show *Friends*, such as in the following exchange with Ross, who enters a scene with bright orange skin.

“Oh dear God. Hold on, there's something different.” – Chandler

“I went to the tanning place your wife suggested.” – Ross

“Was that place THE SUN?” – Chandler

President Barack Obama used sarcasm to mock the rapper Kanye West's announcement that he wants to run for president. However, he didn't just mock Kanye; in the following joke, his sarcasm is targeted only at those who said Obama could never be president:

Do you really think this country is going to elect a black guy from the south side of Chicago with a funny name to be president of the US?

Example 2

“Would you tell me, please, which way I ought to go from here?”

“That depends a good deal on where you want to go,” said the Cat.

“I don't much care where—” said Alice.

“Then it doesn't much matter which way you go,” said the Cat.

“—so long as I get somewhere,” Alice added as an explanation.

“Oh, you're sure to do that,” said the Cat, “if you only walk long enough.”

(*Alice in Wonderland* by Lewis Carroll)

This is an interesting example of sarcasm, because a reader may choose to believe that the Cheshire Cat is being perfectly genuine or being sarcastic. Alice is traveling through Wonderland, and the Cat gives her answers that, while being

true, are not necessarily helpful. However, they could be read as quite profound because indeed it's true that you will get somewhere if you "walk long enough."

Example 3

"Can I do anything at all to help you?" the chaplain asked.

Yossarian shook his head, still grinning. "No, I'm sorry. I have everything I need and I'm quite comfortable. In fact, I'm not even sick."

"That's good."

(*Catch-22* by Joseph Heller)

There are many examples of absurdity, irony, and sarcasm in Joseph Heller's novel *Catch-22*. In this example, the character Yossarian is in the hospital and sarcastically notes that he's not even sick. The chaplain, however, takes this at face value and simply replies, "That's good," rather than questioning why he's in the hospital at all.

Example 4

'I didn't make that noise,' said Harry firmly.

Aunt Petunia's thin, horsy face now appeared beside Uncle Vernon's wide, purple one. She looked livid.

'Why were you lurking under our window?'

'Yes ... yes, good point, Petunia! What were you doing under our window, boy?'

'Listening to the news,' said Harry in a resigned voice.

His aunt and uncle exchange looks of outrage.

'Listening to the news! Again?'

'Well, it changes every day, you see,' said Harry.

(*Harry Potter and the Order of the Phoenix* by J.K. Rowling)

There are many examples of sarcasm in J.K. Rowling's *Harry Potter* series. Harry himself is sarcastic frequently with authority figures in his life who he doesn't respect, but there are plenty of other examples between Harry and his friends when one of them says something a bit foolish. In the above quote, Harry is mocking his uncle's lack of intelligence by noting that listening to the news is not necessarily suspicious because "it changes every day."

Example 5

"No man threatens His Grace in the presence of the Kingsguard."

Tyrion Lannister raised an eyebrow. "I am not threatening the king, ser, I am educating my nephew. Bronn, Timett, the next time Ser Boros opens his mouth, kill him." The dwarf smiled.

"Now that was a threat, ser. See the difference?"

(*A Clash of Kings* by George R.R. Martin)

The character of Tyrion Lannister in the recent series *Game of Thrones* by George R. R. Martin is noted for his sarcasm. Tyrion highlights the difference, sarcastically, between "educating" his nephew and threatening him. He makes this sarcasm obvious when he concludes, "See the difference?"

Test Your Knowledge of Sarcasm

1. Choose the best sarcasm definition from the following statements:

- A. A kind remark made politely to encourage someone else.
- B. An imminent threat.
- C. A biting comment intended to mock.

2. Which of the main characters from J.K. Rowling’s *Harry Potter and the Sorcerer’s Stone* uses an example of sarcasm in the following exchange?

Hermione: Stop moving! I know what this is – it’s Devil’s Snare!

Ron: Oh, I’m so glad we know what it’s called, that’s a great help.

Hermione: Shut up, I’m trying to remember how to kill it! What did Professor Sprout say? – it likes the dark and the damp –

Harry: So light a fire!

Hermione: Yes – of course – but there’s no wood!

Ron: HAVE YOU GONE MAD? ARE YOU A WITCH OR NOT?

- A. Hermione
- B. Ron
- C. Harry

3. Which of the following quotes from the recent novel *The Fault in Our Stars* by John Green employs sarcasm?

- A. “I didn’t tell him that the diagnosis came three months after I got my first period. Like: Congratulations! You’re a woman. Now die.”
- B. “As he read, I fell in love the way you fall asleep: slowly, and then all at once.”
- C. “Grief does not change you, Hazel. It reveals you.”

10. Metaphor

Definition of Metaphor

A metaphor is a rhetorical figure of speech that compares two subjects without the use of “like” or “as.” Metaphor is often confused with simile, which compares two subjects by connecting them with “like” or “as” (for example: “She’s fit as a fiddle”). While a simile states that one thing is like another, a metaphor asserts that one thing *is* the other, or is a substitute for the other thing.

A metaphor asserts a correlation or resemblance between two things that are otherwise unrelated. The English word “metaphor” originates from the Greek *metaphorá*, which means “to transfer” or “to carry over.” Indeed, a metaphor transfers meaning from one subject on to another so that the target subject can be understood in a new way.

Rhetoricians have further elaborated on the definition of metaphor by separating and naming the two key elements. There are a few different sets of names for these two parts: they can be called the “tenor” and the “vehicle”, the “ground” and the “figure”, or the “target” and the “source”. Consider this famous example of a metaphor from Shakespeare’s “As You Like It”:

**All the world's a stage,
And all the men and women merely players.**

In this example, the world is the primary subject, and it gains attributes from the stage (ie, from theater). Thus, in the binary pairs, the world is the “tenor,” the “ground,” and the “target,” while the stage is the “vehicle,” the “figure,” and the “source.”

Difference between Metaphor and Simile, and Other Types of Analogies

Metaphor is a type of analogy, which is a class of rhetorical figures of speech that creates comparisons between different objects. Other examples of analogies are similes, allegories, hyperboles, and puns. Here are the key differences between these different terms:

- **Simile:** As stated above, a simile posits a likeness or similarity between two things by connecting them with “like” or “as.” Since a metaphor asserts that one thing is, in fact, identical to another it is often considered a stronger form of analogy than a simile. For example, stating, “Frank is a pig” is a stronger statement of disgust than “Frank is like a pig.”
- **Allegory:** An allegory is a complete story that uses an extended metaphor throughout the entire story to illustrate complex ideas in a comprehensible way. George Orwell’s novel *Animal Farm* is an allegory that uses the extended metaphor of animals starting a revolution on their farm to characterize the figures of the Russian Revolution.
- **Hyperbole:** Hyperbole compares or describes things in an exaggerated way for the sake of emphasis. It is common, for example, to pronounce, “I’m starving” when one is merely hungry or “I’m freezing” when one is quite cold. The state of starvation is much more dire than mere hunger, and so we say we are starving to emphasize the need for food.
- **Pun:** Like metaphor, a pun uses comparison to create cognitive links between two things. The difference between the two terms is that a pun does so for comedic effect. For example: “I’m glad I know sign language, it’s pretty handy.” In this pun, the word “handy” refers both to the usefulness of sign language and also to the fact that sign language relies on the speakers’ hands.

Examples of Metaphor from Common Speech

Many common sayings are metaphors. Here are just a few examples:

- Don’t put all your eggs in one basket.
- It was raining cats and dogs.
- Never look a gift horse in the mouth.
- People who live in glass houses should not throw stones.
- A watched pot never boils.

Significance of Metaphor in Literature

Metaphor is a key component of all forms of literature, including poetry, prose, and drama. This is not only because metaphor is a highly useful literary device, but also because it is such a vital part of all language and communication. Many cognitive theorists have researched and written about the importance of metaphor in the way we understand the world around us. For example, in western culture

the phrase “time is money” is quite prevalent. This is not just a cliché, though; we talk about time in terms of wasting it, spending it, saving it, and so on. The metaphorical comparison of these two concepts ends up influencing the way people in cultures actually perceive time.

It should come as no surprise, therefore, that there are examples of metaphor in literature from every culture. The use of metaphor allows authors to present unfamiliar ideas or situations in ways that the reader is able to comprehend by comparing unknown things to known things. This can be a good technique for fantasy writers or science fiction writers to make the worlds they create seem more familiar to the reader. Metaphors can also be used, however, to compare very common things to one another. This type of usage forges a cognitive link between previously unrelated objects and makes readers appreciate them in a new way.

Examples of Metaphor from Literature

Example 1

ROMEO: But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

(*Romeo and Juliet* by William Shakespeare)

As one of the most famous romances of all time, Shakespeare’s *Romeo and Juliet* has many often-quoted lines about love. In this line, Romeo uses the metaphor of Juliet being the rising sun to demonstrate his devotion. Sunrise can signify new hope, which is how Romeo views his relationship with Juliet. Furthermore, the planet revolves around the sun and Romeo feels that his world now revolves around Juliet.

Example 2

He says, you have to study and learn so that you can make up your own mind about history and everything else but you can’t make up an empty mind. Stock your mind, stock your mind. You might be poor, your shoes might be broken, but your mind is a palace.

(*Angela’s Ashes* by Frank McCourt)

Frank McCourt’s memoir *Angela’s Ashes* is primarily about the poverty in which he grew up. This lovely excerpt, however, demonstrates how he was able to conceptualize his life as having a large amount of potential. Even though McCourt was poor, he could think of his mind as a palace and therefore have riches beyond belief available to him.

Example 3

I saw the best minds of my generation destroyed by madness,
starving hysterical naked...

...who disappeared into the volcanoes of Mexico leaving behind
nothing but the shadow of dungarees and the lava and ash of
poetry scattered in fireplace Chicago.

(“Howl” by Allen Ginsberg)

Allen Ginsberg's 1955 poem "Howl" contains hallucinatory images and wild descriptions. In this particularly vivid excerpt, Ginsberg slides from the imagery of Mexican volcanoes to the "lava and ash of poetry" left behind in fireplaces. The unexpected juxtaposition of these two images is a good example of how metaphor can work to broaden a reader's conceptual base for a concept, in this case about poetry.

Test Your Knowledge of Metaphor

1. What is the correct metaphor definition?

- A. A comparison between two things for comedic effect.
- B. A comparison between two things using "like" or "as".
- C. A comparison between two things that states one thing *is* the other thing.

2. Why is the following excerpt from Robert Frost's "After Apple Picking" a metaphor example?

...there may be two or three
Apples I didn't pick upon some bough.
But I am done with apple-picking now.
Essence of winter sleep is on the night,
The scent of apples; I am drowsing off.
I have had too much
Of apple-picking; I am overtired
Of the great harvest I myself desired.

- A. The speaker in the poem is thinking of the apples that have gone to waste and wishing that he had picked those apples as well.
- B. The speaker in the poem is comparing the work of apple picking to life itself and feeling that, at the end of his life, he is ready to rest/pass away rather than keep working.
- C. The speaker in the poem wishes he had more energy for apple picking.

3. Which of the following lines from Shakespeare's "Sonnet 18" contains a metaphor?

- A. "Shall I compare thee to a summer's day?"
- B. "But thy eternal summer shall not fade"
- C. "So long as men can breathe or eyes can see"

11. Zeugma

A zeugma is a figure of speech in which a word or phrase joins together two distinct parts of a sentence. There are a few different definitions of zeugma that illustrate the ways in which this figure of speech works. The most common definition of zeugma is a word that is used once, but works in two different ways, such as in the following sentence: "She tossed her hair back and the salad." The word "tossed" in this example has two functions in the sentence. It is a verb in both cases but refers to very different actions. Zeugma can also be as simple as the role of the word "conquered" in the sentence "Lust conquered shame;

audacity, fear; madness, reason” (a quote from Cicero). In this case, zeugma refers to the way that the verb does not need to be repeated for it is implied. The word zeugma comes from the Ancient Greek word *zeúgma*, which means “a yoking together.” Zeugma can also be referred to syllepsis.

Common Examples of Zeugma

There are many famous quotes that contain examples of zeugma. Here are some of examples:

- “Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.” - Francis Bacon
- “We shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.” - John F. Kennedy
- “Now when all the clowns that you have commissioned. / Have died in battle or in vain.” - Bob Dylan, “Queen Jane Approximately”
- “A house they call the rising sun, where love and money are made.” - Dolly Parton, “The House of the Rising Sun”
- “You are free to execute your laws, and your citizens, as you see fit.” - Star Trek: The Next Generation

Significance of Zeugma in Literature

Examples of zeugma can be quite pleasing, as they depend on the reader to understand the multiple shades of meaning of a certain word. Oftentimes a zeugma can sound or look incorrect for a moment as it requires the reader or listener to quickly shift from one understanding to another. Thus, there can be an element of pun on the part of the author of a zeugma, as puns operate on words that have more than one meaning. However, zeugma examples are not necessarily humorous, as they may just be an innovative way of using a word.

Examples of Zeugma in Literature

Example 1

Close by those meads, for ever crown'd with flow'rs,
Where Thames with pride surveys his rising tow'rs,
There stands a structure of majestic frame,
Which from the neighb'ring Hampton takes its name.
Here Britain's statesmen oft the fall foredoom
Of foreign tyrants and of nymphs at home;
Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take—and sometimes tea.

(“The Rape of the Lock: Canto 3” by Alexander Pope)

In Alexander Pope’s long poem “The Rape of the Lock,” he uses an interesting example of zeugma. In the final two lines of this excerpt we see the statement “Here thou, great Anna! whom three realms obey, / Dost sometimes counsel take—and sometimes tea.” In this case, the character of Anna who is being addressed takes both counsel and tea. Thus, the word “take” here functions in two distinct ways.

Example 2

All these things, combined with the noises and interruptions of constant comings in and going out, made Mr. Pickwick play rather badly; the cards were against him, also, and when they left off at ten minutes past eleven, Miss Bolo rose from the table considerably agitated, and went straight home in a flood of tears, and a sedan-chair.

(*The Pickwick Papers* by Charles Dickens)

A clever writer, Charles Dickens created many examples of zeugma in his works of literature. In his first novel, *The Posthumous Papers of the Pickwick Club* (also known as *The Pickwick Papers*), we can find the above excerpt. In this excerpt, the character Miss Bolo goes home “in a flood of tears, and a sedan-chair.” The zeugma appears in this sense of going home both in a physical and emotional state.

Example 3

I sometimes dream of a larger and more populous house...where you can see so necessary a thing, as a barrel or a ladder, so convenient a thing as a cupboard, and hear the pot boil, and pay your respects to the fire that cooks your dinner, and the oven that bakes your bread, and the necessary furniture and utensils are the chief ornaments; where the washing is not put out, nor the fire, nor the mistress, and perhaps you are sometimes requested to move from off the trap-door, when the cook would descend into the cellar, and so learn whether the ground is solid or hollow beneath you without stamping.

(*Walden* by Henry David Thoreau)

Henry David Thoreau uses a zeugma example in his famous text, *Walden*. In a very long sentence describing his ideal house, Thoreau makes the statement, “where the washing is not put out, nor the fire, nor the mistress.” This clever fragment uses the phrasal verb “put out” in three different ways. The washing can literally be put out on the line, the fire can be extinguished, and the mistress can be emotionally put out if she is agitated. In Thoreau’s perfect life, none of these things would come to pass.

Example 4

The new boy took two broad coppers out of his pocket and held them out with derision. Tom struck them to the ground. In an instant both boys were rolling and tumbling in the dirt, gripped together like cats; and for the space of a minute they tugged and tore at each other’s hair and clothes, punched and scratched each other’s nose, and covered themselves with dust and glory.

(*The Adventures of Tom Sawyer* by Mark Twain)

In his novel *The Adventures of Tom Sawyer*, Mark Twain uses a clever zeugma example. The two boys in this scene start fighting, and Twain writes that they cover themselves “with dust and glory.” Though to some, fighting would be uncouth and dirt would not be desired, it is through this very act of bravado that the boys seek glory. Thus, the verb “covered” acts in both a literal and figurative way in this excerpt.

Example 5

Now Galadriel rose from the grass, and taking a cup from one of her maidens she filled it with white mead and gave it to Celeborn.

“Now it is time to drink the cup of farewell,” she said. “Drink, Lord of the Galadhrim! And let not your heart be sad, though night must follow noon, and already our evening draweth nigh.”

Then she brought the cup to each of the Company, and bade them drink and farewell.

(*The Fellowship of the Ring* by J.R.R. Tolkien)

In J.R.R. Tolkien’s first installment of *The Lord of The Rings* trilogy, *The Fellowship of the Ring*, there is an excellent example of zeugma that is perhaps subtler than some of the other examples. The character of Galadriel is sending off the fellowship to deliver the One Ring to Mount Doom, and in so doing she has them drink from a communal cup of mead. In this excerpt, she “bade them drink and farewell.” The verb “bade” works both with asking them to drink and sending them off on their way.

Test Your Knowledge of Zeugma

1. Which of the following statements is the best zeugma definition?

- A. A word that is used as a conjunction.
- B. A word that joins together two or more different parts of a sentence.
- C. A synonym for [parallelism](#).

2. Which of the following sentences is an example of zeugma?

- A. She wanted a new car, and she wanted a bath.
- B. He didn’t go to the dance, he went to the baseball game.
- C. She ran the marathon and her mouth.

3. Which of the following quotes from Charles Dickens’s novel *The Pickwick Papers* is a zeugma example?

A.

She looked at the object with suspicion and a magnifying glass.

B.

Man is but mortal; and there is a point beyond which human courage cannot extend.

C.

There are very few moments in a man’s existence when he experiences so much ludicrous distress, or meets with so little charitable commiseration, as when he is in pursuit of his own hat.

12. Irony

As a literary device, irony is a contrast or incongruity between expectations for a situation and what is reality. This can be a difference between the surface meaning of something that is said and the underlying meaning. It can also be a difference between what might be expected to happen and what actually occurs.

The definition of irony can further be divided into three main types: verbal, dramatic, and situational. We describe these types in detail below.

The word “irony” comes from the Greek character Eiron, who was an underdog and used his wit to overcome a stronger character. The Greek word *eironeía* derived from this character and came to mean “dissimulation” or “purposely affected ignorance.” The word then entered Latin as *ironia*, and eventually became common as a figure of speech in English in the 16th century.

Irony is sometimes confused with events that are just unfortunate coincidences. For example, Alanis Morissette’s song “Ironic” contains many events that are not ironic in any sense. She cites “rain on your wedding day” and “a traffic jam when you’re already late” as ironic situations, yet these are merely bad luck.

Types of Irony

Verbal Irony

Verbal irony takes place when the speaker says something in sharp contrast to his or her actual meaning. The speaker often makes a statement that seems very direct, yet indicates that the opposite is in fact true, or what the speaker really means. Looking at Alanis Morissette’s “Ironic” again, the one true instance of irony comes when the man whose plane is going down says, “Well, isn’t this nice.” Clearly, the plane crash is anything but nice, and thus this utterance conveys the opposite of the man’s true feelings. Unlike dramatic and situational irony, verbal irony is always intentional on the part of the speaker.

Verbal irony can also consist of “ironic similes”, which are comparisons in which the two things are not alike at all. For example, “as soft as sandpaper” or “as warm as ice.” These similes mean that the thing in question is actually not soft or warm at all. The author Daniel Handler (who writes with the pen name Lemony Snicket) takes ironic similes to an extreme by qualifying them so they actually become real comparisons. For example: “Today was a very cold and bitter day, as cold and bitter as a cup of hot chocolate, if the cup of hot chocolate had vinegar added to it and were placed in a refrigerator for several hours.”

Dramatic Irony

Dramatic irony occurs when the audience has more information than one or more characters in a work of literature. This literary device originated in Greek tragedy and often leads to tragic outcomes. For example, in Shakespeare’s *Othello*, the audience is aware that Othello’s best friend Iago is villainous and attempting to bring Othello down. The audience is also aware that Desdemona has been faithful, though Othello doesn’t know this. The audience can foresee the imminent disaster.

There are three stages of dramatic irony: installation, exploitation, and resolution. In the case of *Othello*, the installation is when Iago persuades Othello to suspect that Desdemona is having an affair with a man named Cassio. Iago then exploits the situation by planting Desdemona’s handkerchief, a gift from Othello, in Cassio’s room. The resolution is only after Othello has murdered Desdemona when her friend Emilia reveals Iago’s scheme.

Situational Irony

Situational irony consists of a situation in which the outcome is very different from what was expected. There are contradictions and contrasts present in cases of situational irony. For example, in *The Wonderful Wizard of Oz*, the citizens of the Emerald City assume that Oz is great and all-powerful, yet the man behind the curtain is revealed to be an old man with no special powers.

Other types of irony:

- **Cosmic Irony:** Cosmic irony, also known as “irony of fate”, is present in stories that contain gods who have different agendas than humans. These gods, or the Fates, may play with the lives of humans for their own amusement. The irony lies in contrast between what the humans expect and what actually happens. Though this is most common in Greek legends, it is also present in Thomas Hardy’s *Tess of the d’Urbervilles* where the immortals play with Tess’s life.
- **Historical Irony:** Historical irony relates to real events that happened that, when seen in retrospect, had vastly different outcomes than predicted at the time. For example, Chinese alchemists discovered gunpowder when looking for a way to create immortality. The result of their discovery was the opposite of what they were looking for.
- **Socratic Irony:** The philosopher Socrates would pretend to be ignorant about the topic under debate to draw out the nonsensical arguments of his opponent. This is particularly evident in the Platonic dialogues. This technique is an example of dramatic irony because Socrates pretended to have less information than he really did.

Difference between Irony and Sarcasm

Though there are many similarities between verbal irony and sarcasm, they are not equivalent. However, there are many dissenting opinions about how, exactly, they are different. For example, the *Encyclopedia Britannica* simply explains that sarcasm is non-literary irony. Others have argued that while someone employing verbal irony says the opposite of what that person means, sarcasm is direct speech that is aggressive humor. For example, when Winston Churchill told Bessie Braddock that “I shall be sober in the morning, and you will still be ugly,” he was being sarcastic and not employing any irony.

Common Examples of Irony

- **Verbal irony:** “What a pleasant day” (when it is raining heavily)
- **Situational irony:** Referring to WWI as “the war to end all wars”
- **Situational irony:** In 1925 when the *New York Times* declared that the crossword puzzle was a craze that was “dying out fast”
- **Dramatic irony:** The movie “*The Truman Show*”, where only Truman doesn’t know that he’s being filmed at all times

Example 2

MARK ANTONY: But Brutus says he was ambitious; / And Brutus is an honourable man.

(*Julius Caesar* by Shakespeare)

In this quote from Julius Caesar, Mark Antony is seemingly praising Brutus after the assassination of Julius Caesar. However, this example of irony is one of verbal irony, since Mark Antony is in fact implying that Brutus is neither ambitious nor honorable.

Example 3

“The Gift of the Magi” by O. Henry

In this short story, a young, poor couple struggle with what to buy each other for Christmas. The woman cuts her hair and sells it to buy a watchband for her husband. Meanwhile, the husband sells his watch face to buy combs for his wife’s hair. This is an example of situational irony, since the outcome is the opposite of what both parties expect.

Example 4

“The Little Mermaid” by Hans Christian Andersen

In this short story, and later in the Disney adaptation, a mermaid falls in love with a prince and saves him from drowning. Desperate to be with him, the mermaid makes a deal with a sea witch to trade her voice for human legs. Though the prince is charmed by the mermaid he doesn’t realize who she really is because she no longer has a voice. This is an example of dramatic irony where the audience has more information than the prince.

Test Your Knowledge of Irony

1. Choose the best irony definition:

- A. An unfortunate coincidence in which the worst possible ending comes to pass.
- B. A contrast between expectations for what is going to happen and what actually does happen.
- C. A biting comment meant to be both humorous and true.

2. Is the following an example of situational, dramatic, or verbal irony?

In Oedipus Rex, Oedipus kills his own father without realizing that the man is actually his father. This act brings on a plague and Oedipus swears that he will murder the man responsible, not knowing that he himself is responsible.

- A. Dramatic irony
- B. Situational irony
- C. Verbal irony

3. American President John F. Kennedy’s final reported conversation was with a woman who announced, “Mr. President, you can’t say that Dallas doesn’t love you.” JFK agreed, “That’s very obvious.” Why is this an example of irony?

- A. The event was very tragic, and thus it was ironic.
- B. JFK was aware that he was in danger, and thus employed verbal irony when he asserted that Dallas must love him, knowing this wasn’t the case.
- C. In retrospect, this conversation was ironic because the outcome of the situation was completely at odds with what anyone would have expected to happen.

GLOSSARY

1. **Acromonogram** (акромонограм) – a lexico-compositional device, syllabic word or rhyme repetition at the junction of lines.
2. **Allegory** (аллегория) – Aesopian language, the description of a phenomenon concealed in the description of another one, a device in fiction, a presentation of an abstract idea in the form of a concrete image, “a life picture”, an illustrative picture (e.g. a fable character).
3. **Alliteration** (аллитерация) – repetition of consonants or vowels at the beginning of neighboring words.
4. **Allusion** (аллюзия) – a poetic reference, on the basis of mythology, literature.
5. **Anacoluthon** (анаколуфон) – lack of grammatical sequence; a change in the grammatical construction within the same sentence.
6. **Anadiplosis** (анадиплосис) – lexical repetition at the juncture of lines in a stanza or sentences.
7. **Anaphora** (анафора) – a stylistic device, repetition of word or phrases at the beginning of succeeding syntactical constructions.
8. **Anastrophe** (анастрофа) – transposition of normal word order; most often found in Latin in the case of prepositions and the words they control. Anastrophe is a form of hyperbaton.
9. **Anticlimax** (антиклимакс) – a stylistic device, contrastive to gradation, i.e. gradual decrease in emotional and compositional dynamics of the plot development in fiction.
10. **Antithesis** (антитеза) – a stylistic figure of contrast, a compositional device in text arrangement in belles-lettres non belles-lettres genres based on the opposition of meaning.
11. **Antonomasia** (антономазия) – a stylistic device, close to metonymy, based on the a) interchange of a proper name by periph-rasis or an epithet (e.g. the Great Admiral (about Nelson) or b) the use of a proper name for the sake of generalization (e.g. Napoleon of the criminal world).
12. **Apokoinu construction** (апокойну конструкция) – a blend of two sentences into one when the connecting element is omitted (e.g. I’m the first one saw her – the double syntactical function of the predicative of the first sentence “the first one”, performing also the function of the subject of the second sentence).
13. **Apophysis** (апофиза) – a stylistic device, based on concealing the real cause of communication (e.g. I shan’t speak about your being rude but lying is quite out of the question).
14. **Aporia** (апория) – expression of doubt (often feigned) by which a speaker appears uncertain as to what he should think, say, or do.

15. **Aposiopesis** (апозиопезис) – a stylistic device of a sudden pause, break in speech.
16. **Apostrophe** (апостроф) – a stylistic device of intentional deviation from the narration, with the purpose of address to a living being or a thing, for the sake of emphasis.
17. **Archaism** (архаизм) – use of an older or obsolete form.
18. **Assonance** (ассонанс) – repetition of stressed vowels within the word combination or at its end as a type of incomplete rhyme because of impossibility or unwillingness of a speaker to go on speaking.
19. **Asyndeton** (асиндетон) – omission of conjunctions and connecting elements in a complex syntactical structure.
20. **Authology** (автология) – the use of stylistically neutral words in their direct meanings.
21. **Bathos** (ложный пафос) – a stylistic device of style denigration, a shift from elevated to low styles.
22. **Brachylogy** (брачилогия) – a general term for abbreviated or condensed expression, of which asyndeton and zeugma are types. Ellipse is often used synonymously. The suppressed word or phrase can usually be supplied easily from the surrounding context.
23. **Burden** (рефрен) – a phrase, poetic line or strophe, reiterating in different text positions of a work of art.
24. **Cacophony** (какофония) – harsh joining of sounds.
25. **Caesura** (цезура) – cutting, rhythmical pause in the middle of verse line, often coinciding with poetic pause (e.g. I shot an arrow into the air).
26. **Caricature** (карикатура) – a comic description or a picture, breaking the proportions, characteristics of a portrayed object, event or phenomenon grotesquely.
27. **Catachresis** (катахреза) – a harsh metaphor involving the use of a word beyond its strict sphere.
28. **Catharsis** (катарсис) – a strong emotional impact (fear, admiration, pathos... shared by the reader) which results in a certain psychological state of purification, elevation.
29. **Chiasmus** (хиазм) – reverse parallelism, astylistic figure of inversion in the second part of rhetorical period or syntactic construction.
30. **Climax** (климакс) – the highest point in the dynamics of narration, a peak of emotional, artistic and esthetic tension.
31. **Collision** (коллизия) – a conflict, a clash of actors in a work of art.
32. **Consonance** (консонанс) – coincidence of the repeated consonants.
33. **Detachment** (разделение) – a syntactical stylistic device, a certain degree of syntactical independence and consequently emphasis, acquired by a member of the sentence in positions, highlighted due to stress and intonation, as well as punctuation.
34. **Dissonance** (диссонанс) – coincidence of unstressed vowels and consonants while the stressed vowels are different.

35. **Ellipsis** (эллипсис) – omission of one of the main members of the sentence for the sake of emphasis (it should be differentiated from structural ellipsis of the conversational style, used for the sake of compression and to avoid repetition).
36. **Emphasis** (ударение, акцент) – a particular (logic, emotional) significance of one or several elements, achieved by phonetic (intonation, stress), lexical (connotation, pragmatic lexical component, irregular semantics), syntactic (special constructions, inversion, parallelism) or compositional means (advancement).
37. **Epigraph** (эпиграф) – a small quotation preceding a text or its part.
38. **Epilogue** (эпилог) – a concluding part of a literary work, usually cut off in time from the final events of the narration.
39. **Epistolary genres** (эпистолярные жанры) – literary works written in a letter form.
40. **Epithet** (эпитет) – a stylistic device, a word or a phrase, expressing a property or characteristics of a thing, phenomenon, presented in an imaginative form and reflecting a subjective, emotional attitude.
41. **Euphemism** (эвфемизм) – a stylistic device, containing a substitute of an unpleasant, forbidden by the etiquette, insulting, derogative word by a neutral or more pleasant word or expression.
42. **Euphony** (эвфония) – (or instrumentation) phonetic arrangement of the text creating a certain tonality; euphony as sound harmony (in its narrow sense).
43. **Exposition** (экспозиция) – events preceding the dramatic collision and the climax, part of the literary composition of a work in fiction.
44. **Framing** (кольцевой повтор) – repetition of a word, a phrase or a sentence in the beginning and in the end of a semantic group, a sentence, a line, stanza, paragraph, a whole text.
45. **Gradation** (градация) – a compositional device based on the increase of emotional and compositional dynamics in a work of fiction.
46. **Grotesque** (гротеск) – a device of fantastic comic exaggeration which results in breaking the real form of existence for a certain object.
47. **Hendiadys** (замена адъективного определения именем существительным, выражающим то же качество) – use of two words connected by a conjunction, instead of subordinating one to the other, to express a single complex idea.
48. **Hypallage** (гипаллага) – transferred epithet; grammatical agreement of a word with another word which it does not logically qualify. More common in poetry.
49. **Hyperbole** (гипербола) – a stylistic device based on deliberate exaggeration of a quality, quantity, size, dimension, etc. (e.g. Her family is one aunt about a thousand years old).
50. **Imagery** (образность) – a system of images in a work of art.
51. **Inversion** (инверсия) – a stylistic device of placing a word or a phrase into an unusual syntactical position, as a rule for the sake of expressiveness; emphatic inversion should be distinguished from grammatical inversion, i.e. a change of a

traditional model of syntactical structure to reveal a change in grammatical meaning or function.

52. **Irony** (ирония) – a stylistic device, based on an implicit contrastive change in the meaning of a word, a sentence, a part of text, while.

53. **Litotes** (литота) – a stylistic device, based on the emphatic decrease or indication of a scarce amount of positive quality against the evidently negative background.

54. **Metaphor** (метафора) – a stylistic device, a figurative stylistic nomination, a transfer of meaning based on similarity of two objects (i.e. a word or a phrase denoting a certain object is used as a name of another on the basis of their similarity); simple and sustained metaphors, genuine and trite metaphors (e.g. Sometimes too hot the eye of heaven shines).

55. **Metonymy** (метонимия) – a stylistic device, a figurative stylistic nomination, transfer of meaning based on contiguity, when a word or a phrase denoting one object is used to denote another one on the basis of their contiguity (the relations of material and object, author and work, container and contents, sign and object of nomination, instrument and action, object and its function, part and whole – synecdoche as a type of metonymy) etc.(e.g. Sceptre and crown must tumble down / And in the dust be equal made / With the poor crooked scythe and spade).

56. **Metre** (метр) – a certain rhythmic model determined in poetry by the character and quantity of feet in a line and produced by the currency and interchange of syntactic structures in prose.

57. **Onomatopoeia** (звукоподражание) – sound-imitation, a phonetic stylistic device, nomination (e.g. kou-kou, rustle, bah) based on imitation of some quality of an object.

58. **Outcome** (развязка) – events in the works of art, immediately following culmination, slump of tension.

59. **Oxymoron** (оксиморон) – a stylistic device, stylistic nomination assigning a non-compatible property to an object (e.g. eloquent silence, terribly beautiful).

60. **Paradox** (парадокс) – a statement containing a contradiction, its interpretation results in ambiguity or polysemantic interpretation (e.g. Wine costs money, blood does not cost anything).

61. **Parallelism** (параллелизм) – a syntactical stylistic device, based on similarity of constructions, in the neighboring or correlated context, bringing in a combination of words and sentences, equivalent, complimentary or opposed in sense / as a rule, the term “syntactical parallelism” is used; a compositional device based on topical repetition or dubbing a plot development line in a work of art / the story by O` Henry “The Roads We Take”.

62. **Paraprosdokian** (парапросдокия) – surprise or unexpected ending of a phrase or series.

63. **Parcellation** (парцелляция) – a syntactical expressive stylistic device, graphic and syntactic separation due to which a syntactical construction becomes formally independent.

64. **Parenthesis** (парентеза) – an inserted word, sentence, explanatory or characterizing, a syntactical insertion.
65. **Paronomasia** (парономазия, каламбур) – similarity in sounding of contextually connected words (e.g. raven – raving – ravin’ – never).
66. **Periphrasis** (перифраз) – a phrase or a sentence, substituting one word; logical, euphemistic and figurative periphrases.
67. **Personification** (персонификация) – a stylistic device, nomination, when a name of an animate thing is given to an inanimate object for the sake of expressiveness, figurativeness, intensification, emotions (e.g. Love is not Time’s fool).
68. **Pleonasm** (плеоназм) – use of superfluous or redundant words, often enriching the thought.
69. **Plot** (сюжет) – a narrative development of the text.
70. **Polysyndeton** (полисиндетон) – repetition of conjunctions and connecting elements in a complex syntactical structure.
71. **Praeteritio** (фигура умолчания) – pretended omission for rhetorical effect.
72. **Prolepsis** (пролепсис, фигура красноречия) – the anticipation, in adjectives or nouns, of the result of the action of a verb; also, the positioning of a relative clause before its antecedent.
73. **Prologue** (пролог) – an introductory part of a literary work.
74. **Prosody** (просодия) – a system of the phonetic language means, including intonation, stress, timbre, rhythm, tempo, pauses, also metre, rhyme in the poetic works.
75. **Pun** (пан) – a comic playful use of a word or a phrase based on semantic ambiguousness, polysemy (e.g. There isn’t a single man in the hotel).
76. **Represented Speech** (представляемая речь) – a style of narration presenting words and thoughts of a character in the name of the author; in contrast to direct or indirect speech characteristics of grammatical or formal differentiation no identification of a change of communicative roles of an author or a character is given.
77. **Rhyme** (рифма) – a sound repetition (full or partial) in the ultimate positions of a poetic line.
78. **Rhyming** (рифмовка) – a stylistic device of sound or word repetition in the end of poetic lines or their relatively complete rhythmical parts.
79. **Rhythm** (ритм) – recurrence of stressed and unstressed syllables as well as repetition of images, notions, connotations; phonetic repetitions as the basis of rhythm in poetry, syntax as the basis of rhythm in prose.
80. **Suspense** (ретардация) – (the effect of deceived expectancy) the effect of tense anticipation created by the quality of predictability created by different devices, e.g. separation of the subject and the predicate, introduction of a parenthesis, etc., the device contrary to the effect of replenished expectancy.

APPENDICES

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ
ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

Рўйхатга олинди:
№ БД – 5111400 – 2.07
2018 йил “27” 06



ТИЛ АСПЕКТЛАРИ АМАЛИЁТИ
ФАН ДАСТУРИ

Билим соҳаси: 100000 – Гуманитар соҳа
Таълим соҳаси: 110000 – Педагогика
Таълим йўналиши: 5111400 – Хорижий тил ва адабиёти (тиллар бўйича)

Тошкент – 2018

Фан дастури 2018 йилда ишлаб чиқилган ва белгиланган тартибда тасдиқланган ўқув режа асосида тузилган.

Фан дастури Ўзбекистон давлат жаҳон тиллари университетида ишлаб чиқилди.

Тузувчилар:

- С.Иргашева – Британия Кенгашининг Ўзбекистондаги ваколатхонаси таълим лойиҳалари менеджери
- К.Алимова – ЎзДЖТУ, катта ўқитувчи.
- Я.Абдураимова – ЎзДЖТУ, катта ўқитувчи.
- Н.Эшонкулова – ЎзДЖТУ, ўқитувчи.

Бош маслаҳатчи:

- Род Болайто – Буюк Британия, Норвич тил ўқитиш институти

Такризчилар:

- И.Жўраева – ЎзМУ, Хорижий филология факультети декани, ф.ф.н., доцент.
- У.Азизов – ЎзДЖТУ қошидаги РИАИМ директори, ф.ф.н., доцент.

Фан дастури Ўзбекистон давлат жаҳон тиллари университети Кенгашида кўриб чиқилган ва тавсия қилинган (2018 йил “27” июндаги “6” - сонли баённома).

I. Ўқув фанининг долзарблиги ва олий касбий таълимдаги ўрни

Тил аспекти амалиёти фани талабаларнинг тил моделлари ва структуралари ҳақидаги билимларини ошириш билан бирга мулоқот жараёнида грамматик ва лексик формаларни тўғри ишлатишни ўргатади. Шунингдек, ўрганилаётган чет тилидаги матнларни таҳлил қилиш йўллари ва усулларини, матнларни таҳлил қилиш борасидаги турли нуқтаи назарларни ва матн таҳлилида эътиборга олиниши лозим жиҳатларни ўргатишни назарда тутаяди. Ушбу фан “Коммуникатив грамматика”, “Коммуникатив лексика” ва “Дискурс таҳлили” модулларини ўз ичига олади. Тил аспекти амалиёти фани умумкасбий фанлар блокига киритилган курс ҳисобланиб, 1-4 семестрлар давомида ўқитилиши мақсадга мувофиқ..

II. Ўқув фанининг мақсади ва вазифаси

Мазкур фаннинг мақсади талабаларга тилнинг уч муҳим аспекти: грамматика, лексика ва дискурс таҳлилинини ўргатиш, уларни мулоқотда тўғри қўллаш малакаларини ривожлантириш ва тил аспекти тўғрисидаги амалий ва назарий билимларини такомиллаштириш ҳамда эгалланган билим, кўникма, малакаларини касбий ва илмий фаолиятда эркин қўллаш олишларини таъминлашдир. Фаннинг асосий вазифаси умумэътироф этилган халқаро меъёрларга кўра талабаларнинг ўрганилаётган чет тилини С1 даражада эгаллашлари учун зарурий тил аспектиларини ўргатиш ва мулоқот малакаларини ривожлантиришдир.

Фан бўйича талабаларнинг билим, кўникма ва малакаларига қўйидаги талаблар қўйилади. **Талаба:**

- чет тилини Умум Европа стандартларига кўра С1 даражада ўзлаштириши;
- грамматик ва лексик структураларни мулоқотда қўллаш, фарқлай олиш ва уларни оғзаки ва ёзма нутқда тўғри ишлатиши;
- касбий йўналиш ва ижтимоий-маданий мавзулардаги сўзларнинг маъносини билиши ва контекста тўғри қўллаш олиши;
- оғзаки нутқ ва ёзма матнларга хос хусусиятларни фарқлай олиши ва мулоқотда тўғри қўллаши;
- грамматика, лексика ва дискурс таҳлили бўйича тасаввур, билим, малака ва кўникмаларга, компетенцияларга эга бўлиши талаб этилади.

III. Асосий қисм (амалий машғулотлар)

1-Модул. Коммуникатив грамматика модули

Коммуникатив грамматика модули талабаларга 1-2 семестрлар давомида ўқитилади. Мазкур модул талабаларнинг тил моделлари ва структуралари ҳақидаги билимларини ошириш билан бирга ўрганилаётган тил грамматикасини мулоқотда тўғри қўллашни, мулоқот жараёнида грамматик формаларни тўғри ишлатишни ўргатиш орқали лингвистик компетенцияни ривожлантиришга қаратилган. Барча мавзулар коммуникатив ёндашувни қўллаш орқали тақдим этилиши муҳим аҳамиятга эга.

Модул мазмуни

- артиклар ва аниқловчилар;
- от (қўшма отлар, санокли/саноксиз отлар);
- олмошлар;
- сон;
- феъл (м.н.: феъл замонлари, феъл майллари, нисбатлари, модал феъллар, феълли бирикмалар, феълнинг ноаниқшакллари: инфинитив, ҳозирги/ўтган замон равишдошлари, х.к.);
- сифат (қиёсий даража, орттирма даража);
- равиш (равиш ясалиши);
- боғловчилар;
- синтаксис: содда, мураккаб ва қўшма гаплар: эргашган қўшма гаплар;
- грамматик категориялар: ўзлаштирма гаплар, фараз маъносини ифодалаш;
- грамматик формалар/функциялар;
- сўрок сўзлар, савол/жавоб ва инкор;
- ўзлаштирма гаплар.

2-Модул. Коммуникатив лексика (сўз бойлигини ошириш) модули

Коммуникатив лексика модули 1-4 семестрлар давомида ўқитилади. Мазкур модулнинг мақсади талабаларнинг луғат бойлигини ошириш ва луғат бойлигини бойитиб боришнинг мақбул усулларида фойдаланишни ўргатиш ҳамда ўрганилаётган чет тили лексикасининг мулоқотдаги хусусиятларини фарқлаш ва мулоқотда қўллай олиш қобилиятларини ривожлантиришдир. Барча мавзулар коммуникатив ёндашувни қўллаш орқали тақдим этилиши муҳим аҳамиятга эга.

Модул мазмуни

1- курс давомида:

- синонимлар, антонимлар, омонимлар;

- сўз оилалари (мас., ҳайвонот оламига оид сўзлар);
- турғун бирикмалар;
- идиоматик тил бирликлари;
- адабий тил ва шева (диалект) ўртасидаги фарқлар;
- лексик тизим;
- сўз ясалиши хусусиятлари;
- қисқартмалар;
- предлоглар.

2 курс давомида:

- услубларни бир-биридан фарқлашга йўналтирилган қатор идиоматик тил бирликлар ва оғзаки сўзлашувдаги сўзлар;
- жаргон ва идиомаларни қўллаш;
- ибора ва ифодаларни мулоқотнинг турли вазиятларида ишлата олиш (мулоқотга киришиш учун сўз навбати олиш, вақтдан ютиш мақсадида муқаддима ва хулоса ибораларини ишлатиш каби);
- тингловчини чалғитмаган ҳолда сўзларга эквивалент бўлган терминларни қўллаш;
- лексик боғлиқлик - синоним, антоним, омонимларни ўринли қўллаш олиш;
- лексик бирликлар;
- маълум мавзуга доир сўзлар йиғиндиси (*атроф-муҳит, инсон характери ва б.*);
- ўзгармас иборалар ва лексик бирликлар;
- маълум бир сўзнинг диалектларда турлича қўлланилиши;
- фразеологик бирликлар, феъллар;
- сўз ясалишининг ўзига хос хусусиятлари;
- қисқартма сўзлар;
- сўз бирикмалари;
- генетик жиҳатдан бир оилага мансуб сўзлар;
- профессионал ва академик терминология
- контекстга мос бўлган ҳамда корпус-анализ базасидаги сўзларни тўғри ишлатиш;
- луғат билан ишлай олиш (бир ва икки тилли, китоб/электрон/онлайн луғатлар);
- нотаниш сўз маносини контекстдаги маъносига кўра тахминан аниқлай олиши;
- ўрганишнинг турли усуллари (ёдлаш, кунлик режа, ассоциация орқали ўрганиш ва ҳоказо) дан тўғри фойдалана олиши лозим.

3- Модул. Дискурс (матн) таҳлили

Мазкур модул 3-4 семестрларда ўқитилади. Модулнинг асосий мақсади ўрганилаётган чет тилидаги матнларни (ёзма ва оғзаки) таҳлил қилиш йўллари ва усулларини, матнларни таҳлил қилиш борасидаги турли нуқтаи назарларни ва матн таҳлилида эътиборга олинishi лозим жиҳатларни ўргатишдан иборат.

Модул мазмунини:

Ёзма дискурс (матн):

- турли жанрларнинг ўзига хос хусусиятлари (масалан, илмий-оммабоп асарлар, газета мақолалари, бадиий адабиёт ва б.);
- ўзаро лексик муносабат (лингвистик омилларнинг қўлланилиши);
- матнда сўзлар мутаносиблиги;
- расмий, норасмий, махсус матнлар;
- грамматика ва дискурс; (матнда грамматик категорияларнинг қўлланилиши)
- ёзма нутқда грамматика ва лексикани қўллаш (матн тузишда сўз ва грамматик категорияларни танлашга таъсир курсатувчи асосий омиллар (масалан: аудитория, матннинг қандай аудитория ва ким учун мўлжалланганлиги, ёзма матннинг мақсади ва ҳ.к.);

Оғзаки дискурс (матн):

нутқ ва унинг функциялари ҳамда уларнинг ўзига хос хусусиятлари:

- *оғзаки мулоқот* - телефон суҳбатлари (бизнес ёки шахсий масалаларда), хизмат кўрсатиш шаҳобчалари (дўконлар, кассалар ва ҳ.к.), интервьюлар (ишга жойлашишда, журналист сифатида, расмий вазиятларда), кундалик мулоқотлар (нотаниш кишилар, дўстлар, қариндошлар билан), кишиларга йўл кўрсатиш, маслаҳат бериш (ишда, уйда, кўчада);
- *оғзаки нутқ* - *монологлар* (нутқлар, ҳикоялар, ҳазил-мутуйибалар), иш-ҳаракатни ифодаловчи тил бирликлари (иш-ҳаракат бажарилаётгандаги нутқ: бирор нарсани тузатиш жараёнида, овқат тайёрлаётганда, бирон нарсга ясаётганда ҳ.к), аудиторияда (мактаб синфхонасида) қўлланадиган нутқ (дарса, семинар машғулотларида, маърузаларда, кўшимча дарсларда);
- грамматика ва оғзаки дискурс(олдиндан тайёрланмаган нутқда грамматиканинг ўрни);
- оғзаки нутқнинг фонологик хусусиятлари: урғу, интонация, пауза.
- мулоқотнинг ўзига хос хусусиятлари: мулойим сўзлашиш, сўзларда боғлиқликни таъминлаш: иккиланиш ва прагматик стратегиялар (гапни тўлдириш ёки изоҳ бериш);

Социолингвистик омиллар

- мулоқот таҳлили: мулоқот жараёнида бошқа мавзуга йўналтириш стратегиялари (усуллари);
- тил ва жинс: хотин қизлар нутқи ва эркак киши нутқи ўртасидаги фарқ ва уларнинг ўзига хосликлари;
- новербал мулоқот: мимика ва жестлар тили, кўз орқали мулоқот, имо-ишоралар.

IV. Амалий машғулотлар бўйича кўрсатма ва тавсиялар

Фанни ўқитишда шахсга йўналтирилган таълим методи ва чет тилини ўқитишга коммуникатив ёндашувдан максимал даражада фойдаланиш талаб этилади. Машғулотларда дарслик ва ўқув қўлланмалардан ташқари аутентик материаллар: аудио, видео, газета ва журналлар, интернет манбаларидан, интерактив усулларни қўллаган ҳолда ақлий ҳужум, кейс-стади, лойиҳалар тайёрлаш, ролли ўйин, дебатлар, презентация методларидан кенг фойдаланилади.

Амалий машғулотларда ақлий ҳужум, кластер, блиц-сўров, кичик гуруҳларда ишлаш, инсерт, презентация, кейс стади каби усуллардан кенг фойдаланилади. Модуллар 100% ўрганилаётган тилда ўқитилади.

V. Мустақил таълим ва мустақил ишлар

Мустақил таълим учун тавсия этиладиган мавзулар ва фаолият турлари:

- Грамматик структуралар (соғда, мураккаб ва қўшма гаплар ва ҳ.к.) ни мулоқотда қўллаш
- Структураларни фарқлай олиш, уларни оғзаки ва ёзма нутқда тўғри ишлатиш
- Ўрганилаётган тил грамматикаси модел ва структураларининг ўзига хос хусусиятларини ажрата олиш ва уларни ўзлаштириш учун ўз она тили тизими билан таққослаш
- Ибора ҳамда оғзаки нутқда қўлланиладиган сўзларнинг кўчма ва тўғри маносини билиши ва тўғри қўллаш
- Луғат бойлигини ошириш учун манбалар (луғатлар, регистрлар, сўз кўрсаткичлари ва бошқалар)
- Фразеологик бирликлар, феъллар
- Сўз ясалишининг ўзига хос хусусиятлари
- Қисқартма сўзлар
- Сўз бирикмалари
- Қариндош ва бир оилага мансуб сўзлар
- Профессионал ва академик терминология
- Контекстга мос бўлган ҳамда корпус-анализ базасидаги сўзлар
- Турли жанрларнинг ўзига хос хусусиятлари (масалан, илмий-оммабоп асарлар, газета мақолалари, бадиий адабиёт ва б.)

- Ўзаро лексик муносабат (лингвистик омилларнинг қўлланилиши).
- Матнда сўзлар мутаносиблиги
- Расмий, норасмий, махсус матнлар

VI. Асосий ва қўшимча ўқув адабиётлар ҳамда ахборот манбалари¹

Асосий адабиётлар

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¹ Адабиётлар рўйхатига ОТМ ахборот-ресурс марказлари имкониятлари, соҳага оид замонавий манбалар ва ҳар бир тил хусусиятлари инобатга олинган ҳолда қўшимчалар киритилиши мумкин. Киритилган қўшимчалар ишчи дастурларда келтирилади.

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O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS TA'LIM VAZIRLIGI

GULISTON DAVLAT UNIVERSITETI

INGLIZ TILI VA ADABIYOTI KAFEDRASI

“TASDIQLAYMAN”
GulDU prorektori
_____ F.Sharipov
«__» _____ 2020 y.

“ TIL ASPEKTLARI AMALIYOTI “
DISKURS (MATN TAHLILI)
fani bo‘yicha
ISHCHI O‘QUV DASTURI

Bilim sohasi: 100000 – Gumanitar soha
Ta'lim sohasi: 110000 – Pedagogika

Ta'lim yo'nalishi: 5111400 – Xorijiy til va adabiyoti (Ingliz tili)
II – Bosqich
3 - 4 – Semestr

Umumiy o'quv soati – $123 + 123 = 246$
Shu jumladan:
Amaliyot mashg'ulotlari – $68 + 68 = 136$
Mustaqil ta'lim soati – $55 + 55 = 110$

Guliston- 2020

Fanning ishchi o'quv dasturi O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligining 2020 yil "___" ___ dagi "___" sonly buyrug'i bilan (buyruqning ___ ilovasi) tasdiqlangan "Til aspektlari amaliyoti" fani dasturi asosida tayyorlangan.

Fan dasturi Guliston davlat universiteti Kengashining 2020 yil "___" ___ dagi ___ sonli bayoni bilan tasdiqlangan.

Tuzuvchilar: Dushayeva S.J - GulDU "Ingliz tili va adabiyoti" kafedrasida o'qituvchisi
(imzo)

Adilova Ch.A - GulDU "Ingliz tili va adabiyoti" kafedrasida o'qituvchisi
(imzo)

Abdurazzakov J - GulDU "Ingliz tili va adabiyoti" kafedrasida o'qituvchisi
(imzo)

Yunusov N - GulDU "Ingliz tili va adabiyoti" kafedrasida o'qituvchisi
(imzo)

Tojiev X. GulDU "Ingliz tili va adabiyoti" kafedrasida dotsenti,
filologiya fanlari nomzodi.

GulDU Filologiya
fakulteti dekani:
2020 yil "___" "___" _____ dots. M.Mamatkulov

GulDU "Ingliz tili va adabiyoti"
kafedrasida mudiri:
2020 yil "___" "___" _____ B.Sultonov

GulDU O'quv-uslubiy bo'lim
boshlig'i:
2020 yil "___" "___" _____ I.Xudoyberdiev

I. O'quv fanining dolzarbligi va oliy kasbiy ta'limdagi o'rni

Til aspektlari amaliyoti fani talabalarining til modellari va strukturalari haqidagi bilimlarini oshirish bilan birga muloqot jarayonida grammatik va leksik formalarni to'g'ri ishlatishni o'rgatadi. Shuningdek, o'rganilayotgan chet tilidagi matnlarni tahlil qilish yo'llari va usullarini, matnlarni tahlil qilish borasidagi turli nuqtai nazarlarni va matn tahlilida e'tiborga olinishi lozim jihatlarni o'rgatishni nazarda tutadi. Ushbu fan "Kommunikativ grammatika", "Kommunikativ leksika" va "Diskurs tahlili" modullarini o'z ichiga oladi. Til aspektlari amaliyoti fani umumkasbiy fanlar blokiga kiritilgan kurs hisoblanib, 1-4 semestrlar davomida o'qitilishi maqsadga muvofiq..

II. O'quv fanining maqsadi va vazifasi

Mazkur fanning maqsadi talabalarga tilning uch muhim aspekti: grammatika, leksika va diskurs tahlilini o'rgatish, ularni muloqotda to'g'ri qo'llash malakalarini rivojlantirish va til aspektlari to'g'risidagi amaliy va nazariy bilimlarini takomillashtirish hamda egallangan bilim, ko'nikma, malakalarini kasbiy va ilmiy faoliyatda erkin qo'llay olishlarini ta'minlashdir. Fanning asosiy vazifasi umume'tirof etilgan xalqaro me'yorlarga ko'ra talabalarining o'rganilayotgan chet tilini C1 darajada egallashlari uchun zaruriy til aspektlarini o'rgatish va muloqot malakalarini rivojlantirishdir.

Fan bo'yicha talabalarining bilim, ko'nikma va malakalariga qo'yidagi talablar qo'yiladi. Talaba:

- chet tilini Umum Yevropa standartlariga ko'ra C1 darajada o'zlashtirishi;
- grammatik va leksik strukturalarni muloqotda qo'llash, farqlay olish va ularni og'zaki va yozma nutqda to'g'ri ishlatishi;
- kasbiy yo'nalish va ijtimoiy-madaniy mavzulardagi so'zlarning ma'nosini bilishi va kontekstda to'g'ri qo'llay olishi;
- og'zaki nutq va yozma matnlarga xos xususiyatlarni farqlay olishi va muloqotda to'g'ri qo'llashi;
- grammatika, leksika va diskurs tahlili bo'yicha tasavvur, bilim, malaka va ko'nikmalarga, kompetensiyalarga ega bo'lishi talab etiladi.

III. Asosiy qism (amaliy mashg'ulotlar)

3- Modul. Diskurs (matn) tahlili

Mazkur modul 3-4 semestrlarda o'qitiladi. Modulning asosiy maqsadi o'rganilayotgan chet tilidagi matnlarni (yozma va og'zaki) tahlil qilish yo'llari va usullarini, matnlarni tahlil qilish borasidagi turli nuqtai nazarlarni va matn tahlilida e'tiborga olinishi lozim jihatlarni o'rgatishdan iborat.

Modul mazmunini:

Yozma diskurs (matn):

- turli janrlarning o'ziga xos xususiyatlari (masalan, ilmiy-ommabop asarlar, gazeta maqolalari, badiiy adabiyot va b.);
- o'zaro leksik munosabat (lingvistik omillarning qo'llanilishi);
- matnda so'zlar mutanosibligi;
- rasmiy, norasmiy, maxsus matnlar;
- grammatika va diskurs; (matnda grammatik kategoriyalarning qo'llanilishi)
- yozma nutkda grammatika va leksikani qo'llash (matn tuzishda so'z va grammatik kategoriyalarni tanlashga ta'sir kursatuvchi asosiy omillar (masalan: audiensiya, matnning qanday auditoriya va kim uchun mo'ljallanganligi, yozma matnning maqsadi va h.k.);

Og'zaki diskurs (matn):

- nutq va uning funksiyalari hamda ularning o'ziga xos xususiyatlari:

- ogʻzaki muloqot - telefon suhbatlari (biznes yoki shaxsiy masalalarda), xizmat koʻrsatish shahobchalari (doʻkonlar, kassalar va h.k.), interv'yular (ishga joylashishda, jurnalist sifatida, rasmiy vaziyatlarda), kundalik muloqotlar (notanish kishilar, doʻstlar, qarindoshlar bilan), kishilarga yoʻl koʻrsatish, maslahat berish (ishda, uyda, koʻchada);

- ogʻzaki nutq - monologlar (nutqlar, hikoyalar, hazil-mutoyibalar), ish-harakatni ifodalovchi til birliklari (ish- harakat bajarilayotgandagi nutq: biror narsani tuzatish jarayonida, ovqat tayyorlayotganda, biron narsa yasayotganda h.k), audioriyada (maktab sinfxonasida) qoʻllanadigan nutq (darsda, seminar mashgʻulotlarida, maʼruzalarda, qoʻshimcha darslarda);

- grammatika va ogʻzaki diskurs(oldindan tayyorlanmagan nutkda grammatikaning oʻrni);

- ogʻzaki nutqning fonologik xususiyatlari: urgʻu, intonasiya, pauza.

- muloqotning oʻziga xos xususiyatlari: muloyim soʻzlashish, soʻzlarda bogʻliqlikni taʼminlash: ikkilanish va pragmatik strategiyalar (gapni toʻldirish yoki izoh berish);

Sosiolingvistik omillar

- muloqot tahlili: muloqot jarayonida boshqa mavzuga yoʻnaltirish strategiyalari (usullari);

- til va jins: xotin qizlar nutqi va erkak kishi nutqi oʻrtasidagi farq va ularning oʻziga xosliklari;

- noverbal muloqot: mimika va jestlar tili, koʻz orqali muloqot, imo-ishoralalar.

IV. Amaliy mashgʻulotlar boʻyicha koʻrsatma va tavsiyalar

Fanni oʻqitishda shaxsga yoʻnaltirilgan taʼlim metodi va chet tilini oʻqitishga kommunikativ yondashuvdan maksimal darajada foydalanish talab etiladi. Mashgʻulotlarda darslik va oʻquv qoʻllanmalardan tashqari autentik materiallar: audio, video, gazeta va jurnallar, internet manbalaridan, interaktiv usullarni qoʻllagan holda aqliy hujum, keystadi, loyihalar tayyorlash, rolli oʻyin, debatlar, prezentasiya metodlaridan keng foydalaniladi.

Amaliy mashgʻulotlarda aqliy hujum, klaster, blis-soʻrov, kichik guruhlarda ishlash, insert, prezentasiya, keystadi kabi usullardan keng foydalaniladi. Modullar 100% oʻrganilayotgan tilda oʻqitiladi.

V. Mustaqil taʼlim va mustaqil ishlar

Mustaqil taʼlim uchun tavsiya etiladigan mavzular va faoliyat turlari:

- Grammatik strukturalar (sodda, murakkab va qoʻshma gaplar va h.k.) ni muloqotda qoʻllash

- Strukturalarni farqlay olish, ularni ogʻzaki va yozma nutqda toʻgʻri ishlatish

- Oʻrganilayotgan til grammatikasi model va strukturalarining oʻziga xos xususiyatlarini ajrata olish va ularni oʻzlashtirish uchun oʻz ona tili tizimi bilan taqqoslash

- Ibora hamda ogʻzaki nutqda qoʻllaniladigan soʻzlarning koʻchma va toʻgʻri manosini bilishi va toʻgʻri qoʻllash

- Lugʻat boyligini oshirish uchun manbalar (lugʻatlar, registrlar, soʻz koʻrsatkichlari va boshqalar)

- Frazologik birliklar, feʼllar

- Soʻz yasashining oʻziga xos xususiyatlari

- Qisqartma soʻzlar

- Soʻz birikmalari

- Qarindosh va bir oilaga mansub soʻzlar

- Professional va akademik terminologiya

- Kontekstga mos boʻlgan hamda korpus-analiz bazasidagi soʻzlar

- Turli janrlarning oʻziga xos xususiyatlari (masalan, ilmiy-ommabop asarlar, gazeta maqolalari, badiiy adabiyot va b.)

- Oʻzaro leksik munosabat (lingvistik omillarning qoʻllanilishi).

- Matnda soʻzlar mutanosibligi
- Rasmiy, norasmiy, maxsus matnlar

ASOSIY QISM
Fandan o‘tiladigan mavzular va ular bo‘yicha mashg‘ulot turlariga ajratilgan soatlarning
taqsimoti
Kuzgi-semestr

№	Fanning bo‘limi va mavzusi	Soatlar			
		Jami:	Ma‘ruza:	Amaliy mashg‘ulot:	Mustaqil t‘lim:
1	Introduction to the Course	3		2	1
2	What is Discourse Analysis?	4		2	2
3	Written and spoken discourse	3		2	1
4	Grammatical cohesion and textuality	4		2	2
5	Reference. Cataphora. Anaphora.Exophora	3		2	1
6	Ellipsis and substitution	3		2	1
7	Theme and rheme in Discourse Analysis	4		2	2
8	Discourse Markers in writing	3		2	1
9	Linking and connecting words	4		2	2
10	Word Formation	3		2	1
11	Suffixes, Prefixes	3		2	2
12	Roots	4		2	2
13	Literal Devices	4		2	2
14	What is Genres?	3		2	1
15	Discourse and genre analysis	2		2	2
16	General knowledge of discourse patterns in genre analysis	2		2	2
17	Progress test 1	4		2	2
18	Different types of Genres. Fiction	2		2	2
19	Comedy. Genre Analysis	3		2	2
20	Drama. Genre Analysis	3		2	1
21	Horror fiction. Genre Analysis	3		2	1
22	Romance. Genre Analysis	3		2	1
23	Satire. Genre Analysis	3		2	1
24	Tragedy. Genre Analysis	3		2	1

25	Fantasy. Genre Analysis	3		2	1
26	Mythology. Genre Analysis	3		2	2
27	Adventure. Genre Analysis	3		2	1
28	Crime/detective.Fable Genre Analysis	3		2	1
29	Fairy tale.Folklore Genre Analysis	3		2	1
30	Legend. Genre Analysis	3		2	2
31	Mystery Genre Analysis				
32	Science fiction. Genre Analysis	3		2	1
33	Short story. Genre Analysis				
34	Progress Test 2.	3		2	1
	Final written work				
	Total:	123		68	55

O‘quv materiallari mazmuni
Amaliy mashg‘ulotlar mazmun

2.1. Introduction to the Course. To make students be aware of the course objectives, content and assessment specifications.

2.2. What is Discourse Analysis? Discourse analysis and grammar. What does it refer to in this short extracts? Working with texts.

2.3. Written and spoken discourse. Discourse analysis and grammar. What does it refer to in this short extracts? Working with texts.

2.4. Grammatical cohesion and textuality. Without a command of the rich and variable resources of the grammar offered by a language the construction of natural and sophisticated discourse is impossible [McCarthy, 34-37].

2.5. Cataphora. Conjunction. Single-word conjunctions merge into phrasal and clausal ones, and there is often little difference between the linking of two clauses by a single-word conjunction, a phrasal one, or a lexical item [McCarthy, 47]. Anaphora. Reader activity. Discourse analysis and grammar. What does it refer to in this short extracts? Working with texts. Exophoric reference. Reader activity. Discourse analysis and grammar. What does it refer to in this short extracts? Working with texts. Giving examples.

2.6. Reference. Ellipsis and substitution. Ellipsis is the omission of elements normally required by grammar which the speaker assumes are obvious from the context and therefore not be raised [McCarthy, 43-45].

2.7. Theme and rheme. Discourse analysis is interested in the implication of these different structural options for the creation of the text [McCarthy, 51].

2.8. Discourse Markers in writing. Discourse analysis of DM in writing. What does it refer to in this short dialogues? Working with texts.

2.9. Linking and connecting words. Working with exercises which are covered different types of linkers? Text Analysis.

2.10. Word Formation. Working with exercises which are covered different types of linkers? Text Analysis.

2.11. Suffixes, Prefixes. Working with exercises which are covered different types of linkers? Text Analysis.

2.12. Roots. Working with exercises which are covered different types of linkers? Text Analysis.

2.13. Literal Devices. Identifying different types of literal devices. Text Analysis of samples and extracts from literature.

2.14. What is Genres? Directions: Read the passages and do the activities in pairs and groups

1) Discuss what text pattern is the dominant one in each of the passages.

2) Talk about the discourse styles and tell by what means the author tries to achieve his communicative purpose.

2.15. Discourse and genre analysis. Read the passages and do the activities in pairs and groups

1) Discuss what text pattern is the dominant one in each of the passages.

2) Talk about the discourse styles and tell by what means the author tries to achieve his communicative purpose.

2.16. General knowledge of discourse patterns in genre analysis. Read the passages and do the activities in pairs and groups

- 1) Discuss what text pattern is the dominant one in each of the passages.
- 2) Talk about the discourse styles and tell by what means the author tries to achieve his communicative purpose.

2.17. Progress test 1

2.18. Different types of Genres. Fiction. 1. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.19. Comedy. Genre Analysis. Read text “Three men in a boat” by Jerome K. Jerome
2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.20. Drama. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.21. Horror fiction. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.22. Romance. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.23. Satire. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.24. Tragedy. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.25. Fantasy. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.26. Mythology. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.27. Adventure. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.28. Crime/detective. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.29. Fable. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.30. Fairy tale. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.31. Folklore. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.32. Legend. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.33. Mystery. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.34.Science fiction. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.35.Short Story. Genre Analysis. Reading and analyzing the text. 2. Talk about the theme of the text. 3. Discuss the writing style of the text. 4. Determine the usage use of language to achieve communicative purposes. 5. Identify literal devices of the text. 6. Define various discourse patterns in the text.

2.36.Progress test 2

Bahorgi-semester

№	Fanning bo'limi va mavzusi	Соатлар			
		Jami	Ma'ruza	Amaly mashg'ulot	Mustaqil ta'lim
1	Non-fiction	3		2	1
2	Biography. Genre Analysis	4		2	2
3	Essay. Genre Analysis	3		2	1
4	Owner's manual. Genre Analysis	2		2	2
5	Journalism. Genre Analysis	2		2	2
6	Lab Report. Genre Analysis	3		2	1
7	Memoir. Genre Analysis	4		2	2
8	Reference book. Genre Analysis	3		2	1
9	Textbook. Genre Analysis	4		2	2
10	Diary. Genre Analysis	3		2	1
11	Letters. Genre Analysis	3		2	1
12	Discourse Analysis and Vocabulary	2		2	2
13	Lexical Cohesion	3		2	2
14	Lexical Chunks				
15	Progress test 1	4		2	2
16	Vocabulary and the organizing of the text				
17	Modality	3		2	1
18	Discourse Analysis and Phonology	3		2	1
19	Pronunciation	3		2	1
20	Tones and their meanings	3		2	1
21	Rhythm	3		2	1
22	Spoken language.	3		2	1
23	Discourse Markers in Spoken Language. Fillers	3		2	1
24	Transactional and Interactional Functions of Language	3		2	1
25	Conversational moves	3		2	1

26	Spoken interaction Telephone Calls(business or private)	3		2	2
27	Service encounters (shops, ticket offices, etc)	3		2	2
28	Interviews (jobs, journalistic, in official settings)	3		2	2
29	Casual conversation Spoken production - monologues (speeches)	3		2	2
30	Stories, jokes	3		2	2
31	Classroom language (classes, seminars, lectures, tutorials). Language-in-action (talk accompanying doing: fixing, cooking, demonstrating, assembling etc)	3		2	3
32	News reports	3		2	3
33	Reflective writing on one's own report	3		2	
34	Progress test 2	2		2	2
	Final written work				
	Total:	123		68	55

- 2.1.Non-fiction. Being aware about types of non-fiction. Reading activities on sub genres.
- 2.2.Biography. Genre Analysis. Do text Analysis. Talk about the theme of the text. Discuss the writing style of the text. Determine the usage use of language to achieve communicative purposes. Identify literal devices of the text.Define various discourse patterns in the text.
- 2.3.Essay. Genre Analysis. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.4.Owner's manual. Genre Analysis. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.5.Journalism. Genre Analysis. What similarities and what differences do you notice between the texts? Consider the following:
- vocabulary used
 - grammar (e.g. passive vs. active)
 - structure of the paragraph
 - cohesion (theme and rheme)
 - the way in which the question is answered e.g. does it discuss?
- 2.6.Lab Report. Genre Analysis. What similarities and what differences do you notice between the two texts? Consider the following:
- vocabulary used
 - grammar (e.g. passive vs. active)
 - structure of the paragraph
 - cohesion (theme and rheme)
 - the way in which the question is answered e.g. does it discuss?
- 2.7.Memoir. Genre Analysis. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.8.Reference book. Genre Analysis. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.9.Textbook. Genre Analysis. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.10.Diary. Genre Analysis. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.11.Letters. Genre Analysis. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?

- 2.12. Discourse Analysis and Vocabulary
- 2.13. Lexical Cohesion
- 2.14. Lexical Chunks
- 2.15. Progress test 1
- 2.16. Vocabulary and the organizing of the text
- 2.17. Modality. What similarities and what differences do you notice between the two texts? Consider the following:
- vocabulary used
 - grammar (e.g. passive vs. active)
 - structure of the paragraph
 - cohesion (theme and rheme)
 - the way in which the question is answered e.g. does it discuss?
- 2.18. Discourse Analysis and Phonology
- 2.19. Pronunciation
- 2.20. Tones and their meanings
- 2.21. Rhythm. What similarities and what differences do you notice between the two texts? Consider the following:
- vocabulary used
 - grammar (e.g. passive vs. active)
 - structure of the paragraph
 - cohesion (theme and rheme)
 - the way in which the question is answered e.g. does it discuss?
- 2.22. Spoken language. What are the differences between Spoken and Written Discourse. Main functions of spoken discourse. Listening and analyzing spoken language.
- 2.23. Discourse Markers in Spoken Language. Fillers. What is this DM? When and where DM are preferable to use? Identifying Fillers in conversations.
- 2.24. Transactional and Interactional Functions of Language. Watching videos and doing analysis on language functions. Exchanging ideas about transactions and Interactions.
- 2.25. Conversational moves. Doing varied tasks on conversational moves. Text analysis.
- 2.26. Spoken interaction Telephone Calls (business or private). What similarities and what differences do you notice between the two texts? Consider the following:
- vocabulary used
 - grammar (e.g. passive vs. active)
 - structure of the paragraph
 - cohesion (theme and rheme)
 - the way in which the question is answered e.g. does it discuss?
- 2.27. Service encounters (shops, ticket offices, etc)
- 2.28. Interviews (jobs, journalistic, in official settings)
- 2.29. Casual conversation (strangers, friends, intimates)
- 2.30. Spoken production - monologues (speeches). What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.31. Stories, jokes. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.32. Classroom language (classes, seminars, lectures, tutorials). What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.33. News reports. What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used?
- 2.34. Language-in-action (talk accompanying doing: fixing, cooking, demonstrating, assembling etc). What similarities and what differences do you notice between the two texts? Consider the following:
- vocabulary used
 - grammar (e.g. passive vs. active)
 - structure of the paragraph
 - cohesion (theme and rheme)

e) the way in which the question is answered e.g. does it discuss?

2.35. Reflective writing on one's own report

2.36. Progress test 2

“Til aspektlari amaliyoti” fani bo'yicha mustaqil ish mavzulari

	Ishchi o'quv dasturining mustaqil ta'limga oid bo'lim va mavzulari	Mustaqil ta'limga oid topshiriq va tavsiyalar	Hajmi (soatda)	Bajarilish muddatlari
Entry 1	Developing a portfolio -Students should collect samples of spoken and written discourse. -For this entry students should collect samples of the following written discourse types. -Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course.	Fiction	6	1,2-haftalar
		Personal letters	6	3,4- haftalar
		Formal letters	5	5,6- haftalar
		Instructions	5	7,8- haftalar
		Advertisements	6	9,10- haftalar
		Newspaper articles	6	11,12- haftalar
		Encyclopedia	6	13,14- haftalar
		Invitations	6	15,16- haftalar
		Menus Recipes	6	17- haftalar
Jami	10	52		

Bahorgi semestr

“Til aspektlari amaliyoti” fani bo'yicha mustaqil ish mavzulari

	Ishchi o'quv dasturining mustaqil ta'limga oid bo'lim va mavzulari	Mustaqil ta'limga oid topshiriq va tavsiyalar	Hajmi (soatda)	Bajarilish muddatlari
Entry 2	Developing a portfolio -Students should collect samples of spoken and written discourse. -For this entry students should collect samples of the following spoken discourse types. -Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course. Include the recording of the data and transcript of the	Informal conversations	5	1,2-хафталар
		Language-in action	5	3,4-хафталар
		Formal conversations (meetings, conferences, etc.)	5	5,6-хафталар
		Telephone	5	7,8-хафталар
		News	5	9,10- хафталар
		Oral instructions	5	11,12-

	relevant extract			хафталап
		Announcements	5	13,14- хафталап
		Lectures	5	15,16
Entry 3	For this task students should select samples of one type of written or spoken discourse in English and their native language. Then write an analysis (for about 150 words) focusing on similarities and differences in the discourse features.	Similarities and differences in the discourse features	12	17,18,19- хафталап
	Жами		52	

Assessment specifications

I Assessment criteria for continuous assessment

Text analysis tasks: 30%

Sample criteria:

Evidence of ability to distinguish between spoken and written discourse	10%
Evidence of ability to analyse different types of discourse	10%
Evidence of ability to compare discourse types with L1	5%
Evidence of ability to use specific features of spoken and written discourse in communication	5%

II Mid-course assessment specification 30%

Assignment 1. Teacher gives written discourse task to students for analysis.

Assignment 2. Teacher gives spoken discourse task to students for analysis.

Reflection

For this entry you will have to write a reflective paragraph (no less than 150 words) addressing the following issues:

How the course helped to raise your awareness of the English language in use in terms of:

Language skills (listening, speaking, reading, writing)

Language systems (phonology, vocabulary, grammar)

Please provide examples.

Assessment criteria - 15%

Task fulfillment - 5%

Showing clear understanding of the objectives of the course - 5%

Ability to reflect on the impact of the course on language improvement - 5%

Final assessment specification 30%

- Students analyse one *piece of* written and one spoken discourse.
- Final written work is limited to 80 min max.

Portfolio

Students should collect samples of spoken and written discourse.

Entry 1

For this entry students should collect at least five samples of the following written discourse types:

- Fiction
- Personal letters
- Formal letters
- Instructions
- Advertisements
- Newspaper articles
- Encyclopedia
- Invitations
- Menus
- Recipes, etc.

Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course.

Entry 2

For this entry students should collect at least five samples of the following spoken discourse types:

- Informal conversations
- Language-in action
- Formal conversations (meetings, conferences, etc.)
- Telephone conversations
- News
- Oral instructions
- Announcements
- Lectures, etc.

Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course.

Include the recording of the data and transcript of the relevant extract.

Entry 3

For this task students should select samples of one type of written or spoken discourse in English and their native language. Then write an analysis (for about 150 words) focusing on similarities and differences in the discourse features.

Assessment criteria for Portfolio Total: 30%

- Task completeness and fulfillment - 10%
- Ability to analyse written/spoken discourse features - 10%
- Ability to support the analysis with examples – 10%

V. TALABALAR BILIMINI BAHOLASH MEZONI

Baho	Mezon
5 (A'lo)	Turli janrdagi yozma matnlarni, jumladan taklifnoma, tarjimai hol, shaxsiy va

	<p>rasmiy xatlarni va arizalar to'g'ri yozish; eshitgan, ko'rgan va o'qigan mavzusi asosida qisqa insholar yoza olish; gaplarni grammatik jihatdan to'g'ri tuzish; jummalarni bir-biriga bog'lash uchun ishlatiladigan bog'lovchilar, kirish so'zlaridan to'g'ri foydalanish; inshoning tuzilishi (kirish, asosiy qism va xulosa), uning mantiqiy uzviyligi va yaxlitligini ta'minlay olish; yozma nutqda matn janriga hamda maqsadiga muvofiq rasmiy yoki norasmiy uslubni tanlab, yoza olish; o'z fikr va mulohazalarini lingvistik kurs mavzularidan kelib chiqqan holda insho mavzulari bo'yicha yozma ravishda aniq va mantiqiy bayon etish; qiyosiy, tahliliy va tanqidiy turdagi bayonlarni rejalashtira olish va ularda o'z fikrlarini dalilarga asoslangan tarzda yozish; umumiy va o'zlariga yaqin mavzudagi maqolalarni, uchinchi bosqichda esa, kasbga doir ilmiy maqolalarni qisqachi mazmunini yozish; kitob yoki fil'mlarning mazmunini tanqidiy fikrlarga asoslangan holda yozma bayon eta olishi va ularga qisqa taqriz yoza olish; yozma nutqdagi turli uslublardan mahorat bilan foydalanish; o'z yozma nutqini tahrir qilishva tekshirish orqali ona tili interferensiyasi muammolarini aniqlash va bartaraf etish; rejalashtirish, baholash, tahrir qilish va qayta ko'rib chiqish kabi mavzulardan iborat bo'ladi; tushunish va muhokama qilish uchun bosqichma-bosqich turli matn turlari (hikoyalar, jurnal va gazeta maqolalari, yangiliklar bayoni, internet matnlari va hokazolar) bilan ishlash; matnni tushunish maqsadida turli strategiyalarni (asosiy fikrlarni anglash uchun o'qish, g'oyani bilish uchun o'qish, maxsus ma'lumotni olish uchun o'qish);badiiy adabiyotlarni (birinchi kursda kichik xikoyalar va she'rlar ikkinchi va uchinchi kursdan romanlar) shu jumladan, zamonaviy badiiy matnlarni qiynalmasdan o'qiy olishi va bosqichma-bosqich ularda tasvirlangan siyosiy, ijtimoiy, ma'naviy, tarixiy jarayonlarni; o'qish, tushunish va muhokama qilish uchun berilgan katta hajmdagi matn bilan ishlay olish va tegishli xulosa chiqarish; o'qish jarayonida yozma bayonot, hisobot, ma'ruzalarda keltirib o'tilgan fikr-mulohazalarga hamda o'z fikrlariga tayanib tahlil va muhokama qilish; ayrim o'rinlarda lug'atlar bilan ishlagan holda turli janr va sohalarga oid murakkab matnlarni o'qib, tushunib, tahlil va muhokama qila olish; o'z sohalariga oid turli matn turlarini (kichik hikoyalar, jurnal va gazeta maqolalari, yangiliklar bayoni, internet matnlari) o'qib, matn yuzasidan xulosa chiqara olish; matnlardagi fikrlarni, muallif g'oyasini va mubolag'ani aniqlash; madaniyat va san'atga oid mavzulardagi (fil'm, teatr, badiiy adabiyot) maqola va taqrizlarni o'qib, undagi asosiy fikrlarni ayta olish; o'qish jarayonida uchrashi mumkin bo'lgan muammolarni aniqlab, ularni to'la bartaraf etish; berilgan maxsus matnlardagi ma'lumotlar, g'oyalar va fikrlarga tayanib, mustaqil tarzda ilmiy ma'ruza tayyorlay olish kabi yetakchi mavzular tashkil etadi.</p>
<p>4 (Yaxshi)</p>	<p>Turli janrdagi yozma matnlarni, jumladan taklifnoma, tarjimai hol, shaxsiy va rasmiy xatlarni va arizalar to'g'ri yozish; eshitgan, ko'rgan va o'qigan mavzusi asosida qisqa insholar yoza olish; gaplarni grammatik jihatdan to'g'ri tuzish; jummalarni bir-biriga bog'lash uchun ishlatiladigan bog'lovchilar, kirish so'zlaridan to'g'ri foydalanish; inshoning tuzilishi (kirish, asosiy qism va xulosa), uning mantiqiy uzviyligi va yaxlitligini ta'minlay olish; yozma nutqda matn janriga hamda maqsadiga muvofiq rasmiy yoki norasmiy uslubni tanlab, yoza olish; o'z fikr va mulohazalarini lingvistik kurs mavzularidan kelib chiqqan holda insho mavzulari bo'yicha yozma ravishda aniq va mantiqiy bayon etish; tushunish va muhokama qilish uchun bosqichma-bosqich turli matn turlari (hikoyalar, jurnal va gazeta maqolalari, yangiliklar bayoni, internet matnlari va hokazolar) bilan ishlash; matnni tushunish maqsadida turli strategiyalarni (asosiy fikrlarni anglash uchun o'qish, g'oyani bilish</p>

	uchun o'qish, maxsus ma'lumotni olish uchun o'qish); badiiy adabiyotlarni (birinchi kursda kichik xikoyalar va she'rlar ikkinchi va uchinchi kursdan romanlar) shu jumladan, zamonaviy badiiy matnlarni qiynalmasdan o'qiy olishi va bosqichma-bosqich ularda tasvirlangan siyosiy, ijtimoiy, ma'naviy, tarixiy jarayonlarni; o'qish, tushunish va muhokama qilish uchun berilgan katta hajmdagi matn bilan ishlay olish va tegishli xulosa chiqarish.
3 (Qoniqarl i)	Turli janrdagi yozma matnlarni, jumladan taklifnoma, tarjimai hol, shaxsiy va rasmiy xatlarni va arizalar to'g'ri yozish; eshitgan, ko'rgan va o'qigan mavzusi asosida qisqa insholar yoza olish; gaplarni grammatik jihatdan to'g'ri tuzish; jummalarni bir-biriga bog'lash uchun ishlatiladigan bog'lovchilar, kirish so'zlaridan to'g'ri foydalanish; tushunish va muhokama qilish uchun bosqichma-bosqich turli matn turlari (hikoyalar, jurnal va gazeta maqolalari, yangiliklar bayoni, internet matnlari va hokazolar) bilan ishlash; matnni tushunish maqsadida turli strategiyalarni (asosiy fikrlarni anglash uchun o'qish, g'oyani bilish uchun o'qish, maxsus ma'lumotni olish uchun o'qish); badiiy adabiyotlarni (birinchi kursda kichik xikoyalar va she'rlar ikkinchi va uchinchi kursdan romanlar) shu jumladan, zamonaviy badiiy matnlarni qiynalmasdan o'qiy olishi va ularda tasvirlangan jarayonlarni; o'qish, tushunish va muhokama qilish.
2 (Qoniqar siz)	

VI. ASOSIY VA QO'SHIMCHA O'QUV ADABIYOTLAR HAMDA AXBOROT MANBALARI

Asosiy adabiyotlar

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1. McCarthy, M. and O'Dell, F., Redman, S. English Vocabulary in Use upperintermediate and advanced (1 kurs) Cambridge: CUP (3rd edition) UK, 2012
2. Malcolm Mann, Steve Taylor-Knowles Destination (book 1&2) (2013) Macmillan Education UK,
3. Michael McCarthy. (2017) English Vocabulary in Use. Advanced. Cambridge. (2 kurs)
4. Stephen H. Thewlis. (2007) Grammar Dimensions. Heinle & Heinle
5. McCarthy, M. (2009) Discourse Analysis for Language Teachers. Cambridge: CUP. UK,

Qo'shimcha adabiyotlar

1. Mirziyoev Sh.M. Erkin va farovon demokratik O'zbekiston davlatini birgalikda barpo etamiz. Toshkent, "O'zbekiston" NMIU, 2017. – 29 b.
2. Mirziyoev Sh.M. Qonun ustuvorligi va inson manfaatlarini ta'minlash yurt taraqqiyoti va xalq farovonligining garovi. "O'zbekiston" NMIU, 2017. – 47 b.
3. Mirziyoev Sh.M. Buyuk kelajagimizni mard va olijanob xalqimiz bilan birga quramiz. "O'zbekiston" NMIU, 2017. – 485 b.
4. O'zbekiston Respublikasi Prezidentining 2017 yil 7 fevraldagi "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha harakatlar strategiyasi to'g'risida" gi PF -4947-sonli Farmoni. O'zbekiston Respublikasi qonun hujjatlari to'plami, 2017 y., 6-son, 70-modda
6. Mirziyov Sh.M. Tanqidiy tahlil, qat'iy tartib-intizom va shaxsiy javobgarlik – har bir rahbar faoliyatining kundalik qoidasi bo'lishi kerak. O'zbekiston Respublikasi Vazirlar Mahkamasining 2016 yil yakunlari va 2017 yil istiqbollariga bag'ishlangan majlisidagi O'zbekiston Respublikasi Prezidentining nutqi. // Xalq so'zi gazetasi. 2017 yil 16 yanvar', №11.
7. O'zbekiston Respublikasi Konstitusiyasi – T.: O'zbekiston, 2017. – 46 b.

Ingliz tili

1. Elaine Walker, Steve Elsworth (2000) Grammar Practice for Upper Intermediate Students, Edinburg, Longman (1 kurs)
2. Guisi Cavellaro (2002) Exploring Grammar in Context, Cambridge, CUP (1 kurs)
3. Michael Swan, David Baker, (2008) Grammar Scan, Oxford, OUP (1 kurs)
4. Ruth Gairns, Stuart Redman, (2009) Oxford Word Skills, Oxford, OUP
5. Vince M., (2011) First Certificate Language Practice (English Grammar and Vocabulary). 4th edition. Macmillan. (1 kurs)

6. Michael McCarthy and Felicity O'Dell. (2017) English Phrasal Verbs in Use. . Cambridge University Press. (2 kurs)
7. Thornburt S. (2005) Beyond the sentence. Macmillan Oxford. UK.
8. Carter R, Goddard A, Reach D. (2005) Working with texts. Inter text. (2 kurs)
9. Vince M., French A. (2011) Language Practice (English Grammar and Vocabulary). Macmillan. (2 kurs)

Internet saytlari

Ingliz tili

1. www.teachingenglish.org.uk
2. www.onestopenglish.com
3. www.businessenglishonline.net
4. www.elgazette.com
5. www.tesol.org
6. www.tefl.com
7. www.teachertrainingvideos.com
8. www.learnenglish.org.uk
9. www.educationuk.org
10. www.bbc.co.uk/worldservice/learningenglish
11. www.channel4.com/learning
12. www.better-english.com/exerciselist.html
13. www.bbc.co.uk/worldservice/learningenglish/business/index.shtml
14. www.englishclub.com/index.htm
15. education.leeds.ac.uk/edu-mwe/eltwww.htm
16. www.Grammarly.com/Grammar
17. www.macmillanenglish.com/readers

ЖНни баҳолаш мезонлари

Assessment specifications

I Assessment criteria for continuous assessment

Text analysis tasks: 30%

Sample criteria:

Evidence of ability to distinguish between spoken and written discourse	10%
Evidence of ability to analyse different types of discourse	10%
Evidence of ability to compare discourse types with L1	5%
Evidence of ability to use specific features of spoken and written discourse in communication	5%

II Mid-course assessment specification 30%

Assignment 1. Teacher gives written discourse task to students for analysis.

Assignment 2. Teacher gives spoken discourse task to students for analysis.

Reflection

For this entry you will have to write a reflective paragraph (no less than 150 words) addressing the following issues:

- **How the course helped to raise your awareness of the English language in use in terms of:**
- **Language skills (listening, speaking, reading, writing)**
- **Language systems (phonology, vocabulary, grammar)**
- **Please provide examples.**

Assessment criteria - 15%

- **Task fulfillment - 5%**
- **Showing clear understanding of the objectives of the course - 5%**
- **Ability to reflect on the impact of the course on language improvement - 5%**

Final assessment specification 30%

- Students analyse one *piece of* written and one spoken discourse.
- Final written work is limited to 80 min max.

Portfolio

Students should collect samples of spoken and written discourse.

Entry 1

For this entry students should collect at least five samples of the following written discourse types:

- Fiction
- Personal letters
- Formal letters
- Instructions
- Advertisements
- Newspaper articles
- Encyclopedia
- Invitations
- Menus
- Recipes, etc.

Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course.

Entry 2

For this entry students should collect at least five samples of the following spoken discourse types:

- Informal conversations

- Language-in action
- Formal conversations (meetings, conferences, etc.)
- Telephone conversations
- News
- Oral instructions
- Announcements
- Lectures, etc.

Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course.

Include the recording of the data and transcript of the relevant extract.

Entry 3

For this task students should select samples of one type of written or spoken discourse in English and their native language. Then write an analysis (for about 150 words) focusing on similarities and differences in the discourse features.

Assessment criteria for Portfolio Total: 30%

- Task completeness and fulfillment - 10%
- Ability to analyse written/spoken discourse features - 10%
- Ability to support the analysis with examples – 10%

Фойдаланиладиган асосий дарслик ва ўқув қўлланмалар рўйхати Асосий дарсликлар ва ўқув қўлланмалар

1. McCarthy, M. and O'Dell, F (2004). *English Phrasal Verbs in Use*. Cambridge University Press, Cambridge.

2. McCarthy, M. and O'Dell, F (1994). *English Vocabulary in Use*. Upper-intermediate and advanced. Cambridge University Press, Cambridge.

3. Carter R., McCarthy M. (1997) *Exploring Spoken English*. Cambridge: CUP.

4. McCarthy M. (1991) *Discourse Analysis for Language Teachers*. Cambridge Language Teaching Library: CUP.

5.2. Suggested web sites:

1. www.teachingenglish.org.uk
2. www.pearsonlongman.com/ae/

Handouts and materials for lessons

Texts for Analysis

Sherwood Anderson

The Untold Lie

Anderson (1875-1941), a midwesterner who first established himself in a small Ohio town as a *successful businessman, walked out of his office one day and never came back. He moved to Chicago*, a center of literary activity in the early twentieth century, and began a new career as a writer. "The Untold Lie"⁵ is a chapter from his masterpiece. *Winesburg, Ohio* (1919), a loosely structured novel, which resembles a group of short stories interrelated by characters and theme.

Ray Pearson and Hal Winters were farm hands employed on a farm three miles north of Winesburg. On Saturday afternoons they came into town and wandered about through the streets with other fellows from the country.

Ray was a quiet, rather nervous man of perhaps fifty with a brown beard and shoulders rounded by too much and too hard labor. In his nature he was as unlike Hal Winters as two men can be unlike.

Ray was an altogether serious man and had a little sharp-featured wife who had also a sharp voice. The two, with half a dozen thin-legged children, lived in a tumbledown frame house beside a creek at the back end of the Wills farm where Ray was employed.

Hal Winters, his fellow employee, was a young fellow. He was not of the Ned Winters family, who were very respectable people in Winesburg, but was one of the three sons of the old man called Windpeter Winters who had a sawmill near Unionville, six miles away, and who was looked upon by everyone in Winesburg as a confirmed old reprobate.

People from the part of Northern Ohio in which Winesburg lies will remember old Windpeter by his unusual and tragic death. He got drunk one evening in town and started to drive home to Unionville along the railroad tracks. Henry Brattenburg, the butcher, who lived out that way, stopped him at the edge of town and told him he was sure to meet the down tram but Windpeter slashed at him with his whip and drove on. When the tram struck and killed him and his two

horses a farmer and his wife who were driving home along a nearby road saw the accident. They said that old Windpeter stood up on the seat of the wagon, raving and swearing at the onrushing locomotive, and that he fairly screamed with delight when the team, maddened by his incessant slashing at them, rushed straight ahead to certain death. Boys like George Willard and Seth Richmond will remember the incident quite vividly because, although everyone in our town said that the old man would go straight to hell and that the community was better off without him, they had a secret conviction that he knew what he was doing and admired his foolish courage. Most boys have seasons of wishing they could die gloriously instead of just being grocery clerks and going on with their humdrum lives.

But this is not the story of Windpeter Winters nor yet of his son Hal who worked on the Wills farm with Ray Pearson. It is Ray's story. It will, however, be necessary to talk a little of young Hal so that you will get into the spirit of it.

Hal was a bad one. Everyone said that. There were three of the Winters boys in the family, John, Hal, and Edward, all broad-shouldered big fellows like old Windpeter himself and all fighters and woman-chasers and generally all-around bad ones.

Hal was the worst of the lot and always up to some devilment. He once stole a load of boards from his father's mill and sold them in Winesburg. With the money he bought himself a suit of cheap, flashy clothes. Then he got drunk and when his father came raving into town to find him, they met and fought with their fists on Main Street and were arrested and put into jail together.

Hal went to work on the Wills farm because there was a country school teacher out that way who had taken his fancy. He was only twenty-one then but had already been in two or three of what were spoken of in Winesburg as "women scrapes." Everyone who heard of his infatuation for the school teacher was sure it would turn out badly. He'll only get her into trouble, you'll see," was the word that went around.

And so these two men, Ray and Hal, were at work in a field on a day in the late October. They were husking corn and occasionally something was said and they laughed. Then came silence. Ray, was the more sensitive and always minded things more, had chapped hands and they hurt. He put them into his coat pockets and looked away across the fields. He was in a sad, distracted mood and was affected by the beauty of the country. If you knew the Winesburg country in the fall and how the low hills are all splashed with yellows and reds you would understand his feeling. He began to think of the time, long ago when he was a young fellow living with his father, then a baker in Winesburg, and how on such days he had wandered away to the woods to gather nuts, hunt rabbits, or just to loaf about and smoke his pipe. His marriage had come about through one of his days of wandering. He had induced a girl who waited on trade in his father's shop to go with him and something had happened. He was thinking of that afternoon and how it had affected his whole life when a spirit of protest awoke in him. He

had forgotten about Hal and muttered words. "Tricked by Gad, that's what I was, tricked by life and made a fool of," he said in a low voice.

As though understanding his thoughts, Hal Winters spoke up. "Well, has it been worthwhile? What about it, eh? What about marriage and all that?" he asked and then laughed. Hal tried to keep on laughing but he too was in an earnest mood. He began to talk earnestly. "Has a fellow got to do it?" he asked. "Has he got to be harnessed up and driven through life like a horse?"

Hal didn't wait for an answer but sprang to his feet and began to walk back and forth between the corn shocks. He was getting more and more excited. Bending down suddenly he picked up an ear of yellow corn and threw it at the fence. "I've got Nell Gunther in trouble," he said. "I'm telling you, but you keep your mouth shut."

Ray Pearson arose and stood staring. He was almost a foot shorter than Hal, and when the younger man came and put his two hands on the older man's shoulders they made a picture. There they stood in the big empty field with the quiet corn shocks standing in rows behind them and the red and yellow hills in the distance, and from being just two indifferent workmen they had become all alive to each other. Hal sensed it and because that was his way he laughed. "Well, old daddy," he said awkwardly, "come on, advise me. I've got Nell in trouble. Perhaps you've been in the same fix yourself. I know what everyone would say is the right thing to do, but what do you say? Shall I marry and settle down? Shall I put myself into the harness to be worn out like an old horse? You know me, Ray. There can't anyone break me but I can break myself. Shall I do it or shall I tell Nell to go to the devil? Come on, you tell me. Whatever you say, Ray, I'll do."

Ray couldn't answer. He shook Hal's hands loose and turning walked straight away toward the barn. He was a sensitive man and there were tears in his eyes. He knew there was only one thing to say to Hal Winters, son of old Windpeter Winters, only one thing that all his own training and all the beliefs of the people he knew would approve, but for his life he couldn't say what he knew he should say.

At half-past four that afternoon Ray was puttering about barnyard when his wife came up the land along the creek and called him. After the talk with Hal he hadn't returned to the cornfield but worked about the barn. He had already done the evening chores and had seen Hal, dressed and ready for a roistering night in town come out of the farmhouse and go into the road. Along the path to his own house he trudged behind his wife, looking at the ground and thinking. He couldn't make out what was wrong. Every time he raised his eyes and saw the beauty of the country in the failing light he wanted to do something he had never done before, shout or scream or hit his wife with his fists or something equally unexpected and terrifying. Along the path he went scratching his head and trying to make it out. He looked hard at his wife's back but she seemed all right.

She only wanted him to go into town for groceries and as soon as she had told him what she wanted began to scold. "You're always puttering," she said. "Now I

want you to hustle. There isn't anything in the house for supper and you've got to get to town and back in a hurry."

Ray went into his own house and took an overcoat from a hook back of the door. It was torn about the pockets and the collar was shiny. His wife went into the bedroom and presently came out with a soiled cloth in one hand and three silver dollars in the other. Somewhere in the house a child wept bitterly and a dog that had been sleeping by the stove arose and yawned. Again the wife scolded. "The children will cry and cry. Why are you always puttering?" she asked.

Ray went out of the house and climbed the fence into a field. It was just growing dark and the scene that lay before him was lovely. All the low hills were washed with color and even the little clusters of bushes in the corners by the fences were alive with beauty. The whole world seemed to Ray Pearson to have become alive with something just as he and Hal had suddenly become alive when they stood in the corn field staring into each other's eyes.

The beauty of the country about Winesburg was too much w Ray on that fall evening. That is all there was to it. He could not stand it. Of a sudden he forgot all about being a quiet old farm hand and throwing off the torn overcoat began to run across the field. As he ran he shouted a protest against his life, against all life, against everything that makes life ugly. "There was no promise made," he cried into the empty spaces that lay about him. "I didn't promise my Minnie anything and Hal hasn't made any promise to Nell. I know he hasn't. she went into the woods with him because she wanted to go. What he wanted she wanted. Why should I pay? Why should Hal pay? why should anyone pay? I don't want Hal to become *old* and worn out. I'll tell him. I won't let it go on. I'll catch Hal before he gets to town and I'll tell him."

Ray ran clumsily and once he stumbled and fell down. "I must catch Hal and toll him." ho kept thinking, and although his breath came in gasps he kept running harder and harder. As he ran he thought of things that hadn't come into his mind for years—how at the time he married he had planned to go west to his uncle in Portland. Oregon—how he hadn't wanted to be a farm hand, but had thought when he got out West he would go to sea and be a sailor or get a job on a ranch and ride a horse into Western towns, shooting and laughing and waking the people in the houses with his wild cries. Then as he ran he remembered his children and in fancy felt their hands clutching at him. All of his thoughts of himself were involved with the thoughts of Hal and he thought the children were clutching at the younger man also. "They are the accidents of life, Hal," he cried "They are not mine or yours. I had nothing to do with them."

Darkness began to spread over the fields as Ray Pearson ran on and on. His breath came in little sobs. When he came to the fence at the edge of the road and confronted Hal Winters, all dressed up and smoking a pipe as he walked jauntily along, he could not have told what he thought or what he wanted.

Ray Pearson lost his nerve and this is really the end of the story of what happened to him. It was almost dark when he got to the fence and he put his hands on the top bar and stood staring. Hal Winters jumped a ditch and coming up close to Ray

put his hands into his pockets and laughed. He seemed to have lost his own sense of what had happened in the corn field and when he put up a strong hand and took hold of the lapel of Ray's coat he shook the old man as he might have shaken a dog that had misbehaved.

"You came to tell me, eh?" he said. "Well, never mind telling me anything. I'm not a coward and I've already made up my mind." He laughed again and jumped back across the ditch. "Nell ain't no fool," he said. "She didn't ask me to marry her. I want to marry her. I want to settle down and have kids."

Ray Pearson also laughed. He felt like laughing at himself and all the world.

As the form of Hal Winters disappeared in the dusk that lay over the road that led to Winesburg, he turned and walked slowly back across the fields to where he had left his torn overcoat. As he went some memory of pleasant evenings spent with the thin-legged children in the tumble-down house by the creek must have come into his mind, for he muttered words. "It's just as well. Whatever I told him would have been a lie," he said softly, and then his form also disappeared into the darkness of the fields.

Vocabulary

incessant constant
reprobate a scoundrel

Design and meaning

1. What elements of this narrative make it sound like a story told out loud by a native of a small town?
2. What is the basic conflict the story deals with? Is the conflict resolved?
3. What relationship does the anecdote about Windpeter have to the rest of the story?
4. Why is the beauty of the fall scenery such a strong presence in the story?
5. Explain Ray's words to himself at the closing. Is he right?

Similarity and difference

Describe the similarities of form, style, and meaning between this story and "I Stand Here Ironing" (Chapter 2).

Short writing idea

Write a paragraph relating a piece of gossip just as you would out loud. Analyze what you would change to make the paragraph regular informal prose.

Longer writing idea

Describe an experience in which you had to give advice to someone. Analyze why you gave the advice you did, whether it was bad advice, and how the advisee responded.

Kate Chopin

The Story of an Hour

Chopin (1851-1904) did not begin to write until she was left widowed five children at the age of thirty-two. During the next sixteen years she produced several volumes of short stories and an exquisite feminist novella, *The Awakening* (1899), which was received with outrage by the critics. "The Story of an Hour" first appeared in *Vogue* magazine in 1894.

Knowing that Mrs. Mallard was afflicted with a heart trouble great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; ^E veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull, [?]stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg open the door—you will make yourself ill. What are you doing' Louise? For heaven's sake open the door." "Go away. I am not making myself ill." No; she was drinking in a very elixir of life through the open window.

Her fancy was running riot along those days ahead of her. Spring days and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease— of joy that kills.

Vocabulary

composed	calm, tranquil
elixir	an imaginary substance which prolongs life and health indefinitely
elusive	hard to grasp
fancy	imagination
implore	to ask or beg earnestly
importunity	a persistent request
reflection	serious thought
save	except
spent	worn out
suspension	a temporary cancellation
tumultuous	turbulent, wild and disturbed
unwittingly	unknowingly

Design and meaning

1. What words would you use to describe the process that goes on * in this story?
2. What are some contrasts between Louise's old life and the new life she imagines?
3. What details are unstated but suggested about her old life?
4. What does the open window signify?
5. What does the last sentence add to the message of the story?

Similarity and difference

This story was first published in *Vogue* magazine in 1894. What differences might there be between the way readers reacted then and now? What similarities? Would a women's magazine be likely to publish this story today?

Short writing idea

After reading the story, you can derive a second meaning from the opening words, "Mrs. Mallard was afflicted with a heart trouble." Explain both meanings in a paragraph.

Longer writing idea

Record the sequence of your emotions after a particularly striking event or discovery: a death, news of your pregnancy, an unexpectedly failed exam, a revealed secret.

Vocabulary check

For each numbered item, write a complete sentence using the phrase in a reasonable way.

a composed face

the elusive concept

implored pitifully

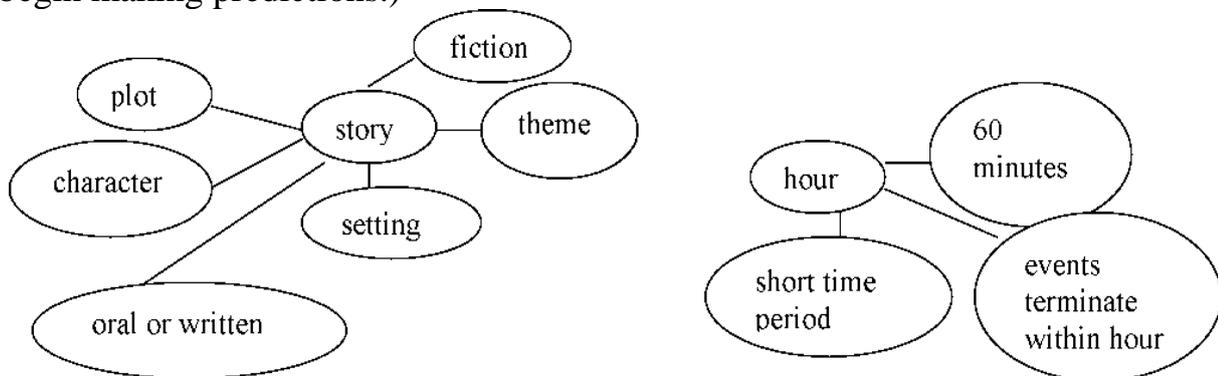
unwittingly revealed

after long reflection

Using Cognitive Reading Strategies with “The Story of an Hour”

1. Literary Response and Analysis
2. Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.
3. Writing Applications (Genres and Their Characteristics)
4. Write responses to literature:
5. Demonstrate a comprehensive understanding of the significant ideas in works or passages.
6. Analyze the use of imagery, language, universal themes, and unique aspects of the text.
7. Support important ideas and viewpoints through accurate and detailed references to the text and to other works.
8. Demonstrate an understanding of the author's use of stylistic devices and an appreciation of the effects created.
9. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

Let's look at the title of this story first, "The Story of an Hour." Does this title give us any clues about what we are going to read? Think about what the words in the title mean. Perhaps a good strategy to use here is tapping prior knowledge. Think about the knowledge you already have stored in file cabinets within your head. You might say, "I already know..." or "This makes me think about..." Discuss the thoughts you have about the title with a partner for a minute or two. Who would like to volunteer some thoughts you had while discussing the title with your partners? (At this point, teachers might wish to cluster the responses. This will help students see different perspectives as well as allowing them to begin making predictions.)



What predictions can you make based on your discussion of the title?

Let's read on and see if this is so. Meanwhile, it is important to remember that as we read we need to continually monitor ourselves. We need to *construct the gist* as we read to make sure we understand the literal meaning the author wishes to convey.

In the first paragraph, is about that about Mrs. Mallard's heart trouble and how one must break bad news gently. Think about what you know about heart disease either from something you have read or people you might know. Think about what can happen when you break bad news to someone with heart trouble. Share your thoughts with a partner and then with the class.

A person with heart trouble might get very sick. He or she might even have a heart attack if the news is bad enough and if that person has no warning.

The second paragraph, can help you to understand the story better as well as motivate you to read on to find answers. The problem was with the sentence, "veiled hints that revealed in half concealing." What do you think the author meant by that?

Perhaps it meant that Josephine did not tell Mrs. Mallard outright that her husband was dead, but only hinted at it. Her condition was okay if you didn't shock her and allowed her to slowly *come to grips with the situation*. (If students suggest this, they will later see how the end of the story becomes more believable. Perhaps the author is setting up the ending with the careful way the news is conveyed to Mrs. Mallard.)

What do you predict will happen next? Do you think Mrs. Mallard will understand the veiled hints? How do you think she will react? Again, discuss with a partner the meaning of the first two paragraphs. Carefully construct the gist. Then some of you may share with the class.

Constructing the gist and Asking Questions: Josephine was being so careful because her sister had "a heart trouble." Does her heart trouble refer to a heart problem as we understand it, or could it refer to her marriage, her happiness or state of being in her relationship?

It is important to assure students that asking questions is a form of monitoring that can help them to understand the story better as well as motivate them to read on to find answers.

Read the third paragraph.

Making Connections is another strategy that we use while reading to help us understand what we are reading. Sometimes the text will make you remember experiences in your own life or will remind you of other things you have read. Can you make connections as you read the third paragraph? Do you know anyone who is unable to accept the significance of what a tragedy such as death, or anything else, means when they hear about it suddenly? Or do you know someone who would immediately begin to weep? I've known a couple people who dissolve into tears whenever they encounter unhappiness; others are able to take it all in stride. Talk with a partner about any connections you may make.

Analyzing Author's Craft: How to discuss the author's craft? You are looking for words or lines or phrases that stand out and make the writing vivid for you. What do you find in this paragraph that makes the author's style unique?

"Paralyzed inability"

"She wept at once, with sudden, wild abandonment... "

"When the storm of grief had spent itself... "

Now we have a metaphor of nature as well in the "*storm of grief*."

Visualizing is simply pictures that stand out in your mind. Somehow, you can see what is happening by reading the printed word. What do you visualize as you read the lines listed above?

She was crying as hard as one can cry as she stood there held by her sister.

As you read paragraph 4, you may decide that you need to use your *monitoring* strategy again. What does it mean to be "pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul"? You can reread the paragraph and think about yourself in relation to this, or perhaps simply read on to see if the meaning becomes clear.

Subject/Topic and Theme: What do you think the big idea or theme is at this point in the story? *I think the theme is "death."*

You have named the subject of this story. Remember that the theme is more than this. The theme must be some insight into human life that the author wishes to reveal in the literary piece. Often the theme is not stated directly by the author. The reader must infer what the writer wishes to convey. It will be some statement about the subject of the story. Any other ideas?

How about "sadness as a reaction to death"?

Well, this is closer, but it is still stating the subject. As we read on, the theme will begin to evolve more fully. What can you interpret about Mrs. Mallard's actions so far?

She definitely needed to be alone with her grief. She did not want anyone, even her sister, with her.

Others wanted to comfort and care for her. This always happens when there is a death.

Everyone is very sad.

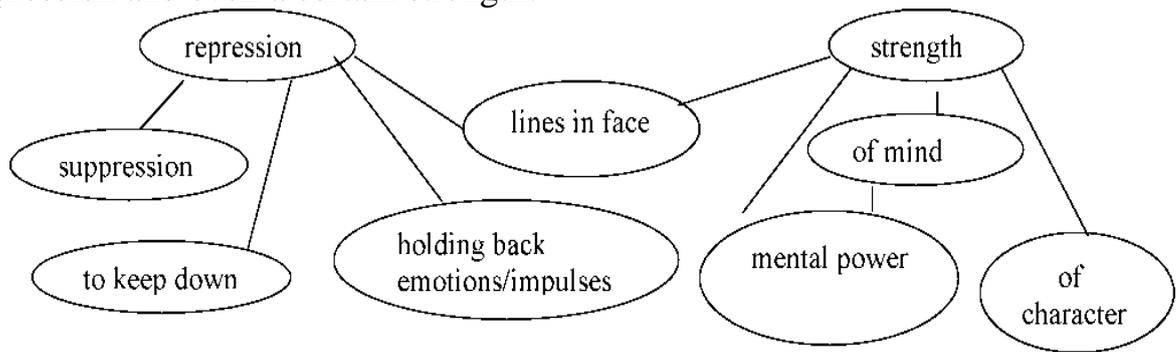
The next three paragraphs, 5, 6, and 7, give you a chance to practice the strategy of *visualizing*. Tell the class what you visualize as you read these paragraphs. (Students may wish to discuss this with a partner or in a group first.)

We still see her in her comfortable armchair with her head upon the cushion. We can hear an occasional sob. However, blue sky is showing through the clouds as she looks out her window. The scene is one of hope and new life and spring. Is the window a symbol of freedom or a window to her inner self, her soul?

Why does the author now introduce a contrast to the sadness and death theme?

He wants to show the idea of spring, probably symbolizing a new life for Mrs. Mallard.

Students may have questions as they read paragraph 8. It is crucial that they realize that *asking questions* is an important strategy and definitely helps with monitoring their reading. Students will probably ask the following questions here: *How can repression and strength both be shown in one's face. Why did her eyes have a dull stare as they fixed themselves on patches of blue sky?* (Students may need to discuss the meaning of repression or perhaps even cluster the two words as they are used in the following sentence. Some may wish to refer to the dictionary. "She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength.



Somehow the lines in her face show strength. Maybe the strength is because she has learned to hold back her own wishes and thoughts and give in to others.

What can we infer about Mrs. Mallard at this point?

She probably isn't very happy if she has been repressed.

Who do you suppose repressed her?

Was her husband?

Finally, since her glance was not one of reflection, but instead simply one of no intelligent thought, what can one compare this to that is familiar? Students may suggest,

She was, perhaps, simply day dreaming.

In paragraph 9, we learn that she is indeed doing a form of dreaming.

She felt something penetrating her consciousness, but she did not know what it was.

Can you predict what it might be? Don't forget to *analyze the author's craft* as you make your predictions. This elusive something was "creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air."

Was it evil (creeping, reaching toward her) or was it good (sounds, scents, colors in air)?

Paragraph 10 makes us again use the strategy of *asking questions* as we decide to read on to try and get the answers. Turn to a partner and pose at least two questions about what is happening here. Then, make a prediction.

Why is she trying to ignore the thing that threatens to overtake her will?

What was it, and why didn't she want to admit it? The story says "she was striving to beat it back with her will." The author uses her craft here as well when she compares her "will" to something as powerless as her "two white slender hands."

It is obviously something in herself she does not want to face, yet she has to.

In paragraph 11 we get an answer. What do we learn?

She says "free." Her eyes become "keen and bright." "Free" may mean she thinks her husband has found freedom in death, but I really think that her excitement is because she feels she is now free of him.

Ask students to read the next three paragraphs, 12-14. Ask someone to summarize these three paragraphs? What is happening here? What is the key information we receive from them?

Mrs. Mallard is very excited. She will now be totally free to live the way she wishes. She even "opens her arms and spreads them in welcome" for the coming years. Her husband had imposed his will upon her, and she will not have to put up with that anymore.

Paragraph 12 refers to Mrs. Mallard's feelings as a "monstrous joy that held her." What do you think the term monstrous joy means?

I think it's an oxymoron. How can joy be monstrous? I guess it can be true only if she feels that the fact that she feels joy is monstrous. But then she dismisses that in the next sentence.

Use another strategy from your cognitive tool kits, *adopting an alignment*. Discuss with partners your thoughts on Mrs. Mallard as she rejoices over the fact that she can now "live for herself." Discuss the fact that human beings, according to the story, sometimes impose their will upon their fellow creatures. How do you

feel about Mrs. Mallard now, about her husband? Which character can you most identify with? Or can you align with the plot, the events in the story and the way in which they unfold?

Mrs. Mallard is extremely selfish and she does not deserve a husband who "had never looked save with love upon her." I feel sorry for her husband.

Any human being that impresses his will upon another does not deserve to be loved. I can understand how Mrs. Mallard wants only to be free. I would feel the same.

I can relate to the author and the events in the story because I really feel that human nature being what it is, there are bound to be some thoughts of an exciting or at least a different future.

Could you clarify for me what "impressing his will" means? This is not entirely clear to me. Her husband is always the dominant figure in their marriage. Whatever he wants is what happens. Mrs. Mallard does not have a say in anything. At least I think that is what it means in this story.

What about the theme of this story? Have you revised any of your ideas? Are you forming any new interpretations?

Well, we really talked more about the subject, but we decided the theme had to do with sadness and death. Now it looks like the author is bringing in the idea of freedom through death of a partner. Perhaps the theme will have to do with happiness as a result of death.

Paragraphs 15 and 16 serve to emphasize the idea of freedom, the fact that this rather repressed housewife will finally be able to assert herself. What could possibly happen in the remainder of the story? *Make predictions.*

Mrs. Mallard's husband will somehow reach out from the grave to continue to control her. Perhaps he appointed an executor who will control her assets and her life. He may even turn up alive. Hey, maybe she has some man waiting, maybe even Richards.

The only dialogue in the story takes place in the next two paragraphs, 17 -18. Can you *make connections*? Think about a time you were really worried about someone. (Some students may want to share something from their own lives.)

Read paragraph 19 and talk about Mrs. Mallard's feelings. What does this paragraph infer?

She goes from shuddering that life might be long the day before to praying that life might be long now that she is free. She was really unhappy in her marriage.

In Paragraph 20, Louise Mallard finally emerges from the room she has closed herself into. She had been drinking in the "very elixir of life" in the previous paragraphs. Now she emerges like "a goddess of victory." What can you infer from these words?

She is full of happiness and looking forward to life. She will do everything she wants to with no one to stop her. She feels victorious and walks like she owns the world.

Read paragraph 21 out loud. Make predictions about what will happen after Brently Mallard walks in the door, and Richards is too late to hide the view of him from his wife.

I think she will keel over in a dead faint.

She will cry from the disappointment of seeing him alive.

Read the final two one-sentence paragraphs of the story. Then, do a quick write on how you have had to revise meaning and the new interpretations you have formed as the story unfolded. Perhaps you will want to interpret the final words, "a joy that kills." Your idea of the theme or big idea has undoubtedly changed.

(Some thoughts students included in their quick writes follow:)

Richards hastened to tell Louise Mallard the news of her husband's death but ironically was too late to shield Mrs. Mallard from the sight of her husband and so could not prevent the tragedy.

It was not joy that killed her, but it was the thought of continuing under her husband's thumb. Could it be that if she hadn't been so joyful at the prospect of her husband's death, she wouldn't have been as shocked when he arrived home? Surely, most women wouldn't be accepting of the fact that their spouse had died and would be in denial about it for a while, thus lessening the shock of seeing him.

You have suggested an example of situational irony here. None of us expected what really happened. Remember that generally we can define irony as a discrepancy between appearance, what we expect to happen, and reality, what really happens.

Let's finish this lesson by *reflecting and relating*. Were you able to relate anything in this story to your own life? Is there a particular lesson you may have learned which you can state as a theme, an insight into human life? Will you think or do something differently as a result of reading this story?

One should not make plans until one is sure of the facts, or, don't count your chickens before they're hatched.

Don't rush to spread bad news.

Be careful whom you marry.

Things are not always what they seem.

Note: The answers are varied as students reflect and relate to the story. Some feel that life has changed a great deal in the hundred years since the story was written and that because of divorce and women's roles today, this is not a believable story.

Many, however, do take a lesson from the story and state various themes as stated above.

Finally, let's evaluate the story. Is this story still relevant today? Discuss this in your groups and see if you can agree on the relevancy of this story written in the 1890s. Outline your points so that you can share them with those who may disagree with your group's evaluation. (Answers are usually built around the following two main points:)

The themes are universal. Human nature is the same today as it was a century ago.

Although there is some relevancy, the story is not very believable as women have come a long way since the 1890s.

You may wish students to write a formal interpretive essay on this story as well as respond to the metacognitive log on the following page.

Writing Situation

"The Story of an Hour" reveals a lot about human nature. The story centers around Louise Mallard who goes through a gamut of emotions following the news of her husband's death. We also find out about Brently Mallard's character through Louise's feelings and inner thoughts as she faces the idea of life without him.

Writing Directions

Write an essay in which you describe your impression of Louise Mallard at the beginning of the story and how this impression changes as the story progresses. Use specific details from the story to clarify the reasons why your understanding of Louise changes, thereby causing you to revise meaning. Finally, discuss how her character contributes to the message or theme the author wishes to leave with us.

Extension Activity

The following metacognitive questions will provide closure to your students' study of "The Story of an Hour":

"The Story of an Hour"

Think about the strategy or strategies that were most helpful to you as you read "The Story of an Hour." Describe the strategy and the specific place(s) in the story that using the strategy facilitated your understanding.

James Joyce

Eveline

Born in "Hear dirty Dublin," Joyce (1882-1941) left what he considered a repressive Irish Catholic society and lived most of his life in Switzerland and France. Although he is acclaimed for his innovative stream-of-consciousness Joyce's lucid short stories in *Dubliners* (1914), from which "Eveline" is taken, are some of the finest in the language.

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it—not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field—the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in and out of the field with his blackthorn stick; but usually little Keogh used to keep *nix* and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had hung on out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He is a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

"He is in Melbourne now."

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gaven would be glad. She had always had an edge on her, especially whenever there were people listening.

"Miss Hill, don't you see these ladies are waiting?"

"Look lively, Miss Hill, please."

She would not cry many tears at leaving the Stores.

But in her new home, in a distant unknown country, it would not be like that. Then she would be married—she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She

knew it was that that had given her the palpitations. When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she had nobody to protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages—seven shillings—and Harry always sent up what he could but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work—a hard life—but now that she was about to leave it she did not find it a wholly undesirable life.

She was about to explore another life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres home waiting for her. How well she remembered, the first time she had seen him; he was lodging in a house on the corner where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores evening and see her home. He took her to see *The Bohemian Girl* and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting and when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her the names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him.

"I know these sailor chaps" he said.

One day he had quarrelled with Frank and after that she had to meet her lover secretly.

The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her

favorite but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a *day*, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh.

Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her Promise to keep the house together as long as she could. She remembered the last night of her mother's illness; she was again in close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying:

"Damned Italians! coming over here!"

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being—that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence;

"Derevaun Seraun! Derevaun Seraun!"

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the black mass of the boat, lying in beside the quay wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist, If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer.

A bell clanged upon her heart. She felt him seize her hand;

"Come!"

All the seas of the world tumbled about her heart, He W««« ' drawing her into them: he would drown her, She gripped with both hands at the iron railing.

"Come!"

No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish,

"Eveline! Evvy!"

He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal, Her eyes gave him no sign of love or farewell or recognition.

Vocabulary

cretonne	a heavy, unglazed printed cotton or linen cloth
harmonium	a small kind of reed organ
quay	a dock for ships
quick	the living center

Design and meaning

1. What details of Eveline's past are stated or implied? What details of her present life?
2. Eveline thinks that people will treat her with respect in Buenos Aires. Why? Is she right?
3. What causes her finally to refuse to go? Does anything earlier prepare you for her decision?
4. What are her feelings for Frank? In what sense is she "a helpless animal" as the boat leaves? Why does she give him "no sign of love or farewell or recognition"?
5. Some readers have claimed that Frank is not real, that he is just a creation of Eveline's imagination. Can you find any justification for this reading?

Short writing idea

Explain how one of the following items serves as a symbol—i.e., how it suggests a concept or a group of ideas broader than itself: the sea, Frank, Buenos Aires, the objects in Eveline's apartment, Eveline's mother, Eveline's father, dust.

Longer writing idea

Explain the causes (or effects) of any drastic change of opinion, attitude, or behavior you have undergone in your life.

Roy Hoffman

How to Say Thank You

Roy Hoffman (b. 1953), native of Alabama who began his career as features editor for the Tulane University newspaper now lives in New York City where he works as a free-lance writer. The author of two novels, *Almost Family* and *Ms Way* Hoffman has also contributed articles to many popular magazines. The essay reprinted here appeared in *Esquire* magazine in September 1982.

Most of us will acknowledge that saying thank you is a gesture of decency—and survival—for anyone wandering a foreign realm. What educated American,

no matter how parochial, doesn't know *gracias*, *danke*, and *merci*? Curiously, though, when the time comes to say thank you to someone in our own land, many of us fall mute. When the kid at the gas station washes our windshield, our office colleague covers a blunder, or our sweetheart serves us a dinner of rump roast and claret, we tend to suffer selective amnesia.

Of course, there are a thousand ways to say thank you. And there are times when the spoken word is not enough.

When someone sends you a gift, a thank-you note acts both as a thank-you and as a kind of receipt. It is also called for when someone has you in his home who usually doesn't; when someone entertains you for a weekend; when someone does you a special favor; or when you know deep in your bones that if you don't send a note you'll be prickled by guilt whenever you see the person you didn't thank. Of course, you can always thank someone by phone, but unless you know the person well or see him frequently, a note is more intimate. As with birthday greetings and congratulations, the phone has a way of taking some of the fizz out of thank-yous.

As a literary form, thank-you notes are rather like haiku. How can you cram into only three lines a description of a vegetable dicer, your sentiment about it, and a touch of gratitude that you'll never have to chop onions again? Actually, the note need not be terse, but it should be *brief*. It should also be personal, mentioning some specific virtue of the gift, like the ideal spacing of teeth in the moustache comb. Above all, the note should be prompt and never begin, "I'm sorry for not writing sooner," since it's obvious you should have written sooner. My mother always contended that it was never too late to send a thank-you note, but, like all gracious gals of her generation, she never tarried more than a few days anyway. It's my feeling that a thank-you note sent within a week two of a gift or event is okay; a month is pushing it. If I've let two months slip by and still haven't buckled down, I usually let it slide and resign myself to being thought of forever as an ungrateful slob.

Caveat emptor: Card companies still presume that only teenage girls send thank-you notes; they adorn them with baskets of flowers, bounding squirrels, or tinselly rivers. Another style of commercial card—plain and white, with **THANK YOU** stamped on the front—is fine to send only if you're thanking somebody for bar mitzvah cufflinks. My own preference is for blank notepaper or, for chummier thank-yous, cards or postcards with catchy pictures on the front.

A thank-you gift is classier by far than a thank-you note, but it's also trickier, since gifts cost money and money, of course, can be counted. The thank-you gift is appropriate when someone's done you a huge favor or has shown you extended hospitality. Like any gift it is best when it has a personal signature—if you're from New Orleans, pralines; from Vermont, maple syrup. You can combine the thank-you gift with the house present, showing up with a bottle of Scotch at your friend's beach house, then sending a note after your visit. But sending a gift after your stay still means more than showing up with it—it means you're still with your friends in spirit.

Thank-you gifts should never be too lavish, though. Since a thank-you is, when you get down to it, a way of paying off a debt the object is *not* to put the other person in *your* debt. If a friend takes you skiing a few times and you reciprocate by sending him a new down jacket, he'll love the jacket but probably be uncomfortable at now being in debt to you. He'll feel *forced* to take you skiing again and will resent you for it.

When it comes to a business thank-you, think long and hard before sending a gift. I've heard embarrassing tales of movie directors and magazine editors receiving expensive wallets bunches of roses, and baskets of gourmet food after throwing the smallest amount of work the way of some poor actor or writer. This is gratitude's dirty side—a thank-you as buttering up or bribery. Unless an employer helps you a great deal with your work, avoid sending a thank-you gift and go with the note—one that tells your boss why you've enjoyed working with him. If you do send a gift, don't make it too personal. In my opinion, tickets to a ball game or a play are better than a shirt or a hat. You're not romancing, simply thanking.

If you're a boss, giving thank-you gifts to your employees, except on special occasions, might seem like an effort to hush them with trinkets. Thank an employee verbally, with a memo that other employees will see, or, best of all, by giving him an afternoon off. A lunch or dinner is often just the right way to say thank you_ and not only in business relationships.

Saying thank you is such a simple act that its surprising it's not as common as saying good morning or nodding hello. Certainly, it's an act that we need more of—one that will help us all get through the day a little more easily, even a little less selfishly.

Vocabulary

caveat emptor Latin for "Let the buyer beware," usually a warning to consumers

parochial limited or narrow in outlook

terse succinct, curt

Design and meaning

1. Make a concise list of thank-you *dos* and *don'ts* from Hoffman's article.
2. Construct a sentence outline of the essay.
3. How does the ending gracefully bring the subject to a close? How does it relate to the opening?
4. What other things might be included in this essay that would help you more with your thank-yous?

Similarity and difference

Compare the style of this article with the style of Twain's, Bradbury's, or Selzer's article. *Style* usually includes considerations of sentence length and type, word choice (formal or informal? common or unusual? long or short?), and rhythm and sound.

Short writing idea

Write a thank-you note to an appropriate person. This could be surprise!

Longer writing idea

Explain a custom of American etiquette to someone from another culture, country, or planet. Include an explanation of proper occasions and *dos* and *don'ts*, as Hoffman does.

James Thurber

Which Which...

The relative pronoun "which" can cause more trouble any other word, if recklessly used. Foolhardy persons sometimes get lost in which-clauses and are never heard again. My distinguished contemporary, Fowler, cites several tragic cases, *of which* the following is one: "It was rumoured that Beaconsfield intended opening the Conference with a speech in French, his *pronunciation* of which language leaving everything to be desired . . . , " That's as much as Mr. Fowler quotes because, at his age, he was afraid to go any farther. The young man who originally got into that sentence was never found. His fate, however, was not as terrible as that of another adventurer who became involved in a remarkable which- mire. Fowler has followed his devious course as far as he safely could on foot: "Surely what applies to games should also apply to racing, the leaders of which being the very people from whom an example might well be looked for. . . ." Not even Henry James would have successfully emerged from a sentence with "which," "whom," and "being" in it. The safest way to avoid such things is to follow in the path of the American author, Ernest Hemingway. In his youth he was trapped in a which-clause one time and barely escaped with his mind. He was going along on solid ground until he got into this: "It was the one thing of which, being very much afraid—for whom has not been warned to fear such things—he ..." Being a young and powerfully built man, Hemingway was able to fight his way back to where he had started, and begin again. This time he skirted the treacherous morass in this way: "He was afraid of one thing. This was the one thing. He had been warned to fear such things. Everybody has been warned to fear such things." Today Hemingway is alive and well, and many happy writers are following along the trail he blazed.

What most people don't realize is that one "which" leads to another. Trying to cross a paragraph by leaping from "which" to "which" is like Eliza crossing the ice. The danger is in missing a "which" and falling in. A case in point is this: "He went up to a pew which was in the gallery, which brought him under a colored window which he loved and always quieted his spirit." The writer, worn out, missed the last "which"—the one that should come just before "always" in that sentence. But supposing he had got it in! We would have: "He went up to a pew

which was in the gallery, which brought him under a colored window which he love which always quieted his spin Your inveterate whicher in this way gives the effect of tweeting like a bird or walking with a crutch, and is not welcome in the best company.

It is well to remember that one "which" leads to two and that two "whiches" multiply like rabbits. You should never start out with the idea that you can get by with one "which." Suddenly they are all around you. Take a sentence like this: "It imposes a problem which we either solve, or perish." On a hot night, or after a hard day's work, a man often lets himself get by with a monstrosity like that, but suppose he dictates that sentence bright and early in n morning. It comes to him typed out by his stenographer and h instantly senses that something is the matter with it. He tries to reconstruct the sentence, still clinging to the "which," and gels something like this: "It imposes a problem which we either solve or which, failing to solve, we must perish on account of." He goes to the water-cooler, gets a drink, sharpens his pencil, and grimly tries again. "It imposes a problem which we either solve or which we don't solve and ..." He begins once more: "It imposes a problem which we either solve, or which we do not solve, and from which ..." The more times he does it the more "whiches" he gets. The way out is simple: "We must either solve this problem, or perish." Never monkey with "which." Nothing except getting tangled up in a typewriter ribbon is worse.

Vocabulary

derringer	small antique pistol
idiosyncratic	behavior characteristic of an individual
impalpable	difficult to get a grip on
intangible	impossible to perceive through the senses
kippers	smoked herring
monograph	scholarly piece of writing, limited in scope
palate	sense of taste
rapt	deeply absorbed in thought
vouchsafed	granted or guaranteed In a lofty manner
zither	stringed musical instrument
devious	not straightforward; roundabout
foolhardy	foolishly daring; reckless
inveterate	habitual; firmly established
mire	deep mud or slush
morass	a piece of low, soft, watery ground
treacherous	untrustworthy and unsafe

Design and meaning

- 1."What a Lovely Generalization!" gives a wealth of specific examples. How does Thurber sort and organize these examples?
- 2.How does the conclusion of the generalization article bring the reader into the picture?

3. Does Thurber have an underlying serious point about generalizations? What is it?

4. What is the comparison set up in sentence 2 of "Which Which"? Where and how is the comparison carried further? Find two examples of other comparisons used for humorous effect.

5. Thurber gives abundant examples in "Which Which." In each example, can you figure out what the "whiches" refer to?

6. Ernest Hemingway, Henry James, and Eliza crossing the ice all appear in this essay. Research these references to literature sufficiently to explain Thurber's use of them.

7. How seriously does Thurber want readers to take this advice? Is it good advice, in your opinion?

Similarity and difference

Compare Thurber's writing with Dereck Williamson's in "Wall Covering" (Chapter 5). What similarities do you see in their humor?

Short writing idea

The comparison Thurber develops in "Which Which" between writing and exploring is called an "extended metaphor." Write a paragraph using one of these ideas and developing your comparison further.

1. _____ is like taking a long, dangerous journey.

2. Writing a paper is like _____

3. _____ is like falling in love.

Longer writing idea

Write an essay in which you warn speakers, conversationalists, teachers, or writers against a certain practice or usage that particularly bothers you. Give examples to support your points.

Vocabulary check

Fill in each blank with a different form of a vocabulary word from the list following "Which Which."

1. Sue's attempts to find a job are in her lack of organization.

2. Maria, when she discovered that Clyde had bugged her office, could barely believe his.....

3. Steve's..... was exemplified when he tried to juggle five raw eggs over his new carpet.

4. Marty..... succeeded in alienating his roommates and ended up happily living alone.

5. Mark..... arranged to run out of gas in the country on our last date.

Kurt Vonnegut, Jr.

How to Write with Style

Kurt Vonnegut, Jr., (b. 1922) conveys in his novels a sense of the absurdity of human existence. His sometimes zany fiction is admired by serious literary critics and the reading public alike. "How to Write with Style" appeared as an advertisement for the International Paper Company.

Newspaper reporters and technical writers are trained to reveal almost nothing about themselves in their writings. This makes them freaks in the world of writers, since almost all of the other ink-stained wretches in that world reveal a lot about themselves to readers. We call these revelations, accidental and intentional, elements of style.

These revelations tell us as readers what sort of person it is with whom we are spending time. Does the writer sound ignorant or informed, stupid or bright, crooked or honest, humorless or playful—? And on and on.

Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your readers, whatever you're writing. If you scribble your thoughts any which way, your readers will surely feel that you care nothing about them. They will mark you down as an egomaniac or a chowder head—or, worse, they will stop reading you.

The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don't you yourself like or dislike writers mainly for what they choose to show you or make you think about? Did you ever admire an empty-headed writer for his or her mastery of the language? No.

So your own winning style must begin with ideas in your head.

1. Find a Subject You Care About

Find a subject you care about and which you in **your** heart feel others should care about. It is this genuine caring, and not your games with language, which will be the most compelling and seductive element in your style.

I am not urging you to write a novel, by the way—although I'm would not be sorry if you wrote one, provided you genuinely cared about something. A petition to the mayor about a pothole in front of your house or a love letter to the girl next door will do.

2. Do Not Ramble, Though

I won't ramble on about that.

3. Keep It Simple

As for your use of language: Remember that two great masters of language, William Shakespeare and James Joyce, wrote sentences which were almost childlike when their subjects were most profound. "To be or not to be?" asks

Shakespeare's Hamlet. The longest word is three letters long. Joyce, when he was frisky, could put together a sentence as intricate and as glittering as a necklace for Cleopatra, but my favorite sentence in his short story "Eveline" is this one: "She was tired." At that point in the story, no other words could break the heart of a reader as those three words do.

Simplicity of language is not only reputable, but perhaps even sacred. The *Bible* opens with a sentence well within the writing skills of a lively fourteen-year-old: "In the beginning God created the heaven and the earth."

4. Have the Guts to Cut

It may be that you, too, are capable of making necklaces for Cleopatra, so to speak. But your eloquence should be the servant of the ideas in your head. Your rule might be this: If a sentence, no matter how excellent, does not illuminate your subject in some new and useful way, scratch it out.

5. Sound Like Yourself

The writing style which is most natural for you is bound to echo the speech you heard when a child. English was the novelist Joseph Conrad's third language, and much that seems piquant in his use of English was no doubt colored by his first language, which was Polish. And lucky indeed is the writer who has grown up in Ireland, for the English spoken there is so amusing and musical. I myself grew up in Indianapolis, where common speech sounds like a band saw cutting galvanized tin and employs a vocabulary as unornamental as a monkey wrench.

In some of the more remote hollows of Appalachia, children still grow up hearing songs and locutions of Elizabethan times. Yes, and many Americans grow up hearing a language other than English or an English dialect a majority of Americans cannot understand.'

All these varieties of speech are beautiful, just as the varieties of butterflies are beautiful. No matter what your first language, you should treasure it all your life. If it happens not to be standard English, and if it shows itself when you write standard English, the result is usually delightful, like a very pretty girl with one eye that is green and one that is blue.

I myself find that I trust my own writing most, and others seem to trust it most, too, when I sound most like a person from Indianapolis, which is what I am. What alternatives do I have? The one most vehemently recommended by teachers has no doubt been pressed on you, as well: to write like cultivated Englishmen of a century or more ago.

6. Say What You Mean to Say

I used to be exasperated by such teachers, but am no more. I understand now that all those antique essays and stories with which I was to compare my own work were not magnificent for their datedness or foreignness, but for saying precisely what their authors meant them to say. My teachers wished me to write accurately, always selecting the most effective words, and relating the words to one another unambiguously, rigidly, like parts of a machine. The teachers did not want to turn me into an Englishman after all. They hoped that I would become

understandable—and therefore understood. And there went my dream of doing with words what Pablo Picasso did with paint or what any number of jazz idols did with music. If I broke all the rules of punctuation, had words mean whatever I wanted them to mean, and strung them together higgledy-piggledy, I would simply not be understood. So you, too, had better avoid Picasso-style or jazz-style writing, if you have something worth saying and wish to be understood.

Readers want our pages to look very much like pages they have seen before. Why? This is because they themselves have a tough job to do, and they need all the help they can get from us.

7. Pity the Readers

They have to identify thousands of little marks on paper, and make sense of them immediately. They have to *read*, an art so difficult that most people don't really master it even after having studied it all through grade school and high school—twelve long years.

So this discussion must finally acknowledge that our stylistic options as writers are neither numerous nor glamorous, since our readers are bound to be such imperfect artists. Our audience requires us to be sympathetic and patient teachers, ever willing to simplify and clarify—whereas we would rather soar high above the crowd, singing like nightingales.

That is the bad news. The good news is that we Americans are governed under a unique Constitution, which allows us to write whatever we please without fear of punishment. So the most meaningful aspect of our styles, which is what we choose to write about, is utterly unlimited.

8. For Really Detailed Advice

For a discussion of literary style in a narrower sense, in a more technical sense, I commend to your attention *The Elements of Style*, by William Strunk, Jr., and E. B. White (Macmillan, 1979). E. B. White is, of course, one of the most admirable literary stylists this country has so far produced.

You should realize, too, that no one would care how well or badly Mr. White expressed himself, if he did not have perfectly enchanting things to say.

Edward T. Thompson

How to Write Clearly

Thompson (b1928), who has served as an editor of two engineering journals and of the *Reader's Digest*, is himself a writer for national magazines. His 'How to Write Clearly' appeared as an advertisement for the International Paper Company.

If you are afraid to write, don't be.
If you think you've got to string together big fancy words and high-flying phrases, forget it.

To write well, unless you aspire to be a professional poet or novelist, you only need to get your ideas across simply and clearly,

It's not easy. But it *is* easier than you might imagine.

There are only three basic requirements:

First, you must *want* to write clearly. And I believe you really do, if you've stayed this far with me.

Second, you must be willing to *work hard*. Thinking means working and that's what it takes to do anything well.

Third, you must know and follow some *basic guidelines*.

If, while you're writing for clarity, some lovely, dramatic or inspired phrases or sentences come to you, fine. Put them in.

But then with cold, objective eyes and mind ask yourself: "Do they detract from clarity?" If they do, grit your teeth and cut the frills.

Follow Some Basic Guidelines

I can't give you a complete list of *dos* and *don'ts* for every writing problem you'll ever face.

But I can give you some fundamental guidelines that cover the most common problems.

1. Outline what you want to say I know that sounds gradeschoolish. but you can't write clearly until, *before you start*, you know where you will stop. Ironically, that's even a problem in writing an outline (i.e. "knowing the ending before you begin).

So try this method.

- On 3" X 5" cards, write—one point to the card—all the points you need to make.
- Divide the cards into piles—one pile for each group of points *closely related* to each other. (If you were describing an automobile, you'd put all the points about mileage in one pile, all the points about safety in another, and so on.)
- Arrange your piles of points in a sequence. Which are most important and should be given first or saved for last? Which must you present before others in order to make the others understandable?
- Now, *within* each pile, do the same thing—arrange the *points* in logical, understandable order.

There you have your outline, needing only an introduction and conclusion.

This is a practical way to outline. It's also flexible. You can add, delete or change the location of points easily.

2. Start where your readers are How much do they know about the subject? Don't write to a level higher than your readers' knowledge of it.

CAUTION: Forget that old—and wrong—advice about writing to a 12-year-old mentality. That's insulting. But do remember that your prime purpose is to *explain* something, not prove that you're smarter than your readers.

3. Avoid jargon Don't use words or expressions, phrases known only to people with specific knowledge or interests.

Example: A scientist, using scientific jargon, wrote, "The biota exhibited a one hundred percent mortality response." He could have written: "All the fish died."

4. Use familiar combinations of words A speech writer for President Franklin D. Roosevelt wrote, "We are endeavoring to construct a more inclusive society." F. D. R. changed it to, "We're going to make a country in which no one is left out."

CAUTION: By familiar combinations of words, I do *not* mean incorrect grammar. *That* can be unclear. Example: John's father says he can't go out Friday. (Who can't go out? John or his father?)

5. Use "first-degree" words These words immediately, image to your mind. Other words must be translated" through the first-degree word before you see the image. Those are second/third-degree words.

First-degree words are usually the most precise words too

6. Stick to the point Your outline—which was more work in the beginning—now saves you work. Because now you can ask about any sentence you write: "Does it relate to a point in the outline? if it doesn't, should I add it to the outline? If not, I'm getting off h track." Then, full steam ahead—on the main line.

7. Be as brief as possible Whatever you write, shortening *condensing*—almost always makes it tighter, straighter easier t read and understand.

Condensing, as *Reader's Digest* does it, is in large part artistry But it involves techniques that anyone can learn and use.

- *Present your points in logical ABC order:* Here again your outline should save you work because, if you did it right, your points already stand in logical ABC order— A makes B understandable. B makes C understandable and so on. To write in a straight line is to say something clearly in the fewest possible words.

- Don't waste words telling People what they already know: *Notice*

How we edited this: “ have you ever wondered how banks rate you as a credit risk? ~~You know, of course, that it's some combination of facts about your income, your job, and so on. But actually,~~ many banks have a scoring system....”

- *Cut out excess evidence and unnecessary anecdotes:* Usually, one factor example (at most, two) will support a point. More just belabor it. And while writing about something may **remind** you of good story, ask yourself: “does it really help to tell the story, or a does it slow me down?”

(Many people think *Reader's Digest* articles are filled with anecdotes. Actually, we use them sparingly and usually for one of two reasons; either the subject is so dry it needs some "humanity" to give it life; or the subject is so hard to grasp, it

needs anecdotes to help readers understand, If the subject in both lively and easy to grasp, we move right along.)

- Look for the most common word wasters: *windy phrases*.

Windy phrases	Cut to...
at the present time	now
in the event of	if
in the majority of instances	usually

Look for passive verbs you can make active: Invariably, this produces a shorter sentence. "The cherry tree *was* chopped down by George Washington." (Passive verb and nine words.) "George Washington *chopped* down the cherry tree." (Active verb and even words.)

Look for positive/negative sections from which you can cut the negative: *See how we did it here: "The answer ~~does not rest with carelessness or incompetence.~~ It lies largely in* is having enough people to do the job."

Finally, to write more clearly by saying it in fewer words: when you've finished, stop.

Vocabulary

- appalling** causing horror, shock, or dismay
- anecdotal** full of little stories
- bromide** a trite saying
- callous** insensitive
- cantankerous** bad-tempered and quarrelsome
- chowderhead** a person with a mind like thick soup
- cogent** forceful and convincing
- compelling** forceful enough to inspire action
- delete** to take out
- dissent** to disagree
- eloquence** vividness, grace, and persuasiveness of express
- higgledy-piggledy** disorderly jumbled
- illuminate** to make clear
- inexorable** not capable of being changed, influenced, or stopped
- profound** intellectually or emotionally deep
- reputable** respectable
- revelation** a striking insight
- unambiguous** perfectly clear; having only one meaning
- vacuity** emptiness
- vehement** having intense feeling or strong passion

Design and meaning

1. In each of the essays, point out three places in which the writer takes his own advice.

2. Writing a paper is a process with many stages. What parts of the process does each selection here emphasize?

3. What pieces of advice on writing do the selections share?

4. Thompson's and Vonnegut's essays were written to appear in International Paper Company advertisements in popular magazines. These advertisements were each laid out in six columns across two pages and included four pictures. How did knowledge of how their pieces would be used affect Thompson's and Vonnegut's writing?

Similarity and difference

How does the kind of writing Vonnegut and Thompson discuss differ from diary writing and personal letter writing?

Short writing idea

Choose a paragraph In need of Improvement from some of your earlier writing. Using the advice of those writers, revise the paragraph.

Longer writing data

Make an outline for a paper on any subject, using Thompson's method.

Vocabulary check

Is the italicized vocabulary word used correctly? *Yes or no?*

1. Fred must present *compelling* reasons to get Lupita to move to Arkansas with him,

2. His *unambiguous* arguments confuse and perplex her.

3. A *vehement* statement is likely to be boring.

4. It is difficult to ignore a *cogent* statement.

5. Vonnegut believes that nineteenth-century Englishmen had *eloquence*.

6. *Vacuity* is an important quality for a good writer.

7. Fred's cabin in Arkansas has neither hot water nor electricity, an environment Lupita finds *appalling*.

8. Verses on humorous greeting cards are usually *profound*.

Prereading exercise

Which of your five senses is most important to you? Why?

Harlan Ellison

Books, TV, and the Imagination

Recognized as an outstanding, inventive science fiction writer, Ellison (b.1934) is also a wry, sometimes cynical, critic of television. This selection is an excerpt from his introduction to *Strange Wine* (1978), a collection of short stories.

Television, quite the opposite of books or even old-time radio that presented drama and comedy and talk shows (unlike Top Forty radio programming today, which is merely TV without moving parts), is systematically oriented toward stunning the use of individual imagination. It puts everything out there, *right there*, so you don't have to dream even a little bit. When they would broadcast a segment of, say, *Inner Sanctum* in the Forties, and you heard the creaking door of a haunted house, the mind was forced to *create the picture* of that haunted house—a terrifying place so detailed and terrifying that if Universal Studios wanted to build such an edifice for a TV movie, it would cost them millions of dollars and it *still* wouldn't be one one-millionth as frightening as the one your own imagination had cobbled up.

A book is a participatory adventure. It involves a creative act at its inception and a creative act when its purpose is fulfilled. The writer dreams the dream and sets it down; the reader reinterprets the dream in personal terms, with personal vision, when he or she reads it. Each creates a world. The template is the book.

At risk of repeating myself, and of once again cribbing from another writer's perfection of expression (in this case, my friend Dr. Isaac Asimov), here is a bit I wrote on this subject for an essay on the craft" of writing teleplays:

Unlike television, films, football games, the roller derby, wars in underdeveloped nations and Watergate hearings, which are spectator sports, a book requires the activation of its words by the eyes and the intellect of a reader. As Isaac Asimov said recently in an article postulating the perfect entertainment cassette, "A cassette as ordinarily viewed makes sound and casts light. That is its purpose, of course, but must sound and light obtrude on others who are interested? The ideal cassette would be visible and audible only to the person using it We could imagine a cassette that is always in perfect adjustment; that starts automatically you look at it; that stops automatically when you cease to look at it; that can play forward or backward, quickly or slowly, by skips or with repetitions, entirely at your pleasure... Surely, that's the ultimate dream device—a cassette that may deal with any of an infinite number of subjects, fictional or non-fictional, that is self-contained, portable, non-energy-consuming, perfectly private and largely under the control of the will.... Must this remain only a dream? Can we expect to have such a cassette some day?... We not only have it now, we have had it for many centuries. The ideal I have described is the printed word, the book, the object you now hold—light, private, and manipulable at will.... Does it seem to you that the book, unlike the cassette I have been describing, does not produce sound and images? It certainly does.... You cannot read without hearing the words in your mind and seeing the images to which they give rise. In fact, they are *your* sounds and images, not those invented for you by others, and are therefore better.... The printed word presents minimum information, however. Everything but that minimum must be provided by the reader—the intonation of words, the expressions on faces, the actions, the scenery, the background, must all be drawn out of that long line of black-on-white symbols."

Quite clearly, if one but looks around to access the irrefutable; evidence of reality, books strengthen the dreaming facility, and television numbs it. Atrophy soon follows.

Oscar-winner Shelley Torgeson, who is the director of the spoken-word records I've cut, was also a mass media teacher at Harrison High School in Westchester. She told me some things that buttress my position:

(1) A fifteen-year-old student summarily rejected the reading of books because it "wasn't real." Because it was your imagination, and your imagination isn't real. So Shelley asked her what was "real" and the student responded instantly, "Television." Because you could see it. Then, by pressing the conversation, Shelley discovered that though the student was in the tenth grade, when she read she didn't understand the words and was *making up* word and their meanings all through the text—far beyond the usual practice, in which we all indulge, of gleaning an *approximate* meaning of an unfamiliar word from its context. With television, she had no such problems. They didn't use words. It was real. Thus—and quite logically in a kind of Alice-down-the-rabbit-hole manner—the books *weren't* real, because she was making them up as she went along not actually reading them. If YOU know what I mean,

(2) An important school function was woefully under-attended one night, and the next day Shelley (suspecting the reason) *confirmed* that the absence of so many students was due to their being home watching part two of the TV movie based on Manson murder spree, *Helter Skelter*. Well, that *was* a bit of a special even in itself, and a terrifying program; but the interesting aspect of their watching the show emerged when a student responded to Shelley's comparison of watching something that "wasn't real" with living event that "was real." The student contended it *was* real he had seen it. No, Shelley insisted, it wasn't real, it was just a show. Hell no, the kid kept saying, it *was* real: he had *seen* it. Reasoning slowly and steadily, it took Shelley fifteen or twenty minutes to convince him (if she actually managed) that he had not seen a real thing, because he had not been in Los Angeles in August of 1969 when the murders had happened. Though he was seventeen years old, the student was incapable of perceiving, *unaided*, the difference between a dramatization and real life.

(3) In each classroom of another school at which Shelley taught, there was a TV set, mostly unused save for an occasional administrative announcement; the sets had been originally installed in conjunction with a Ford Foundation grant to be used for visual training. Now they're blank and silent. When Shelley had trouble controlling the class, getting them quiet, she would turn on the set and they would settle down. The screen contained nothing, just know; but they grew as fascinated as cobras at a mongoose rally, and fell silent, watching nothing. Shelley says she could keep them that way for extended periods.

Interestingly, as a footnote, when Shelley mentioned this device at lunch, a chemistry professor said he used something similar. When his students were unruly he would place a beaker of water on a Bunsen burner. When the water

began to boil, the students grew silent and mesmerized, watching the water bubbling.

And as a subfootnote, I'm reminded of a news story I read. A [n] burglar broke into a suburban home in Detroit or some similar city it's been a while since I read the item and unimportant details have blurred in my mind) and proceeded to terrorize and rob the housewife alone there with her seven-year-old son. As the attacker stripped the clothes off the woman at knife point, the child wandered into the room. The burglar told the child to go into the bedroom and watch television till he was told to come out. The child watched the tube for six straight hours, never once returning to the room where his mother had been raped repeatedly, tied and bound a chair with tape over her mouth, and beaten mercilessly. The burglar had had free access to the entire home, had stripped it of all valuables, and had left unimpeded. The tape, incidentally, had been added when the burglar/rapist was done enjoying himself. All through the assault the woman had been calling for help. But the child had been watching the set and didn't come out to see what was happening. For six hours.

Another schoolteacher reminded me of a classroom experiment reported by the novelist Jerzy Kosinski, in which an instructor was set to speaking at one side of the front of a classroom, and a television monitor was set up on the other side of the room, showing the teacher speaking. The students had unobstructed vision of both. They watched the monitor. They watched what was real.

Tom Snyder, late of the NBC *Tomorrow* show was telling me that he receives letters from people apologizing for their having gone away on vacation or visiting with their grandchildren, or otherwise not having been at home so he could do his show-but now that they're back, and the set is on, he can start doing his show again. Their delusion is a strange reversal of the ones I've noted previously. For them, Snyder (and by extension other newscasters and actors) aren't there, aren't happening, unless *they* are watching. They think the actors can see into *their* living rooms, and they dress as if for company, they always make sure the room is clean, and in one case there is a report of an elderly woman who dresses for luncheon with "her friends" and sets up the table and prepares luncheon and then, at one o'clock, turns on the set for a soap opera. Those are her friends: she thinks they can see into her house, and she is one with them in their problems.

To those of us who conceive of ourselves as rational and grounded in reality (yes, friends, even though I write fantasy, I live in the real world, my feet sunk to the ankles in pragmatism), all of this may seem like isolated, delusionary behavior. I assure you it isn't. A study group that rates high school populations recently advised one large school district that the "good behavior" of the kids in its classes was very likely something more than just normal quiet and good manners. They were *too* quiet, *too* tranquilized, and the study group called it "dangerous." I submit that the endless watching of TV by kids produces this blank, dead, unimaginative manner.

It is widespread, and cannot possibly be countered by the minimal level of reading that currently exists in this country. Young people have been

systematically bastardized in their ability to seek out quality material—books, films, food, lifestyles, life-goals, enriching relationships.

Books cannot combat the spiderwebbing effect of television because kids simply cannot read. It is on a par with their inability to hear music that isn't rock. Turn the car radio dial from one end to another when you're riding with young people (up to the age of fifty) and you will perceive that they whip past classical music as if it were "white noise," simply static to their ears. The same goes for books. The printed word has no value to them and carries no possibility of knowledge or message that relates to *their* real world.

If one chooses to say, as one idiot I faced on the *90 Minutes Live* talk show over the Canadian Broadcasting Corporation said, that we don't need to read, that people don't like books, that they wanted to be "entertained" (as if reading were something hideous, something other than *also* entertainment), then we come to an impasse. But if, like me, you believe that books preserve the past, illuminate the present, and point the way to the future . . . then you can understand why I seem to be upset at the ramifications of this epiphany I've had.

Vocabulary

atrophy	wasting away
bastardized	made corrupt or inferior
buttress	to support or prop up
cobble up	to put together crudely
counter	to oppose or check
cribbing	petty theft; cheating by stealing ideas
delusion	a false belief or opinion
epiphany	a sudden, profound realization
facility	ready ability
glean	to collect or find
illuminate	to make clear; explain; elucidate
impasse	a difficulty without solution
inception	beginning
irrefutable	not to be disproved; absolutely true
manipulable	controllable, changeable
mesmerize	to hypnotize
minimal	smallest or least possible
mongoose	mammal noted for its ability to kill poisonous snakes
obtrude	to force oneself upon others unasked or unwanted
on a par	on an equal level
participatory	cooperative; taken part in by someone
postulate	to set up the basic principles of something
pragmatism	concern for practical results and everyday matters
ramification	effect, consequence, or outgrowth
stunning	making senseless or unconscious

summarily	hastily and arbitrarily
systemically	inherently, thoroughly
template	pattern
unimpeded	unhindered
unobstructed	unblocked

Design and meaning

1. Summarize the major effects of watching television, according to Ellison.
2. What is the logic underlying Ellison's choice of examples of "spectator sports" in paragraph 4? What does he imply by labeling them this way?
3. Why is it important to strengthen instead of numb the "dreaming facility"?
4. What is the writer's basic method of supporting his claim that television has dehumanizing effects?
5. Defend the writer's use of sentence fragments.
6. Paragraph 15 makes extremely strong statements. To what extent do you agree with them?

Short writing idea

List the last five complete books you remember reading. How far back in time does your list extend? What makes you read—or not read?

Longer writing idea

Live without watching any television for three days. Describe the effects of this change on your life.

Vocabulary check

Fill in each blank with either a word from the following list or a different form of one of them: delusion, irrefutable, inception, minimal, pragmatism, obtrude, atrophy, illuminate, stunning, ramification.

1. Cliff takes a approach to life's problems, whereas Maria is idealistic.
2. Arlene tried not to the dangers of climbing the mountain when she recruited the team.
3. Ben found the music of The B-52s too to allow him to watch the stock market report.
4. If you don't use your mind, Clyde, it will undergo further..... .
5. Clyde's line of reasoning was faulty from its very to its ridiculous conclusion.
6. The result of his argument was confusion rather..... .
7. Clyde's mind is so muddled from alcohol abuse that he believed his statements were..... .
8. After watching television for ten hours straight, Clyde was for three days.
9. Some people prefer being to facing the truth.
10. Maria would have an affair if she could avoid the

Martin Luther King, Jr.

I Have a Dream

Martin Luther King, Jr. (1929-1968), was the brave and eloquent leader of the 1960s nonviolent movement to achieve civil rights for black people. The son of a Baptist minister, he also became a minister, holding degrees from Morehouse College, Crozer Theological Seminary, and Boston University. Dr. King became famous through his advocacy of civil disobedience as a means of ending the segregation of blacks in the south. He organized economic boycotts of segregated business establishments and led sit-ins at segregated lunch counters and waiting rooms. Frequently harassed, arrested, and jailed by southern law enforcement officers and reviled by FBI head J. Edgar Hoover, Dr. King was admired by right-minded people around the world. In 1964 he was awarded the Nobel Peace Prize; in 1968 he was assassinated in Memphis, Tennessee. His birthday is now a national holiday. The speech reprinted here was delivered at the huge Civil Rights demonstration in Washington, D.C., in 1963 and drew thunderous applause from the quarter of a million people assembled there.

Five score years ago, a great American, in whose symbolic shadow we stand, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But, one hundred years later, we must face the tragic fact that the Negro is still not free. One hundred years later, the life of the Negro is still crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize an appalling condition.

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check; a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check—a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of *now*. This is no time to engage in the luxury of cooling off or to take the tranquilizing drugs of gradualism. *Now* is the time to make real the promises of

Democracy. *Now* is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. *Now* is the time to open the doors of opportunity to all of God's children. *Now* is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood.

It would be fatal for the nation to overlook the urgency of the movement and to underestimate the determination of the Negro. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. 1963 is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquillity in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting Physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their Presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our

northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning

**My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain-side
Let freedom ring.**

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snowcapped Rockies of Colorado.

Let freedom ring from the curvaceous peaks of California.

But not only that, let freedom ring from Stone Mountain Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi.

From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "free at last! free at last! thank God almighty, we are free at last"

Discussion ideas

1. What audience is Dr. King trying to persuade in this speech? How can you tell? What is his main point?

2. Why does he begin with the somewhat archaic "Five score years ago" instead of saying simply "One hundred years ago"?

3. Underline or highlight with a marker all of the examples of deliberate repetition you can find. Explain how this repetition functions to increase the effectiveness of Dr. King's appeal.

4. In paragraph 2, he observes that "the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination." He could have said the same thing this way: "The life of the Negro is still sadly curtailed by segregation and discrimination." What does he achieve through his choice of the words "crippled," "manacles," and "chains"?

5. Explain why the metaphor of "to cash a check" is effective in paragraph 4.

6. Several times Dr. King uses extremely short sentences: "We cannot walk alone" (end of paragraph 6), "We cannot turn back" (paragraph 7), "I have a dream today" (paragraphs 15 and 17). Can you explain why he chose to make these sentences so short?

7. Point out three transitional devices used in this speech.

8. If you did not know of Dr. King's Christian ministry, would you guess that he was a preacher from reading his speech? What strong biblical influences can you detect there?

Richard Selzer

An Absence of Windows

A professor of surgery at Yale Medical School, Selzer (b. 1928) also writes short stories and essays which portray with sympathy but without sentimentality the dramatic, sometimes agonizing, experiences of a practicing surgeon.

Not long ago, operating rooms had windows. It was a boon and a blessing in spite of the occasional fly that managed to strain through the screens and threaten our very sterility. For the adventurous insect drawn to such a ravishing spectacle, a quick swat and, Presto! The door to the next world sprang open. But for us who battled on, there was the benediction of the sky, the applause and reproach of thunder. A Divine consultation crackled in on the lightning! And at night, in Emergency, there was the pomp, the longevity of the stars to deflate a surgeon's ego. It did no patient a disservice to have Heaven looking over his doctor's shoulder. I very much fear that, having bricked up our windows, we have lost more than the breeze; we have severed a celestial connection.

Part of my surgical training was spent in a rural hospital in eastern Connecticut. The building was situated on the slope of a modest hill. Behind it, cows grazed in a pasture. The operating theater occupied the fourth, the ultimate floor, wherefrom huge windows looked down upon the scene. To glance up from our work and see the lovely cattle about theirs, calmed the frenzy of the most temperamental of prima donnas. Intuition tells me that our patients had fewer wound infections and made speedier recoveries than those operated upon in the airless sealed boxes where now we strive. Certainly the surgeons were of a gentler stripe.

I have spent too much time in these windowless rooms. Some part of me would avoid them if I could. Still, even here, in these bloody closets, sparks fly up from the dry husks of the human body. Most go unnoticed, burn out in an instant. But now and then, they coalesce into a fire which is an inflammation of the mind of him who watches

Not in large cities is it likely to happen, but in towns the size of ours, that an undertaker will come to preside over the funeral of a close friend; a policeman will capture a burglar only to find that the miscreant is the uncle of his brother's wife. Say that breaks out. The fire truck rushes to the scene; it proves to be the very house where one of the firemen was born, and the luckless man is now called on to complete, axe and hose, the destruction of his natal place. Hardly a civic landmark, you say, but for him who gulped first air within those walls, it is a hard destiny. So it is a hospital, which is itself a community. Its citizens—orderlies, maids, nurses, x-ray technicians, doctors, a hundred others.

A man whom I knew has died. He was the hospital mailman. It was I that presided over his death. A week ago I performed an exploratory operation upon him for acute surgical abdomen. The is the name given to an illness that is unknown, and for which there is no time to make a diagnosis with tests of the blood *and* urine, x-rays. I saw him writhing in pain, rolling from side to side his knees drawn up, his breaths coming in short little draughts' The belly I lay the

flat of my hand upon was hot to the touch. The slightest pressure of my fingers caused him to cry out—a great primitive howl of vowel and diphthong. This kind of pain owns no consonants. Only later, when the pain settles in, long and solid only then does it grow a spine to sharpen the glottals and dentals a man can grip with his teeth, his throat. Fiercely then, to hide it from his wife, his children, for the pain shames him.

In the emergency room, fluid is given into the mailman's veins. Bags of blood are sent for, and poured in. Oxygen is piped into his nostrils, and a plastic tube is let down into his stomach. This for suction. A dark tarry yield slides into ajar on the wall. In another moment, a second tube has sprouted from his penis, carrying away his urine. Such is the costume of acute surgical abdomen. In an hour, I know that nothing has helped him. At his wrist, a mouse . Kilters, stops, then darts away. His salty lips insist upon still more oxygen is blood pressure, they say, is falling. I place the earpieces of my stethoscope, this ever-asking Y, *in*, my ears. Always, I am comforted a bit by this ungainly little hose. It is my oldest, my dearest friend. More, it is my lucky charm. I place the disc upon the tense mounding blue-tinted belly, gently, so as not to shock the viscera into commotion (those vowels!), and I listen for a long time. I hear nothing. The bowel sleeps. It plays possum in the presence of the catastrophe that engulfs it. We must go to the operating room. There must be an exploration. I tell this to the mailman. Narcotized, he nods and takes my fingers in his own, pressing. Thus has he given me all of his trust.

A woman speaks to me.

“Do your best for him, Doctor. Please.”

My best? An anger rises toward her for the charge she has given. Still, I cover her hand with mine.

"Yes," I say, "my best."

An underground tunnel separates the buildings of our hospital.

I accompany the stretcher that carries the mailman through that tunnel, cursing for the thousandth time the demonic architect that placed the emergency room in one building, and the operating room in the other.

Each tiny ridge in the cement floor is a rut from which rise and echo still more vowels of pain, new sounds that I have never heard before. Pain invents its own language. With this tongue, we others are not conversant. Never mind, we shall know it in our time.

We lift the mailman from the stretcher to the operating table. The anesthetist is ready with still another tube.

"Go to sleep, Pete," I say into his ear, my lips so close it is almost a kiss. "When you wake up, it will all be over, all behind you."

I should not have spoken his name aloud! No good will come of it. The syllable has peeled from me something, a skin that I need. In a minute, the chest of the mailman is studded with electrodes. From his mouth a snorkel leads to tanks of gas. Each of these tanks is painted a different color. One is bright green.

That is for oxygen They group behind the anesthetist, hissing. I have never come to this place without seeing that dreadful headless choir of gas tanks.

Now red paint tracks across the bulging flanks of the mailman. It is a harbinger of the blood to come.

"May we go ahead?" I ask the anesthetist.

"Yes," he says. And I pull the scalpel across the framed skin, skirting the navel. There are arteries and veins to be clamped, cut, tied, and cauterized, fat and fascia to divide. The details of work engage a man, hold his terror at bay. Beneath us now, the peritoneum. A slit, and we are in. Hot fluid spouts through the small opening I have made. It is gray, with flecks of black. Pancreatitis! We all speak the word at once. We have seen it many times before. It is an old enemy. I open the peritoneum its full length. My fingers swim into the purse of the belly, against the tide of the issuing fluid. The pancreas is swollen, necrotic, a dead fish that has gotten tossed in, and now lies spoiling across the upper abdomen I withdraw my hand.

"Feel," I invite the others. They do, and murmur against the disease. But they do not say anything that I have not heard many times. Unlike the mailman, who was rendered eloquent in its presence, we others are reduced to the commonplace at the touch of such stuff.

We suction away the fluid that has escaped from the sick pancreas. It is rich in enzymes. If these enzymes remain free in the abdomen, they will digest the tissues there, the other organs It is the pancreas alone that can contain them safely. This mailman an his pancreas—careful neighbors for fifty-two years until the night the one turned rampant and set fire to the house of the other. The digestion of tissues has already begun. Soap has formed here and there, from the compounding of the liberated calcium and the fat. It would be good to place a tube (still another tube) into the common bile duct, to siphon away the bile that is a stimulant to the pancreas. At least that. We try, but we cannot even see the approach to that duct, so swollen is the pancreas about it. And so we mop and scour the floors and walls of this ruined place. Even as we the gutters run with new streams of the fluid. We lay in rubber drains and lead them to the outside. It is all that is left to us to do.

"Zero chromic on a Lukens," I say, and the nurse hands me the suture for closure.

I must not say too much at the operating table. There are medical students here. I must take care what sparks I let fly towards I such inflammable matter.

The mailman awakens in the recovery room. I speak his ma ' name once more.

"Pete." Again, "Pete," I call.

He sees me, gropes for my hand.

"In a day or two, the pain will let up," I say. "You will get better."

"Was there any. . .?"

"No," I say, knowing. "There was no cancer. You are clean as a whistle."

"Thank God," he whispers, and then, "Thank *you*, Doctor."

It took him a week to die in fever and pallor and pain.

It is the morning of the autopsy. It has been scheduled for eleven o' clock Together, the students and I return from our coffee. I walk slowly. I do not want to arrive until the postmortem examination is well under way. It is twenty minutes past eleven when we enter the morgue. I pick the mailman out at once from the others. Damn! They have not even started. Anger swells in me, at being forced to lace the *whole* patient again.

It isn't fair! Dismantled, he would at least be at some remove... a tube of flesh. But look! There is an aftertaste of life in mm. in his fallen mouth a single canine tooth, perfectly embedded, gleams, a badge of better days.

The pathologist is a young resident who was once a student of mine. A tall lanky fellow with a bushy red beard. He wears the green pajamas of his trade. He pulls on rubber gloves, and turns to greet me.

"I've been waiting for you," he smiles. "Now we can start."

He steps to the table and picks up the large knife with which he will lay open the body from neck to pubis. All at once, he pauses, and, reaching with his left hand, he closes the lids of the mailman's eyes. When he removes his hand, one lid comes unstuck and slowly rises. Once more, he reaches up to press it down. This time it stays. The gesture stuns me. My heart is pounding, my head trembling. I think that the students are watching me. Perhaps my own heart has become visible, beating beneath this white laboratory coat.

The pathologist raises his knife.

"Wait," I say. "Do you always do that? Close the eyes?"

He is embarrassed. He smiles faintly. His face is beautiful, soft.

"No," he says, and shakes his head. "But just then, I remembered that he brought the mail each morning . . . how his blue eyes used to twinkle."

Now he lifts the knife, and, like a vandal looting a gallery, carves open the body.

To work in windowless rooms is to live in a jungle where you cannot see the sky. Because there is no sky to see, there is no grand vision of God. Instead, there are the numberless fragmented spirits that lurk behind leaves, beneath streams. The one is no better than the other, no worse. Still, a man is entitled to the temple of his preference. Mine lies out on a prairie, wondering up at Heaven. Or in a many windowed operating room where, just outside the panes of glass, cows graze, and the stars shine down upon my carpentry.

Vocabulary

boon	advantage
coalesce	to combine
dental	sound made with the teeth and tongue
diphthong	a blended vowel sound, like "oy" in "boy"
glottal	sound made in the throat
narcotized	numb, sedated
necrotic	dead
pancreatitis	infection of the pancreas

Design and meaning

1. The most subtle element of this essay is the relationship between the frame story (paragraphs 1-3 and 42) and the narrative sandwiched within it. What do you think the relationship is? If we look at the piece as a recording of Selzer's thought process, what could it be about the windowless operating rooms that reminds him of the story of the mailman?

2. A stimulating narrative always contains one or more conflicts. Selzer's essay does not involve conflict between characters, but a conflict within himself. What two roles does he find conflicting? Why (in paragraphs 14-15) does he exclaim, "I should not have spoken his name aloud!" Why does he lie to the patient? Why does he want to be late for the autopsy?

3. A narrative can never include every incident that happened. A writer selects what to leave out, where to begin, and at what point to end. Why is the incident with the pathologist reported in this narrative?

4. Selzer's writing is marked by the use of short sentences (as in the opening of paragraph 5), direct dialog, and vivid comparisons. Point out where some of these features occur. Imagine the narrative without these features. What would it lack? Try rewriting a section without one of these features.

Short writing idea

In paragraph 18, Selzer writes, "The details of work engage a man, hold his terror at bay." Write a paragraph explaining this sentence, using your own experience to develop the idea.

Longer writing idea

Situations arise in which we realize that two of our roles are in conflict: Can we be a daughter and a friend to our mothers? Can a student be a pal to a teacher? Can a boyfriend or girlfriend act as both supporter and critic? Can you be a team or clique member and an Individualist? Tell the story of one such situation you have been in and analyze your response to it.

Benjamin Spock, M.D.

Are You Giving Your Kids Too Much?

Born in 1903, Spock is one of the few men ever to be blamed for the moral turpitude of an entire generation. Spock's books on child care have guided parents since 1946, the year in which *Baby and Child Care* was published. The author of more than eleven books on human care, Spock also protested American involvement in Vietnam, refusing to separate professional and personal concerns.

While traveling for various speaking engagements, I frequently stay overnight in the home of a family and am assigned to one of the children's bedrooms. In it, I often find so many playthings that there's almost no room—

even on the bureau top—for my small toilet kit. And the closet is usually tightly packed with clothes that I can barely squeeze in my jacket.

I'm not complaining, only making a point. I think that the tendency to give children an overabundance of toys and clothes is quite common in American families, and I think that in far too many families not only do children come to take their parents' generosity for granted, but the effects of this can actually be somewhat harmful to children,

Of course, *I'm* not only thinking of the material possessions children are given, Children can also be overindulged with too many privileges—for example, when parents need a child to an expensive summer camp that the parents can't really afford.

Why do parents give their children too much, or give things they can't afford? I believe there are several reasons.

One fairly common reason is that parents overindulge their children out of a sense of guilt. For instance, if a couple were unhappy about an unexpected pregnancy, they might feel guilty about these feelings long after the baby is born and try to compensate by showering the child with material possessions. Or parents who both hold down full-time jobs may feel guilty about the amount of time they spend away from their children and may attempt to compensate with gifts.

Other parents overindulge because they want their children to have everything they had while growing up, along with those things the parents yearned for but didn't get. Still others are afraid to say no to their children's endless requests for toys for fear that their children will feel unloved or will be ridiculed if they don't have the same playthings their friends have.

Overindulgence of a child also happens when parents are unable to stand up to their children's unreasonable demands. Such parents vacillate between saying no and giving in—but neither response seems satisfactory to them. If they refuse a request, they immediately feel a wave of remorse for having been so strict or ungenerous. If they give in, they feel regret and resentment over having been a pushover. This kind of vacillation not only impairs the parents' ability to set limits, it sours the parent-child relationship to some degree, robbing parents and their children of some of the happiness and mutual respect that should be present in healthy families.

But overindulging children with material things does little to assuage parental guilt (since parents never feel that they've given enough), nor does it make children feel more loved (for what children really crave is parents' time and attention). Instead, the effects of overindulgence can be harmful. Children may, to some degree, become greedy, self-centered, ungrateful and insensitive to the needs and feelings of others, beginning with their parents. When children are given too much, it undermines their respect for their parents. In fact, the children begin to *sense* that a parent's unlimited generosity is not right. The paradoxical result may be that these children will push further, unconsciously hoping that, if they push *too* hard, they will force their parents into setting limits.

Overindulged children also are not as challenged as children with fewer playthings to be more creative in their play. They have fewer opportunities to learn the value of money, and have less experience in learning to deal with a delay in gratification, if every requested object is given on demand.

The real purpose of this discussion is not to tell parents how much or how little to give to their children. Rather, my intent is to help those parents who already sense that they might be over indulging their children but don't know how to stop.

Parents who are fortunate enough not to have a problem with feelings of guilt don't need to respond crossly to their children when Spying a specific request which is thought to be unreasonable. hey can explain, *cheerfully*, that it's too expensive—except perhaps as a birthday or holiday gift—or that the child will have to contribute to its purchase from an allowance or from the earnings of an outside job.

It's the cheerfulness and lack of hesitation that impress upon the child that parents mean what they say. A cross response signals that the parents are in inner conflict. In fact, I'll make a rash statement that I believe is true, by and large: Children will abide by what their parents sincerely believe is right. They only begin arguing and pestering when they detect uncertainty or guilt, and sense that their parents can be pushed to give them what they want, if they just keep at it. But the truth is that a child *really* wants parents to be in control—even if it means saying no to a request—and to act with conviction in a kind and loving fashion.

But, you may answer, I often *am* uncertain about whether to give in to many of my children's requests. That doesn't mean you can't change. First you should try to determine what makes you submissive or guilty. Then, even if you haven't uncovered the reason, you should begin to make firm decisions and practice responding to your children's requests in a prompt, definite manner.

Once you turn over a new leaf, you can't expect to change completely right away. You are bound to vacillate at times. The key is to be satisfied with gradual improvement, expecting and accepting the occasional slips that come with any change. And even after you are handling these decisions in a firmer and more confident manner, you can't expect your children to respond immediately. For a while they'll keep on applying the old pressures that used to work so well. But they'll eventually come to respect your decisions once they learn that nagging and arguing no longer work. In the end, both you and your children will be happier for it.

Design and meaning

1. Do you find the personal introduction effective?
2. What problem does Spock establish? What harm does overindulgence do to parents and children?
3. List reasons for overindulgence.
4. What solution does Spock propose for the problem of overindulgence?
5. How does Spock maintain a positive tone even when he is criticizing parents and children? If you are a parent, what is your emotional response to the essay?

Similarity and meaning

Vidal refers to Spock in "Drugs" (this chapter) as "permissive Dr. Spock." Does Spock seem permissive to you in this essay? Do some research to see why Spock has a reputation for permissiveness.

Short writing idea

Define *inner conflict* and give an example from your own life. Is the conflict resolved? How? If not, will it ever be resolved?

Longer writing idea

Spock's essay has a problem-solution structure, and it is directed toward parents. Write a problem-solution persuasive essay with a specific audience. For example, you might write for lecture hall professors explaining the problem of student absenteeism and suggesting a solution.

Prereading exercises ("Drugs")

Write a letter to the editor of your school or community newspaper in which you propose a solution or partial solution to a particular current "drug problem" alcohol, marijuana, cocaine, caffeine, heroin, Valium, or nicotine abuse. Be sure that you identify exactly which problem you are dealing with and why you believe your solution or partial solution would work.

Robert Guillain

"I Thought My Last Hour Had Come ..."

Robert Guillain (b. 1908), a French journalist who writes about the Far East, has published a book called *I Saw Tokyo Burning* which describes through eyewitness accounts the devastation of Japan by the Allies at the close of World War II. The following selection, which presents Mrs. Futaba Kitayama's description of the atomic explosion at Hiroshima as told to Guillain, was translated from the French by William R. Byron and appeared in the *Atlantic* in August of 1980.

"It was in Hiroshima, that morning of August 6. I had joined a team of women who, like me, worked as volunteers in cutting fire paths against incendiary raids by demolishing whole rows of houses. My husband, because of a raid alert the previous night, had stayed at the *Chunichi* (Central Japan Journal), where he worked.

"Our group had passed the Tsurumi bridge, Indian-file, when there was an alert; an enemy plane appeared all alone, very high over our heads. Its silver wings shone brightly in the sun. A woman exclaimed, 'Oh, look—a parachute!' I

turned toward where she was pointing, and just at that moment a shattering flash filled the whole sky.

"Was it the flash that came first, or the sound of the explosion, tearing up my insides? I don't remember. I was thrown to the ground pinned to the earth, and immediately the world began to collapse around me, on my head, my shoulders. I couldn't see anything. It was completely dark. I thought my last hour had come. I thought of my three children, who had been evacuated to the country to be safe from the raids. I couldn't move; debris kept falling, beams and tiles piled up on top of me.

"Finally I did manage to crawl free. There was a terrible smell in the air. Thinking the bomb that hit us might have been a yellow phosphorus incendiary like those that had fallen on so many other cities, I rubbed my nose and mouth hard with a *tenugui* (a kind of towel) I had at my waist. To my horror, I found that the skin of my face had come off in the towel. Oh! The skin on my hands, on my arms, came off too. From elbow to fingertips, all the skin on my right arm had come loose and was hanging grotesquely. The skin on my left hand fell off too, the five fingers, like a glove.

"I found myself sitting on the ground, prostrate. Gradually I registered that all my companions had disappeared. What had happened to them? A frantic panic gripped me, I wanted to run, but where? Around me was just debris, wooden framing, beams' and roofing tiles; there wasn't a single landmark left.

"And what had happened to the sky, so blue a moment ago? Now it was as black as night. Everything seemed vague and fuzzy. It was as though a cloud covered my eyes and I wondered if I had lost my senses. I finally saw the Tsurumi bridge and I ran headlong toward it, jumping over the piles of rubble. What I saw under the bridge then horrified me.

"People by the hundreds were flailing in the river. I couldn't tell if they were men or women; they were all in the same state- their faces were puffy and ashen, their hair tangled, they held their hands raised and, groaning with pain, threw themselves into the water. I had a violent impulse to do so myself, because of the pain burning through my whole body. But I can't swim and I held back.

"Past the bridge, I looked back to see that the whole Hachobori district had suddenly caught fire, to my surprise, because I thought only the district I was in had been bombed. As I ran, I shouted my children's names. Where was I going? I have no idea, but I can still see the scenes of horror I glimpsed here and there on my way.

"A mother, her face and shoulders covered with blood, tried frantically to run into a burning house. A man held her back and she screamed, 'Let me go! Let me go! My son is burning in there!' She was like a mad demon. Under the Kojin bridge, which had half collapsed and had lost its heavy, reinforced-concrete parapets, I saw a lot of bodies floating in the water like dead dogs, almost naked, with their clothes in shreds. At the river's edge, near the bank, a woman lay on her back with her breasts ripped off, bathed in blood. How could such a frightful

thing have happened? I thought of the scenes of the Buddhist hell my grandmother had described to me when I was little.

"I must have wandered for at least two hours before finding myself on the Eastern military parade ground. My burns were hurting me, but the pain was different from an ordinary burn. It was a dull pain that seemed somehow to come from outside my body. A kind of yellow pus oozed from my hands, and I thought that my face must also be horrible to see.

"Around me on the parade ground were a number of grade-school and secondary-school children, boys and girls, writhing in spasms of agony. Like me, they were members of the anti-air raid volunteer corps. I heard them crying 'Mama! Mama!' as though they'd gone crazy. They were so burned and bloody that looking at them was insupportable. I forced myself to do so just the same, and I cried out in rage. 'Why? Why these children?' But there was no one to rage at and I could do nothing but watch them die, one after the other, vainly calling for their mothers.

"After lying almost unconscious for a long time on the parade ground, I started walking again. As far as I could see with my failing sight, everything was in flames, as far as the Hiroshima station and the Atago district. It seemed to me that my face was hardening little by little. I cautiously touched my hands to my cheeks. My face felt as though it had doubled in size. I could see less and less clearly. Was I going blind, then? After so much hardship, was I going to die? I kept on walking anyway and I reached a suburban area.

"In that district, farther removed from the center, I found my elder sister alive, with only slight injuries to the head and feet. She didn't recognize me at first, then she burst into tears. In a handcart, she wheeled me nearly three miles to the first-aid center at Yaga. It was night when we arrived. I later learned there was a pile of corpses and countless injured there. I spent two nights there, unconscious; my sister told me that in my delirium I kept repeating, 'My children! Take me to my children!'

"On August 8, I was carried on a stretcher to a train and transported to the home of relatives in the village of Kasumi. The village doctor said my case was hopeless. My children, recalled from their evacuation refuge, rushed to my side. I could no longer see them; I could recognize them only by smelling their good odor. On August 11, my husband joined us. The children wept with joy as they embraced him.

"Our happiness soon ended. My husband, who bore no trace of injury, died suddenly three days later, vomiting blood. We had been married sixteen years and now, because I was at the brink of death myself, I couldn't even rest his head as I should have on the pillow of the dead.

"I said to myself, 'My poor children, because of you I don't have the right to die!' And finally, by a miracle, I survived after I had again and again been given up for lost.

"My sight returned fairly quickly, and after twenty days I could dimly see my children's features. The burns on my face and hands did not heal so rapidly, and

the wounds remained pulpy, like rotten tomatoes. It wasn't until December that I could walk again. When my bandages were removed in January, I knew that my face and hands would always be deformed. My left ear was half its original size. A streak of cheloma, a dark brown swelling as wide as my hand, runs from the side of my head across my mouth to my throat. My right hand is striped with a cheloma two inches wide from the wrist to the little finger. The five fingers on my left hand are now fused at the base..."

Vocabulary

incendiary	designed to cause fires
parapet	a low wall or railing
prostrate	In a state of physical exhaustion or weakness
insupportable	unbearable

Design and meaning

1. How would you describe the atmosphere of the woman's narrative? What elements contribute to that atmosphere?
2. Guillain transcribed the woman's story, which she told to him out loud. Choose four or five consecutive paragraphs and see if you can justify Guillain's choice of paragraph division.
3. Notice the frequency of questions asked in the narrative. What is their effect on the reader?
4. If you were presented with this essay and a well-reasoned argument against nuclear warfare, which would you find more convincing? Why?

Similarity and difference

Note some similarities in style between Guillain's essay and Tillie Olsen's "I Stand Here Ironing" at the end of this chapter.

Short writing idea

Pretending that you are the interviewer, write a closing paragraph for this essay, in which you condemn nuclear warfare.

Longer writing idea

Write a narrative whose purpose is to persuade the reader to take a certain stance on a controversial issue.

Lawrence Ferlinghetti

The World Is a Beautiful Place

Lawrence Ferlinghetti (a 1919), owner of the famous City Lights Bookstore in San Francisco, gathering place of the "beat poets" of the late nineteen- fifties, satirizes in his poetry the smug hypocrisy of "straight" society. "The world is a Beautiful Place" is induced in A Coney Island of the Mind (1958).

The world is a beautiful place to be born into
If you don't mind happiness not always being
So very much fun if you don't mind a touch of hell
Now and then just when everything is fine
Because even in heaven they don't sing all the time

The world is a beautiful place to be born into
If you don't mind some people dying all the time
Or maybe only starving some of the time
Which isn't half so bad if it isn't you

Oh the world is a beautiful place to be born into
If you don't much mind a few dead minds
Or a bomb or two now and then
In your upturned faces or such other improprieties
As our Name Brand society is prey to
In the higher places with its men of distinction
And its men of extinction and its priests
And other patrolmen and its various segregations
And congressional investigations that our fool flesh is heir to

Yes the world is the best place of all
For a lot of such things as making the fun scene
And making the love scene and making the sad scene
And singing low songs and having inspirations
And walking around looking at everything
And smelling flowers and goosing statues
And even thinking and kissing people and

Making babies and wearing pants
And waving hats and dancing
And going swimming in rivers on picnics
In the middle of summer and just generally
Living it up
Yes but then right in the middle of it
Comes the smiling mortician

Prereading exercises ("The Unknown Citizen")

Think of the general conception of the ideal member of the society you live in. You may not personally agree with this conception, but you see it around you. Make a few lists about this ideal citizen:

10 things he or she would do

10 things he or she would not do

10 beliefs he or she would have

10 possessions he or she would have.

Judith Viorst

Friends, Good Friend and Such Good Friends

Judith Viorst, a successful journalist who also publishes light verse, is a contributing editor of *Redbook* magazine. Her articles usually concern the problems of married couples in dealing with each other and with their children. The following essay first appeared in *Redbook* in 1977.

Women are friends, I once would have said, when they totally love and support and trust each other, and bare to each other the secrets of their souls, and run-no questions asked-to be each other, and tell harsh truths to each other (no, you can't wear that dress unless you lose ten pounds first) when harsh truths must be told.

Women are friends, I once would have said, when they the same affection for Ingmar Bergman plus train rides, cats, warm rain, charades, Camus, and hate with equal ardor Newark and Brussels sprouts and Lawrence Welk and camping. In other words, I once would have said that a friend is a friend all the way, but now I believe that's a narrow point of view. For the friendships I have and the friendships I see are conducted at many levels of intensity, serve many different functions, meet different needs and range from those as all-the-way as the friendship of the soul sisters mentioned above to that of the most nonchalant and casual playmates.

Consider those varieties of friendship:

1. Convenience friends. These are the women with whom, if our paths weren't crossing all the time, we'd have no particular reason to be friends: a next-door neighbor, a woman in our car pool, the mother of one of our children's closest friends or maybe some mommy with whom we servo juice and cookies each week at the Glenwood Co-op Nursery.

Convenience friends are convenient indeed. They'll lend us their cups and silverware for a party. They'll drive our kids to soccer when we're sick. They'll take us to pick up our car when we need a lift to the garage. They'll even lake our cats when we go on vacation. As we will for them.

But we don't, with convenience friends, ever come too close or m toll too much; we maintain our public face and emotional distance «Which means," says Elaine, "that I'll talk about being overweight but not about being depressed.

Which means I'll admit being mad but not blind with rage. Which means that I might say that we're pinched this month but never that I'm worried sick over money"

But which doesn't mean that there isn't sufficient value to be found in these friendships of mutual aid, in convenience friends.

2. Special-interest friends. These friendships aren't intimate, and they needn't involve kids or silverware or cats. Their value lies in some interest jointly shared. And so we may have an office friend or a yoga friend or a tennis friend or a friend from the Women's Democratic Club.

"I've got one woman friend," says Joyce, "who likes, as I do, to take psychology courses. Which makes it is nice for me—and nice for her. It's fun to go with someone you know and it's fun to discuss what you've learned, driving back from the classes." And for the most part, she says, that's all they discuss.

"I'd say that what we're doing is doing together, not being] together," Suzanne says of her Tuesday-doubles friends. "It's mainly a tennis relationship, but we play together well. And I guess we all need to have a couple of playmates."

I agree.

My playmate is a shopping friend, a woman of marvelous taste, a woman who knows exactly *where* to buy *what*, and furthermore is a woman who always knows beyond a doubt what one ought to be buying. I don't have the time to keep up with what's new in eyeshadow, hemlines and shoes and whether the smock look is in or finished already. But since (oh, shame!) I care a lot about eyeshadow, hemlines and shoes, and since I don't want to wear smocks if the smock look is finished, I'm very glad to have a shopping friend.

3. Historical friends. We all have a friend who knew us when ... maybe way back in Miss Meltzer's second grade, when our family lived in that three-room flat in Brooklyn, when our dad was out of work for seven months, when our brother Allie got in that fight where they had to call the police, when our sister married the endodontist from Yorkers and when, the morning after we lost our virginity, she was the first, the only, friend we told.

The years have gone by and we're gone separate ways and we've little in common now, but we're still an intimate part of each other's past. And so whenever we go to Detroit we always go to visit this friend of our girlhood. Who knows how we looked before our teeth straightened. Who knows how we talked before our voice got un-Brooklyned. Who knows what we ate before we learned about artichokes. And who, by her presence, puts us in touch with an earlier part of ourself, a part of ourself it's important never to lose.

"What this friend means to me and what I mean to her" says Grace, "is having a sister without sibling rivalry. We know the texture of each other's lives. She remembers my grandmother's cabbage soup. I remember the way her uncle played the piano. There's simply no other friend who remembers those things"

4. Crossroad friends. Like historical friends, our crossroads friends are important for what was—for the friends we shared at a crucial, now past, time of life. A time perhaps, when we roomed in college together; or worked as eager

young singles in the Big City together; or went together, as my friend Elizabeth and I did, through pregnancy, birth and that scary first year of new motherhood.

Crossroads friends forge powerful links, links strong endure with not much more contact than once-a-year letters Christmas. And out of respect for those crossroads years, for those dramas and dreams we once shared, we will always be friends.

5. Cross-generational friends. Historical friends and crossroads friends seem to maintain a special kind of intimacy—dormant but always ready to be revived—and though we may rarely meet, whenever we do connect, it's personal and intense. Another kind of intimacy exists in the friendships that form across generations in what one woman calls her daughter-mother and her mother-daughter relationships.

Evelyn's friend is her mother's age—"but I share so much more than I ever could with my mother"—a woman she talks to of music, of books, and of life. "What I get from her is benefit of her experience. What she gets—and enjoys—from me is a youthful perspective. It's a pleasure for both of us."

I have in my own life a precious friend, a woman of 65 who has lived very hard, who is wise, who listens well; who has been where I am and can help me understand it; and who represents not only an ultimate ideal mother to me but also the person I'd like to be when I grow up.

In our daughter role we tend to do more than our share of self-revelation; in our mother role we tend to receive what's revealed. It's another kind of pleasure—playing a wise "hat's revealed, younger person. It's another very lovely kind of friendship.

6. Part-of-a-couple friends. Some of the women we call our friends we never see alone—we see them as part of the couple at couples' parties. And though we share interests in many things and respect each other's views, we aren't moved to deepen the relationship. Whatever the reason a lack of time or—and this is more likely—a lack of chemistry, our friendship remains in the context of a group. But the fact that our feeling on seeing each other is always, "I'm so glad she's here" and the fact that we spend half the evening talking together says that this too, in its own way counts as a friendship.

(Other part-of-a-couple friends are the friends that came with the marriage, and some of these are friends we could live without. But sometimes, alas, she married our husband's best friend—and sometimes, alas, she is our husband's best friend. And so we find ourselves dealing with her, somewhat against our will, in a spirit of what I'll call *reluctant* friendship.)

7. Men who are friends. I wanted to write just of women friends, but the women I've talked to won't let me—they say I must mention man-woman friendships too. For these friendships can be just as close and as dear as those that we form with women. Listen to Lucy's description of one such friendship:

"We've found we have things to talk about that are different from what he talks about with my husband and different from what I talk about with his wife. So sometimes we call on the phone or meet for lunch. There are similar

intellectual interests—we always pass on to each other the books that we love—but there's also something tender and caring too."

It's only in the past few years that I've made friends with men, in the sense of a friendship that's mine, not just part of two couples. And achieving with them the ease and the trust I've found with women friends has value indeed. Under the dryer at home last week, putting on mascara and rouge, I comfortably sat and talked with a fellow named Peter. Peter, I finally decided, could handle the shock of me minus mascara under the dryer. Because we care for each other. Because we're friends.

8. There are medium friends, and pretty good friends, and very good friends indeed, and these friendships are defined by their level of intimacy. And what we'll reveal at each of these levels of intimacy is calibrated with care. We might tell a medium friend, for example, a yesterday we had a fight with our husband. And we might tell a pretty good friend that this fight with our husband made us so mad that we slept on the couch. And we might tell a very good friend that the reason we got so mad in that fight that we slept on had something to do with that girl who works in his office. But it's only to our very best friends that we're willing to tell all, to tell what's going on with that girl in his office.

The best of friends, I still believe, totally love and support and trust each other, and bare to each other the secrets of their souls, truths to each other when they must be told.

But we needn't agree about everything (only 12-year-old girl friends agree about everything) to tolerate each other's point of view. To accept without judgment. To give and to take without ever keeping score. And to there, as I am for them and as they; for me to comfort our sorrows, to celebrate our joys.

Design and meaning

1. How does Viorst signal the division points in this classification? What are some alternative methods? Why do you think she chose this method?
2. In the opening of the essay, what ideas does Viorst say she is giving up? How does this rejection lead into her thesis? How does the opening relate to the closing paragraphs?
3. Within the classification, Viorst develops her points through narration, definition, example and illustration, comparison and contrast, and cause-and-effect reasoning. Find one example of each kind of development.
4. Identify three passages in which the writer uses repetition of phrases or sentence structure. Why is the repetition acceptable instead of awkward?

Similarity and difference

What similarities in form can you find among all the essay selections in this chapter?

Prereading exercise

As part of an interplanetary exchange program, an extraterrestrial being comes to live with you. What types of things in your everyday life will you need to explain?

Jan Halvorsen

How It Feels to Be out of Work

Fortunately, Jan Halvorsen was unemployed only four months. She is now assistant editor of the *Twin Cities Courier* in St. Paul, Minnesota. The following essay appeared as *Newsweek's* "My Turn" feature in September of 1980.

Layoffs, unemployment and recession have always affected Walter Cronkite's tone of voice and the editorial page. And maybe they affected a neighborhood business or a friend's uncle. But these terms have always been just words, affecting someone else's world, like a passing ambulance. At least they were until a few weeks ago, when the ambulance came for me.

Even as I sat staring blankly at my supervisor, hearing, "I've got bad news: we're going to have to let you go," it all still seemed no more applicable to my daily life than a "60 Minutes" expose. I kept waiting for the alternative—"but you can come back after a couple of months," or "you could take a salary cut, a different position," or even, "April fool." But none of these came. This was final. There was no mistake and no alternative.

You find yourself going back over it in your idle moments. There wasn't so much as a "Thank you" for the long nights working alone, the "Sure, no problem, I'll have it tomorrow," the "Let me know if I can help," the "I just went ahead and did it this weekend" and, especially, for the "You forgot to tell me it changed? Oh, that's all right, I'll just do it over. No big deal."

No big deal. How it all echoes through your evenings and awakens you in the morning. The mornings are probably the worst—waking up with the habitual jar, for the first two weeks, thinking, "I'm late!" Late for what? The dull ache in your lower stomach reminds you: late for nothing.

Depression: Again, you face the terms. "Loss of self-esteem and security, fear of the future, stress, depression." You wonder dully eating a dozen chocolate-chip cookies, wearing a bathrobe until 4, combing your hair at 5, cleaning behind the stove (twice) and crying in an employment-agency parking lot qualify as symptoms of stress or maybe loss of self-esteem. Fighting with your spouse/boyfriend? Aha—tension in personal relationships.

The loss of a job is rejection, resulting in the same hurt feeling as if a friend had told you to "bug off." Only this friend" filled up 40 to 60 (or more) hours of your week. Constant reference to the staff as "family" only accentuate the feeling of desertion and deception. You picture yourself going home to your parents or

spouse and being informed, "Your services as our daughter/my wife are no longer required. Pick up your baby pictures as you leave.

Each new affirmation of unemployment renews the pain: the first trip to the employment agency, the first friend you tell, the first interview and, most dreaded of all, the first trip to the unemployment office. Standing in line at the unemployment office makes you feel very much the same as you did the first time you ever flunked a class or a test—as if you had a big red "F" for "Failure" printed across your forehead. I fantasize myself standing at the end of the line in a crisp move down the line I start to come unglued and a half hour later, when I finally reach the desk clerk, I am slouching and sallow in torn jeans, tennis shoes and a jacket from the Salvation Army, carrying my worldly belongings in a shopping bag and unable to speak.

You do eventually become accustomed to being unemployed, in the way you might accept a bad limp. And you gradually quit beating yourself for not having been somehow indispensable—or for not having become an accountant. You tire of straining your memory for possible infractions. You recover some of the confidence that always told you how good you were at your job and accept what the supervisor said: "This doesn't reflect on your job performance; sales are down 30 per cent this month."

But each time you recover that hallowed self-esteem, you renew a fight to maintain it. Each time you go to a job interview and give them your best and they hire someone else, you go another round with yourself and your self-esteem. Your unemployment seems to drag on beyond all justification. You start to glimpse a stranger in your rearview mirror. The stranger suddenly looks like a bum. You look at her with clinical curiosity. Hmmm. Obviously into the chronic stages. Definitely not employable.

We unemployed share a social stigma similar to that of the rape victim. Whether consciously or subconsciously, much of the work-ethic-driven public feels that you've somehow "asked for it," secretly wanted to lose your job and "flirted" with unemployment through your attitude—probably dressed in a way to invite it (left the vest unbuttoned on your three-piece suit).

Satisfaction: But the worst of it isn't society's work-ethic morality; it's your own, which you never knew you had. You find out how much self-satisfaction was gained from even the most simple work-related task: a well-worded letter, a well-handled phone call—even a clean file. Being useful to yourself isn't enough.

But then almost everyone has heard about the need to be a useful member of society. What you didn't know about was the loneliness. You've spent your life almost constantly surrounded by people, in classes, in dorms and at work. To suddenly find yourself with only your cat to talk to all day distorts your sense of reality. You begin to worry that flights of fancy might become one way.

But you always were, and still are, stronger than that. You maintain balance and perspective, mainly through resorting frequently to sarcasm and irreverence. Although something going wrong in any aspect of your life now seems to push

you into temporary despair much more easily than before, you have some very your talents things to hang on to—people who care, your sense of humor your talents, your cat and your hopes.

And beyond that, you've gained something—a little more knowledge and a lot more compassion. You've learned the value of the routine you scorned and the importance of the job you took for granted. But most of all, you've learned what a "7.6 per cent unemployment rate" really means.

Vocabulary

accentuate	to emphasize
affirmation	a positive declaration
chronic	having had an ailment for a long time
compassion	sorrow for the suffering and troubles of others
hallowed	honored as holy
infraction	the breaking of a rule
work ethic	the idea that work in itself is valuable and honorable

Design and meaning

1. This essay investigates many effects of a single cause. What are the effects? What aspects of the state of being unemployed emphasized?
2. Find at least five comparisons used. Are they effective.
3. What is the most important effect the writer discusses. agree with its placement in the essay?
4. Why is the following sentence striking? "You begin to worry that flights of fancy might become one way" (paragraph 3).

Short writing idea

Rewrite a few sentences of paragraph 5 in the essay using the first person ("I" "me," "my") instead of "you." Then rewrite a few sentences using the 'third' person ("one"). Then justify the writer's use of the indefinite "you" in this essay.

Longer writing idea

Explain the effects of any major change you have had in your life: a move, career shift, marriage or divorce, illness.

Tillie Olsen

I Stand Here Ironing

Drawing on her own experience as a working mother, Olsen (b 1qi, recently produced an important book entitled *Silences*, examining reasons why many women fail to write. In 1961 she won the O'Henry a followed by numerous

grants and fellowships for creative writing rd' Here Ironing" appears in her collection Tell Me a Riddle(1961)

I stand here ironing, and what you asked me moves tormented back and forth with the iron.

"I wish you would manage the time to come in and talk me about your daughter. I'm sure you can help me understand her. She's a youngster who needs help and whom I'm deeply interested in helping."

"Who needs help?" Even if I came what good would it do? You think because I am her mother I have a key or that in some way you could use me as a key? She has lived for is all that life that has happened outside of me, beyond me.

And when is there time to remember, to sift, to weigh, to estimate, to total? I will start and there will be an interruption and I will have to gather it all together again. Or I will become engulfed with all I did or did not do, with what should have been and what cannot be helped.

She was a beautiful baby. The first and only one of our five that was beautiful at birth. You do not guess how new and uneasy her tenancy in her now-loveliness. You did not know her all those years she was thought homely or see her poring over her baby pictures, making me tell her over and over how beautiful she had been—and would be, I would tell her—and was now, to the seeing eye. But the seeing eyes were few or nonexistent. Including mine.

I nursed her. They feel that's important nowadays. I nursed all the children, but with her, with all the fierce rigidity of first motherhood, I did like the books said. Though her cries battered me to trembling and my breasts ached with swollenness, I waited till the clock decreed.

Why do I put that first? I do not even know if it matters, or if explains anything.

She was a beautiful baby. Blew shining bubbles of sound .she loved motion. loved light, loved color and music and textures.

She would lie on the floor in her blue overalls patting the surface so hard in ecstasy her hands and feet would blur. She was a miracle to me, but when she was eight months old I had to leave her daytimes with the woman downstairs to whom she was no miracle lit, all, for I worked or looked for work and for Emily's father, who "could no longer endure" (he wrote in his good-by note) "sharing wont with us."

I was nineteen, It was the pre-relief, pre-WPA world of the depression, I would start running as soon as I got off the streetcar, running up the stairs, the place smelling sour, and awake or asleep to startle awake, when she saw me she would break into a clogged weeping that, could not be comforted, a weeping I can yet hear.

After a while I found a job hashing at night so I could be with her days, and it was better. But it came to where I had to bring her to his family and leave her.

It took a long time to raise the money for her fare back. Then she got chicken pox and I had to wait longer. When she finally came, I hardly knew her, walking

quick and nervous like her father, looking like her father, thin, and dressed in a shoddy red that yellowed her skin and glared at the pock marks. All the baby loveliness gone.

She was two. Old enough for nursery school they said, and I did not know then what I know now—the fatigue of the long day, and the lacerations of group life in the kinds of nurseries that are only parking places for children.

Except that it would have made no difference if I had known. It was the only place there was. It was the only way we could be together, the only way I could hold a job.

And even without knowing, I knew. I knew the teacher that was evil because all these years it has curdled into my memory, the little boy hunched in the corner, her rasp, "why aren't you outside because Alvin hits you? that's no reason, go out, scaredy." I knew Emily hated it even if she did not clutch and implore "don't go Mommy" like the other children, mornings.

She always had a reason why we should stay home Momma you look sick. Momma, I feel sick. Momma, the teachers aren't there today, they're sick. Momma there was a fire there last night. Momma it's a holiday today, no school, they told me.

But never a direct protest never rebellion. I think of our others in their three-, four-year-oldness—the explosions, the tempers the denunciations, the demands—and I feel suddenly ill. I stop the ironing. What in me demanded that goodness in her? And what was the cost, the cost to her of such goodness?

The old man living in the back once said in his gentle war "You Should smile at Emily more when you look at her." What was in my face when I looked at her? I loved her. There were all the acts of love.

It was only with the others I remembered what he said, so that It was the face of joy, and not of care or tightness or worry I turned to them—too late for Emily. She does not smile easily, let alone almost always as her brothers and sisters do. Her face is closed and somber, but when she wants how fluid. You must have seen it in her pantomimes, you spoke of her rare gift for comedy on the stage that rouses a laughter out of the audience so dear they applaud and applaud and do not want to let her go.

Where does it come from, that comedy? There was none of it in her when she came back to me that second time, after I had had to send her away again. She had a new daddy now to learn to love and I think perhaps it was a better time. Except when we left her alone nights, telling ourselves she was old enough.

"Can't you go some other time Mommy, like tomorrow?" she would ask. "Will it be just a little while you'll be gone? Do you promise?"

The time we came back, the front door open, the clock on the floor in the hall. She rigid awake. "It wasn't just a little while. I didn't cry. I called you three times, just three times, and then I ran downstairs to open the door so you could come faster. The clock talked loud, I threw it away, it scared me when it talked."

She said the clock talked loud that night I went to the hospital to have Susan. She was delirious with the fever that comes before red measles, but she was fully

conscious all the week I was gone and the week after we were home when she could not come near the new baby or me.

She did not get well. She stayed skeleton thin, not wanting to eat, and night after night she had nightmares. She would call for me, and I would sleepily call back, "you're all right, darling, go to sleep, it's just a dream," and if she still called, in a sterner voice, "now go to sleep Emily, there's nothing to hurt you." Twice, only twice, when I had to get up for Susan anyway, I went in to sit with her.

Now when it is too late (as if she would let me hold and comfort her like I do the others) I get up and go to her at her moan or restless stirring. Are you awake? can I get you anything? And the answer is always the same: "No I'm all right, go back to sleep Mother."

They persuaded me at the clinic to send her away to convalescent home in the country where "she can have the kind of food and care you can't manage for her, and you will be free to concentrate on the new baby." They still send children to that place. I see pictures on the society page of sleek young women planning affairs

to raise money for it, or dancing at the affairs, or decorating Easter eggs or filling Christmas stockings for children.

They never have a picture of the children so I do not know if they still wear those gigantic red bows and the ravaged looks on the every other Sunday when parents can come to visit "unless otherwise notified"—as we were notified the first six weeks.

Oh it is a handsome place, green lawns and tall trees and fluted flower beds. High up on the balconies of each cottage the children stand, the girls in their red bows and white dresses, the boys in white suits and giant red ties. The parents stand below shrieking up to be heard and the children shriek down to be heard, and between them the invisible wall "Not To Be Contaminated by Parental Germs or Physical Affection"

There was a tiny girl who always stood hand in hand with Emily. Her parents never came. One visit she was gone. "They moved her to Rose Cottage Emily shouted in explanation. "They don't like you to love anybody here."

She wrote once a week, the labored writing of a seven-year-old. "I am fine. How is the baby. If I write my letter nicely I will have a star. Love." There was never a star. We wrote every other day, letters she could never hold or keep but only hear read—once. "We simply do not have room for children to keep any personal possessions," they patiently explained when we pieced one Sunday's shrieking together to plead how much it would mean to Emily to keep her letters and cards.

Each visit she looked frailer. "She isn't eating," they told us.

(They had runny eggs for breakfast or mush with lumps, Emily] said later, I'd hold it in my mouth and not swallow. Nothing ever tasted good, just when they had chicken.)

It took us eight months to get her released home, and only the fact that she gained back so little of her seven lost pounds convinced the social worker.

I used to try to hold and love her after she came back, but her body would stay stiff, and after a while she'd push away. She ate little. Food sickened her, and I think much of life too. Oh she had physical lightness and brightness, twinkling by on skates, bouncing like a ball up and down up and down over the jump rope, skimming over the hill; but these were momentary.

She fretted about her appearance, thin and dark and foreign looking at a time when every little girl was supposed to look or thought she should look a chubby blond replica of Shirley Temple. The doorbell sometimes rang for her, but no one seemed to come and play in the house or be a best friend. Maybe because we moved so much.

There was a boy she loved painfully through two school semesters. Months later she told me how she had taken pennies from my purse to buy him candy. "Licorice was his favorite and I bought some every day, but he still liked Jennifer better'n me. Why mommy why?" The kind of question for which there is no answer.

School was a worry to her. She was not glib or quick in a world where glibness and quickness were easily confused with ability to learn. To her over-worked and exasperated teachers she was an over-conscientious "slow learner" who kept trying to catch up was absent entirely too often.

I let her be absent, though sometimes the illness was imaginary. How different from my now-strictness about attendance with others. I wasn't working. We had a new baby, I was home anyhow. Sometimes, after Susan grew old enough, I would keep her home from school, too, to have them all together.

Mostly Emily had asthma, and her breathing, harsh and labored, would fill the house with a curiously tranquil sound. I would bring the two old dresser mirrors and her boxes of collections to her bed. She would select beads and single earrings, bottle tops and shells, dried flowers and pebbles, old postcards and scraps, all sorts of oddments; then she and Susan would play Kingdom, setting up landscapes and furniture, peopling them with action.

Those were the only times of peaceful companionship between her and Susan. I have edged away from it, that poisonous feeling between them, that terrible balancing of hurts and needs I had to do between the two, and did so badly, those earlier years.

Oh there are conflicts between the others too, each one human needing, demanding, hurting, taking-but only between Emily and Susan, no, Emily toward Susan that corroding resentment. It seems so obvious on the surface, yet it is not obvious. Susan, the second child, Susan, golden and curly haired and chubby, quick and articulate and assured, everything in appearance and manner Emily was not; Susan not able to resist Emily's precious things, losing or sometimes clumsily breaking them; Susan telling jokes and riddles to company for applause while Emily sat silent (to say to me later: that was my riddle Mother, I told it to Susan) Susan who for all the five years' difference in age was just a year behind Emily in developing physically.

Am glad for that slow physical development that widened the difference between her and her contemporaries, though she suffered over it. She was too vulnerable for that terrible world of youthful competition, of preening and parading, of constant measuring of yourself against every other, of envy:” If I had that copper hair” or “If I had that skin ... “ she tormented herself enough about not looking like the others there was enough to the unsureness, the having to be conscious of words before you speak, the constant caring—what are they thinking of me? what kind of an impression am I making—without having it all magnified unendurably by the merciless physical drives.

Ronnie is calling. He is wet and I change him. It is rare there is such a cry now. That time of motherhood is almost behind me when the ear is not one's own but must always be racked and listening for the child cry, the child call. We sit for a while and I hold him, looking out over the city spread in charcoal with its soft aisles of light. "Shoogily," he breathes and curls closer. I carry him back to bed, asleep. Shoogily. A funny word, a family word, inherited from Emily, invented by her to say: *comfort*.

In this and other ways she leaves her seal, I say aloud. And startle at my saying it. What do I mean? What did I start to gather together, to try and make coherent? I was at the terrible, growing years. War years. I do not remember them well. I was working again, there were four smaller ones now, there was no time for her. She had to help be a mother, and housekeeper, and shopper. She had to set her seal. Mornings of crisis and near hysteria trying to get lunches packed, hair combed, coats and shoes found, everyone to school or Child Care on time, the baby ready for transportation. And always the paper scribbled on by a smaller one, the book looked at by Susan then mislaid, the homework not done. Running out to that huge school where she was one, she was lost, she was a drop; suffering over her unpreparedness, stammering and unsure in her classes.

There was so little left at night after the kids were bedded down. She would struggle over her books, always eating (it was in those years she developed her enormous appetite that is legendary in our family) and I would be ironing, or preparing food for the next day, or writing V-mail to Bill, or tending the baby. Sometimes, to make me laugh, or out of her despair, she would imitate happenings or types at school.

I think I said once: "Why don't you do something like this in the school amateur show?" One morning she phoned me at work, hardly understandable through the weeping: "Mother, I did it. I won, I won; they gave me first prize; they clapped and clapped and wouldn't let me go."

Now suddenly she was Somebody, and as imprisoned in her difference as she had been in her anonymity.

She began to be asked to perform at other high schools, even in colleges, then at city and state-wide affairs. The first one we went to, I only recognized her that first moment when thin, shy, she almost drowned herself into the curtains. Then: Was this Emily? the control, the command, the convulsing and deadly clowning,

the spell, then the roaring, stamping audience, unwilling to let this rare and precious laughter out of their lives.

Afterwards: You ought to do something about her with a gift like that but without money or knowing how, what does one do? We have left it all to her, and the gift has as often eddied inside clogged and clotted, as been used and growing.

She is coming. She runs up the stairs two at a time with her light graceful step, and I know she is happy tonight. Whatever it was that occasioned your call did not happen today.

"Aren't you ever going to finish the ironing, Mother? Whistler painted his mother in a rocker. I'd have to paint mine standing over an ironing board." This is one of the communicative nights and she tells me everything and nothing as she fixes herself a plate of food out of the icebox.

She is lovely. Why did you want me to come in at all? Why were you concerned? She will find her way.

She starts up the stairs to bed. "Don't get me up with the rest in the morning." "But I thought you were having midterms." "Oh, those," she comes back in and says quite lightly, "in a couple of years when we'll all be atom-dead they won't matter a bit."

She has said it before. She believes it. But because I have been dredging the past, and all that compounds a human being is so heavy and meaningful to me, I cannot endure it tonight.

I will never total it all. I will never come in to say: "She was a child seldom smiled at". Her father left me before she was a year old. I had to work away from her first six years when there was work, or I sent her home and to his relatives. There were years she had care she hated. She was dark and thin and foreign-looking in a world where the prestige went to blondness and curly hair and dimples, she was slow where glibness was prized. She was a child of anxious, not proud, love. We were poor and could not afford for her the soil of easy growth. I was a young mother, I was a distracted mother. There were the other children pushing up, demanding. Her younger sister seemed all that she was not. There were years she did not want me to touch her. She kept too much in herself, her life was such she had to keep too much in herself. My wisdom came too late. She has much to her and probably little will come of it. She is a child of her age, of depression, or war, of fear.

Let her be. So all that is in her will not bloom—but in how many does it? There is still enough left to live by. Only help her to know— help make it so there is cause for her to know—that she more than this dress on the ironing board, helpless before the iron.

Design and meaning

1. Whom is the narrator speaking to? How do you know?
2. What are the conflicts in the story? Are any of them resolved?

3. Ironing is mentioned in the title and repeated in the story, Do you ' think that the act of ironing stands for more than itself? What could it stand for?
4. How did the closing summary of Emily's upbringing affect you?
5. Do you feel a positive or negative view of life in the story? What elements support your feeling?

Short writing idea

Reread the second-to-last paragraph in the story. See if you can write a paragraph summarizing the major familial, social, and historical factors that formed your personality.

Longer writing idea

"I Stand Here Ironing" is called an "interior monolog" because only one person speaks and does not address anyone else out loud; the story is a series of thoughts. See if you can write an interior monolog, with yourself as narrator, about some problem or decision. First you will have to practice listening to yourself think.

Loren Eiseley

The Bird and the Machine

Respected equally as an anthropologist and as an author, Eiseley (1907-1977) writes both poetry and poetic prose. His scientific essays are illuminated by imaginative language and suffused with a love of nature. The following selection is an excerpt from *The Immense Journey* (1957).

I suppose their little bones have years ago been lost among the stones and winds of those high glacial pastures. I suppose their feathers blew eventually into the piles of tumbleweed beneath the straggling cattle fences and rotted there in the mountain snows, along with dead steers and all the other things that drift to an end in the corners of the wire. I do not quite know why I should be thinking of birds over the New York Times at breakfast, particularly the birds of my youth half a continent away. It is a funny thing what the brain will do with memories and how it will treasure them and finally bring them into odd juxtapositions with other things, as though it wanted to make a design, or get some meaning out of them, whether you want it or not, or even see it.

It used to seem marvelous to me, but I read now that there are machines that can do these things in a small way, machines that can crawl about like animals, and that it may not be long now until they do more things—maybe even make themselves—I saw that piece in the Times just now. And then they will, maybe—well, who knows—but you read about it more and more with no one making any protest, and already they can add better than we and reach up and hear things through the dark and finger the guns over the night sky.

This is the new world that I read about at breakfast. This is the world that confronts me in my biological books and journals, until there are times when I sit quietly in my chair and try to hear the little purr of the cogs in my head and the tubes flaring and dying as the messages go through them and the circuits snap shut or open. This is the great age, make no mistake about it; the robot has been born somewhat appropriately along with the atom bomb, and the brain they say now is just another type of more complicated feedback system. The engineers have its basic principles worked out; it's mechanical, you know; nothing to get superstitious about; and man always improve on nature once he gets the idea. Well, he's got it all right and that's why, I guess, that I sit here in my chairs, with the article crunched in my hand, remembering those two birds and the blue mountain sunlight. There is another magazine article on my desk that reads "Machines Are Getting Smarter Every Day." I don't deny it, but I'll still stick with the birds. It's life

I believe in, not machines.

Maybe you don't believe there is any difference. A skeleton is all joints and pulleys, I'll admit. And when man was in his simpler stages of machine building in the eighteenth century, he quickly saw the resemblances. "What," wrote Hobbes, "is the heart but a spring, and the nerves but so many strings, and the joints but so many wheels, giving motion to the whole body?" Tinkering about in their shops it was inevitable in the end that men would see the world as a huge machine "subdivided into an infinite number of lesser machines."

The idea took on with a vengeance. Little automatons toured the country—dolls controlled by clockwork. Clocks described as little worlds were taken on tours by their designers. They were made up of moving figures, shifting scenes and other remarkable devices. The life of the cell was unknown. Man, whether he was conceived as possessing a soul or not, moved and jerked about like these tiny puppets. A human being thought of himself in terms of his own tools and implements. He has been fashioned like the puppets he produced and was only a more clever model made by a greater designer.

Then in the nineteenth century, the cell was discovered, and the single machine in its turn was found to be the product of millions of infinitesimal machines—the cell. Now, finally, the cell itself dissolves away into an abstract chemical machine—and that into some intangible, inexpressible flow of energy. The secret seems to lurk all about, the wheels get smaller and smaller, and they turn more rapidly, but when you try to seize it the life is gone—and so, by popular definition, some would say that life was never there in the first place. The wheels and the cogs are the secret and we can make them better in time—machines that run faster and more accurately than real mice to real cheese

The Cabin had not been occupied for years. We intended to clean it out and live in it, but there were holes in the roof and the birds had come in and were roosting in the rafters. You could depend on it in a place like this where everything blew away, and even a bird need some place out of the weather and way from coyotes. A cabin going back to nature in a wild place draws them till

they come in, listening at the eaves, I imagine, pecking softly among the shingles till they find a hole and then suddenly the place is theirs and man is forgotten.

Sometimes of late years I find myself thinking the most beautiful sight in the world might be the birds taking over New York after the last man has run away to the hills. I will never live to see it, of course, but I know just how it will sound because I've lived up high and I know the sort of watch birds keep on us. I've listened to sparrows tapping tentatively on the outside of air conditioners when they thought no one was listening, and I know how other birds test the vibrations that come up to them through the television aerials

"Is he gone?" they ask, and the vibrations come up from below "Not yet, not yet."

Well, to come back, I got the door open softly and I had the spotlight all ready to turn on and blind whatever birds there were so they couldn't see to get out through the roof. I had a short piece of ladder to put against the far wall where there was a shelf on which I expected to make the biggest haul. I had all the information I needed just like any skilled assassin. I pushed the door open, the hinges squeaking only a little. A bird or two stirred—I could hear them—but nothing flew and there was a faint starlight through the holes in the roof.

I padded across the floor, got the ladder up and the light ready, and slithered up the ladder till my head and arms were over the shelf. Everything was dark as pitch except for the starlight at the little place back of the shelf near the eaves. With the light to blind them, they'd never make it. I had them. I reached my arm carefully over in order to be ready to seize whatever was there and I put the flash on the edge of the shelf where it would stand by itself when I turned it on. That way I'd be able to use both hands.

Everything worked perfectly except for one detail—I didn't know what kind of birds were there. I never thought about it at all, and it wouldn't have mattered if I had. My orders were to get something interesting. I snapped on the flash and sure enough there was a great beating and feathers flying, but instead of my having them, they, or rather he, had me. He had my hand, that is, and for a small hawk not much bigger than my fist he was doing all right. I heard him give one short metallic cry when the light went on and my hand descended on the bird beside him; after that he was busy with his claws and his beak was sunk in my thumb. In the struggle I knocked the lamp over on the shelf, and his mate got her sight back and whisked neatly through the hole in the roof and off among the stars outside. It all happened in fifteen seconds and you might think I would have fallen down the ladder, but no, I had a professional assassin's reputation to keep up, and the bird, of course, made the mistake of thinking the hand was the enemy and not the eyes behind it. He chewed my thumb up pretty effectively and lacerated my hand with his claws, but in the end I got him, having hands to work with.

He was a sparrow hawk and a fine young male in the prime of life, [was sorry not to catch the pair of them, but as I dripped blood folded his wings carefully, holding him by the back so that he couldn't strike again, I had to admit

the two of them might have been more than I could have handled under the circumstances. The little fellow had saved his mate by diverting me, and that was that. He was born to it, and made no outcry now, resting in my hand hopelessly, but peering toward me in the shadows behind the lamp with a fierce, almost indifferent glance. He neither gave nor expected mercy and something out of the high air passed from him to me, stirring a faint embarrassment.

I quit looking into that eye and managed to get my huge carcass with its fist full of prey back down the ladder. I put the bird in a box too small to allow him to injure himself by struggle and walked out to welcome the arriving trucks. It had been a long day, and camp still to make in the darkness. In the morning that bird would be just another episode. He would go back with the bones in the truck to a small cage in the city where he would spend the rest of his life. And a good thing, too. I sucked my aching thumb and spat out some blood. An assassin had to get used to these things. I had a professional reputation to keep up.

In the morning, with the change that comes on suddenly in that high country, the mist that had hovered below us in the valley was gone. The sky was a deep blue, and one could see for miles over the high outcroppings of stone. I was up early and brought the box in which the little hawk was imprisoned out onto the grass where I was building a cage. A wind as cool as a mountain spring ran over the grass and stirred my hair. It was a fine day to be alive. I looked up and all around and at the hole in the cabin roof out of which the other hawk had fled. There was no sign of her anywhere that I could see.

“ Probably in the next county by now,” I thought cynically, but before beginning work I decided I’d have a look at my last night’s capture.

Secretively, I looked again all around the camp and up and opened the box. I got him right out in my hand with his wings folded properly and I was careful not to startle him. He lay limp in my grasp and I could feel his heart pound under the feathers but he only looked beyond me and up.

I saw him look that last look away beyond me into a sky so full of light that I could not follow his gaze. The little breeze flowed over me again, and nearby a mountain aspen shook all its tiny leaves. I suppose I must have had an idea then of what I was going to do, but I never let it come up into consciousness. I just read I over and laid the hawk on the grass.

He lay there a long minute without hope, unmoving, his eyes still fixed on that blue vault above him. It must have been that he was already so far away in heart that he never felt the release from my hand. He never even stood. He just lay with his breast against the grass.

In the next second after that long minute he was gone. Like a flicker of light, he had vanished with my eyes full on him, but without actually seeing even a premonitory wing beat. He was gone straight into that towering emptiness of light and crystal that my eyes could scarcely bear to penetrate. For another long moment there was silence. I could not see him. The light was too intense. Then from far up somewhere a cry came ringing down.

I was young then and had seen little of the world, but when I heard that cry my heart turned over. It was not the cry of the hawk I had captured; for, by shifting my position against the sun, I was now seeing further up. Straight out of the sun's eye, where she must have been soaring restlessly above us for untold hours, hurtled his mate. And from far up, ringing from peak to peak of the summits over us, came a cry of such unutterable and ecstatic joy that it sounds down across the years and tingles among the cups on my quiet breakfast table.

I saw them both now. He was rising fast to meet her. They met in a great soaring gyre that turned to a whirling circle and a dance of wings. Once more, just once, their two voices, joined in a harsh wild medley of question and response, struck and echoed against the pinnacles of the valley. Then they were gone forever somewhere into those upper regions beyond the eyes of men.

I am older now, and sleep less, and have seen most of what there is to see and am not very much impressed any more, I suppose, by anything. "What Next in the Attributes of Machines?" my morning headline runs. "It Might Be the Power to Reproduce Themselves."

I lay the paper down and across my mind a phrase floats insinuatingly: "It does not seem that there is anything in the construction, constituents, or behavior of the human being which is essentially impossible for science to duplicate and synthesize. On other hand ..."

All over the city the cogs in the hard, bright mechanisms have begun to turn. Figures move through computers, names are spelled out, a thoughtful machine selects the fingerprints of a wanted criminal from an array of thousands. In the laboratory electronic mouse runs swiftly through a maze toward the cheese it can neither taste nor enjoy On the second run it does better than a living mouse

"On the other hand..." Ah, my mind takes up, on the other hand the machine does not bleed, ache, hang for hours in the empty sky in a torment of hope to learn the fate of another machine nor does it cry out with joy nor dance in the air with the fierce passion of a bird. Far off, over a distance greater than space, that remote cry from the heart of heaven makes a faint buzzing among my breakfast dishes and passes on and away.

Vocabulary

cavalcade	a procession
gyre	a circular or spiral motion
infinitesimal	extremely tiny
insinuating	slyly suggestive
juxtaposition	placement side by side or close together
marginal	on the border between being profitable and being
unprofitable	
premonitory	forewarning
reciprocal	done or given in return

Design and meaning

1. Why do you think this selection would, strictly speaking, be considered persuasive rather than argumentative?
2. What does Eiseley mean by "the robot has been born somewhat appropriately along with the atom bomb"?
3. What effect does the repetition of "Professional reputation to keep up" achieve?
4. The word choice "assassin" is obviously loaded with connotation. What other things in the narrative suggest the outcome before it is described?
5. What significance do you think Eiseley attaches to his statements about being "young" when the narrative happened and "older" now?

Short writing idea

In a paragraph, develop one argument for mechanization.

Longer writing idea

Write a persuasive essay using a story from your life to argue the truth or falsity of some pithy saying: "Honesty is the best policy"; "Love is never having to say you're sorry"; "Unusual travel suggestions are dancing lessons from God" (Kurt Vonnegut, Jr.); "If you can't lick 'em, join 'em."

Michael Greene and Beverly Rainbolt

He Doesn't Hit Me, But. . .

A married couple living in New Orleans, Greene and Rainbolt specialize in writing about child care, parenting, and other social-psychological subjects. In several years as freelance writers, they have drawn on a professional background of abuse counseling for their insights. Their book, *Behind the Veil of Silence: Family Violence and Alcohol Abuse*, was published in 1990. They are also writing a book on emotional abuse.

Every day millions of women suffer physical abuse. But millions more suffer nonphysical abuse, and they are not even sure that what they are subjected to by the man in their life is abuse.

Counselors in battered-women's shelters report countless phone calls from women who say, "I'm not sure I fit into your program. My husband doesn't hit me, but he curses me all the time and won't let me see my relatives or friends. He refuses to give me spending money or let me buy diapers for the baby unless I beg him for it."

Women who are cursed, isolated, and raped by their husbands truly are battered women. What makes the situation worse is that the nonphysical forms of

abuse are not specifically illegal. For example, only recently have married women been legally entitled to bring charges against husbands who force them to have sex against their will.

The situation becomes even more complicated when a woman is being verbally, psychologically, or economically abused, since these sorts of things are open to interpretation. What may be a form of verbal abuse to one person will be simply loud noise to another.

However, there are ways nonphysically battered women can determine if they are being abused. The important thing to remember is that the primary purpose or aim of abuse, in whatever form it might take, is to gain and maintain power and control over someone else.

Abuse Takes Many Forms

Many people believe that physical abuse is the most damaging form of violence one person can commit against another. It is as if people will not believe abusive behavior occurs unless there are bruises, broken arms and black eyes. Yet battered women report that nonphysical abuse can be more horrible, demoralizing, and difficult to recover from than abuse that leaves visible scars.

Economic abuse: Many abusers keep their partners at an economic disadvantage. This serves a dual purpose. It allows the abuser enormous control over the material aspects of the home, including items that his partner truly needs, and it prevents the abused person from escaping the situation.

An economically abused woman is often forced to hand over any money she might earn or inherit. Property, such as an automobile or a house, is kept in her husband's name, as are checking and savings accounts. Often, she will have no idea how much money is available, because the abuser insists on controlling the checkbook and paying all the bills.

Since the abused woman has no ready cash, she is literally forced to beg for needed personal items on a daily basis. Of course, if she can't control enough money to purchase shoes, dresses, or even underwear, there is little or no chance that she will be able to access the large amount of money required to leave and start a new life.

Emotional abuse: This form of abuse occurs when a man damages the self-worth of his partner. The abuser makes his partner feel guilty or worthless, thus making her feel that she deserves abuse.

Very often, an abuser makes a woman feel guilty for behavior she has no control over. For example, he will say, "If you loved me, you wouldn't mind if I drank (or gambled or had affairs)."

Isolation: This form of abuse occurs when the woman is limited as to whom she may see or what she may do. Perhaps she is forbidden to talk to her relatives or close female friends. She may not be allowed to watch certain television programs and movies or read certain books and magazines.

Anger and intimidation: Since control and power are the real reasons for abuse, anger and intimidation are almost always present in an abusive situation. For example, an abuser will destroy valued personal property—heirlooms, clothes, pictures—to show what will happen if his partner tries to assert herself. Often, the abuser will kill or maim a pet to make his point.

Most abused Women report feeling like they're walking on eggshells when their spouse is upset. This results from never knowing what will trigger anger.

Psychological abuse: A woman is psychologically abused when her partner constantly tells her that she is less than human. This is brainwashing technique that terrorists use on hostages. The abuser tells the woman that she is ugly, sexually unattractive, stupid or generally incapable of having a life of her own. Eventually, the woman begins to believe that she cannot function without the abuser—that he is right and she is nothing without him. Because she is often isolated from the outside world, the abused woman has little or no chance to hear supportive, positive messages.

Are You Being Abused?

Due to the enforced isolation, shame, and guilt of an abusive relationship, many women don't know if they are truly being abused. Here are some questions that women who suspect they are being abused should ask themselves:

Do you often doubt your judgment or wonder if you are "crazy"?

Are you often afraid of your partner?

Do you express your opinion less and less frequently?

Are you afraid of other people?

Do you spend less and less time with other people?

Do you ask his permission to spend money, become involved in activities outside the home, or socialize with friends?

Do you fear doing the wrong thing or getting into trouble?

Have you lost confidence in your ability to cope with problems?

Are you increasingly depressed?

Do you feel trapped and powerless?

If you find yourself answering yes to many of these questions, there is a good chance you are being abused and are beginning to change as a result of the abuse.

Seeking Help and Support

One of the first—and hardest—things for an abused woman to learn is that she cannot change anyone's behavior except her own.

Since she cannot change his behavior, it is the situation that she must change. In order to do that, she will have to change how she feels about herself. She will need to feel that she is worth taking care of and that she can muster the power to regain control of her life. It will also be important for the woman to know that as she grows in self-confidence and independence, her husband or lover will feel

threatened by the loss of control and, no doubt, increase his abusive efforts to regain and maintain his control over her.

Most battered women's programs offer counselor-facilitated support groups and individual counseling for nonphysically abused women and usually their services are offered free of charge. Some hospitals, especially those specializing in women's health care and those with chemical-dependency programs, offer support groups for women. Another source of information and support that an abused woman needs is the self-help and women's sections of bookstores and libraries. The market has been almost overwhelmed in the last few years with books targeted for the emotionally abused woman.

No matter what program, or programs, a woman chooses to seek help through, or even if she decides on individual professional therapy, it is universally agreed that the most important aspect in changing her life is for her to believe that she is a worthwhile human being.

Every Woman's Bill of Rights

Every woman has the right to be treated with respect by everyone.

Every woman has the right to take charge of her life.

Every woman has the right to make decisions that will ensure her safety and protection and that of her children.

Every woman has the right to respect herself at all times.

Every woman has the right to be heard

Every woman has the right to compliment, praise, and pat herself on the back every day.

Every woman has the right to be her own best friend.

New Ways to Think about Yourself

Because the abused woman has received such overwhelming messages about what a "bad" person she is, it will take concentrated and determined effort for her to combat those messages with opposing ones. One way to do this is to stand in front of a mirror, at least once a day, and repeat out loud affirmative statements, such as

I can make changes in my life. I am not to blame for being abused.

I am not respect.

I do have power over my own life. the cause of someone else's violent behavior.

I do not like or want to be abused.

I am a worthwhile person.

I deserve to be treated with

I can use my own power to take good care of myself.

I can decide what is best for me.

I can ask others to help me because I am not alone.

I am worth the work it takes to change.

I deserve to make sure my life is safe and happy.

Design and meaning

1. How do the authors establish the importance of their definition?
2. What are the problems of defining something like nonphysical abuse? What other terms are difficult to define?
3. Note that the authors use many headings and subheadings. What purpose do they serve? If you were paging through a magazine and saw this article with no headings or subheadings, would it make a difference?
4. This article not only defines a problem but offers possible solutions. What are some of them?
5. What could an abusive man do to identify his problem and deal with it?

Similarity and difference

Look at Dyer's definition, "Immobilization," in this chapter. List as many similarities and differences as you can between his definition and Greene and Rainbolt's.

Short writing idea

Find a letter in Ann Landers, Dear Abby, or some other advice column from a woman whom you would consider abused according to Green and Rainbolt's definition. Using their advice, write a reply letter.

Longer writing idea

Use the overall structure of Greene and Rainbolt's article to define and make recommendations about a different common problem such as procrastination, poor reading skills, an eating disorder, self-centeredness, shopping addiction, or the doormat syndrome.

Virginia Woolf

Shakespeare's Sister

Most admired for her brilliant stream-of-consciousness novels, Woolf (1882-1941) also worked as a publisher and wrote short stories, criticism, reviews and volumes of lucid, imaginative essays. A feminist who felt sharply the loss of women's genius because of their prescribed role in society as nurturers of children and male egos, she accounts for the lesser achievements of her sex in a *Room of One's Own* (1929), from which the following excerpt is taken.

It would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. Let me imagine, since facts are so hard to come by what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say. Shakespeare himself went very probably—his mother was an heiress—to the grammar school where

he may have learnt Latin—Ovid, Virgil and Horace—and the elements of grammar and logic. He was, it is well known, a wild boy who poached rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighbourhood, who bore him a child rather quicker than was right. That escapade sent him to seek his fortune in London. He had, it seemed, a taste for the theatre; he began by holding horses at the stage door' Very soon he got work in the theatre, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practising his art on the boards, exercising his wits in the streets, and even getting access to the palace of the queen. Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no change of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother`s perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter—indeed, more likely than not she was the apple of her father`s eye. Perhaps she scribbled some pages up in an apple loft en the sly, but was careful to hide them or set fire to them. Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighbouring woolstapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold He begged her instead not to hurt him, not to shame him in his matter of her marriage. He would give her a chain of beads or fine petticoat, he said; and there were tears in his eyes. How could ie disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London. She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theatre. She stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager—a fat, loose-lipped man—guffawed. He bellowed something about poodles dancing and women acting—no woman, he said, could possibly be an actress. He hinted—you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways. At last—for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows—at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so— who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body?—killed herself one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle.

That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius.

Vocabulary

agog	in a state of eager anticipation or excitement
betrothed	promised in marriage
Elephant and Castle	a typical name for an English tavern
escapade	a reckless adventure or prank
lusted	felt intense desire
moon about	to behave in an idle, dreamy, or abstracted way
poached	hunted illegally
substantial	having property; important

Design and meaning

1. Why does Woolf emphasize that "facts are so hard to come by" in the first part of the selection?
2. What different causes does Woolf suggest for Shakespeare's sister's lack of success?
3. Woolf's thesis is incompletely stated. How would you state it?
4. Why did Judith's father choose the tactics he did to persuade her to marry?
5. The theater manager "hinted—you can imagine what. "what? Why does Woolf not name it?

Similarity and difference

What conditions would be different for Shakespeare's sister today? What would be the same? y'

Short writing idea

Explain the irony of the statement "Nick Greene the actor-manager took pity on her."

Longer writing idea

Write an essay about some situation or condition you have no (or little) control over which has affected the course of your life profoundly.

Katharine Brush

Birthday Party

An American writer, Katharine Ingham Brush (1900-1952) wrote *Young Man of Manhattan*(1930), *Red-Headed Woman*(1931), *The Boy from Maine*(1942), and many short stories.

They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquette opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat. There was nothing conspicuous about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an Occasion—in fact, the husband's birthday, and the wife had planned a little surprise for him.

It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played "Happy Birthday to You" and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to help out with a pattering of applause. It became clear at once that help was needed, because the husband was not pleased. Instead he was hotly embarrassed and indignant at his wife for embarrassing him.

You looked at him and you saw this and you thought "Oh now don't be like that!" But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra had finished the birthday piece, and the general attention had shifted from the man and the woman, I saw him say something to her under his breath—some punishing thing, quick and curt and unkind. I couldn't bear to look at the woman then so I stared at my plate and waited for quite a long time. Not long enough, though. She was still crying when I finally glanced over there again. Crying quietly and heartbrokenly and hopelessly, all to herself, under the gay big brim of her best hat.

Vocabulary

banquette an upholstered bench along a wall

Design and meaning

1. Katharine Brush's story, only about 300 words long, is a triumph of conciseness. What do we know about the husband at the end of the first paragraph? About the wife? How are those character details reinforced in the final two paragraphs?
2. With whom do your sympathies lie? How does point of view in the narrative function in directing your response?
3. Why do you think Brush included the details about the woman's hat in the first and last paragraphs?
4. What does Brush mean in the first sentence when she says the couple "looked unmistakably married"? Do you think this incident would have happened if the couple had been merely dating, instead of married? Explain.
5. In the final sentence Brush describes the wife as "Crying quietly and heartbrokenly and hopelessly." She could have written that phrase this way: "Crying quietly, heartbrokenly, and hopelessly." Which version do you find more effective? Can you tell why?

Short writing idea

Rewrite "Birthday Party" from the husband's point of view. Do not make your version any longer than Brush's. Try to be as careful in choosing your details as she is. Make every word count.

Longer writing idea

Describe a surprise that you planned for someone (or that someone planned for you) and tell how it turned out. In order to make this piece of writing effective, you'll need to use plenty of concrete details and select them carefully. Consider your purpose and your audience. Are you writing simply to entertain your readers? Or are you, like Brush, writing a narrative to make a point without stating it?

Control Questions and Tasks

Variant 1

Task 1. What is Discourse Analysis?

Task 2. Give illustrated examples in which Ellipsis is used to show an omission, pause or trailing thought, exclamation point and question mark.

Task 3. Vocabulary

A. Choose the correct item.

I'll never forget the first time I met Mark. I was at a party, feeling a bit bored, when my eyes fell on this tall **e.g.** ...**A**... young man in his mid-twenties.

He had red **1)** hair and was really good looking. He was smartly dressed in a casual white cotton shirt and grey **2)** trousers. What really attracted me though, was his warm **3)** smile. Of course most people believe that his most stunning feature is his **4)** green eyes. We started chatting and took to each other immediately.

Mark is a kind and **5)** person who will always listen to you and offer help. He's also very intelligent and **6)** enough for his age. Mark is really **7)** as he can come up with new ideas all the time. That's why he's very good at his job, although he's not really obsessed with his **8)**

Mark likes reading and travelling. As he's very **9)** and loves meeting new people, he's got friends all over the world.

Over the years, I've shared many good times with Mark. He's one of the most **10)** people I've ever met, as well as one of my best and most trusted friends.

- | | | | |
|-------------------------|-----------------|-----------------|-------------------|
| e.g A well-built | B wrinkled | C medium-height | D permed |
| 1 A slanting | B freckled | C pale | D shoulder-length |
| 2 A long-sleeved | B loose-fitting | C low-heeled | D sling-back |
| 3 A sensible | B careful | C friendly | D fair |
| 4 A almond-shaped | B curly | C curved | D oval |
| 5 A understanding | B muscular | C crooked | D skinny |
| 6 A middle-aged | B bossy | C mature | D shy |
| 7 A polite | B brave | C patient | D creative |
| 8 A practice | B career | C position | D professional |
| 9 A sociable | B fit | C persuasive | D accurate |
| 10 A cheerful | B rude | C spoilt | D calm |

(Marks: $\frac{\quad}{10 \times 1}$)
10

Task 3. Vocabulary

B. Replace the words in bold with a synonym. Choose from the words in the box below.

eventually concentrate cut off admit crowded ~~very much~~ fed up with startled intense

Helen's idea of an ideal holiday has changed **e.g. a lot** in the past few years. Nowadays, she'd much rather go away in spring when most places are not **15) filled** with tourists.

very much

She has to **16) confess**, though, that when she was younger she really enjoyed the noisy atmosphere and activity. Now, however, she feels rather **17) tired of** all this and all she wants to do while on holiday is relax. She says that in this way she can **18) focus her attention** on her thoughts and her writing. "It's as if I have an **19) extreme** need for peace and quiet," Helen says. She doesn't even mind being alone, **20) isolated** from the rest of the world for some time. At first, some of her friends were **21) extremely surprised** by the change they saw in her and could hardly believe it was the same person. Nevertheless, **22) over time**, they have come to understand and accept it.

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Variant 5

Task 1. Theme and Rheme Analysis

Task 2. Text Analysis. Do Barry-style Analysis

Coming from San Francisco, go over the Golden Gate Bridge and continue going north on 101 until you get to Petaluma. Take the first off ramp. This will be Petaluma Blvd. South, actually the old highway. Go on into the center of town. On your left, you will see Walnut Park. Go a few blocks further to Western Avenue. Turn left. This will take you out of town. From Petaluma Blvd., you will be traveling 1.9 miles before you need to make another turn. While on Western Ave., be looking for 2 signs on your right. They will say, "Walker Creek Ranch" and "Helen Putnam Park". The signs will direct you to your left. Turn left. This will be Chileno Valley Road, and is marked with a small street sign as well.

Berry-style analysis

Conjunction	Adjunct	Basic Theme	Rheme

Task 3. Vocabulary

G. Write the unnecessary words on the lines provided, or put a tick (✓) if the line is correct.

Sarah and her husband Chris had had a frightening experience for a week ago on their flight back from Switzerland. They'd been flying over the Alps for some time when the plane started having engine trouble. Sarah panicked and wished for she had never decided to go on the trip. "It's your fault. If you hadn't insisted, we'd never have been flown in that weather!" she told Chris, but he said that she was over-reacting and denied of having really insisted in the first place. Then he asked from her to calm down. He explained that it was probably nothing serious and everything would be all right in the end, adding that the same thing had happened to him before some years ago. "I really don't understand where do you find this courage," Sarah replied, but fortunately Chris was right and soon everything was back to normal.

e.g. had
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Variant 6

Task 1. Cataphoric and Anaphoric Reference

Task 2. Identify theme/rheme in given text

Winnie-the-Pooh

Once upon a time, a very long time ago now, about last Friday Winnie-the-Pooh lived in a forest all by himself under the name of Sanders. One day when he was out walking he came to an open place in the middle of the forest and in the middle of this place was a very large oak tree and from the top of the tree there came a large buzzing noise. Winnie-the-Pooh sat down at the foot of the tree, put his head between his paws and began to think. First of all he said to himself "That buzzing noise means something. You don't get a buzzing noise like that, just buzzing and buzzing, without its meaning something. If there's a buzzing noise, somebody's making a buzzing noise and the only reason for making a buzzing noise that I know of is because you're a bee." Then he thought for another long time and said "And the only reason for being a bee that I know of is so as I can eat it." So he began to climb the tree.

Theme	Rheme

Task 3. Vocabulary

D. Circle the correct item.

- e.g. The carnival takes place/part in a huge stadium.
- 19 A huge crowd **gathered/collected** in the central square on New Year's Eve.
- 20 Shall we go and watch the carnival **process/procession**?
- 21 The local people were dressed in their traditional **suits/costumes**.
- 22 The festival is free; you don't have to pay an **entry/entrance** fee.
- 23 This song **reminds/remembers** me of the first time I went to Madrid.
- 24 Are you sure he'll be able to carry the task **on/through** to the end?

Variant 7

Task 1. Exophoric Reference

Task 2. Identify theme/rheme in given text

Parts of Northern Britain were brought to a standstill by heavy snow and ice yesterday with roads closed and dangerous driving conditions. Scotland was worst hit. Two hundred schools were closed in Aberdeenshire, where roads were impassable, and more than seven inches of snow was recorded at Aberdeen airport. An injured climber survived 18 hours in sub-zero temperatures clinging to an ice-covered ledge after falling 400ft in Glencoe. Lawrence Reeve, 40, a computer operator from Chessington, Surrey, was recovering in hospital yesterday after suffering severe facial injuries, a punctured lung and frostbite. The lone walker as making his way along a ridge when he fell into Glen Cam, striking a boulder which saved him from a further drop of 300ft.

Theme	Rheme

F. Fill in the gaps with the words from the box below. Then mark the sentences (T) True or (F) False.

socialise	explore	impact	revealed	fast-moving	author
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John Fowles, the famous British **e.g. author**, has written several successful novels, but of all his books, 'The Magus' will always be my favourite.

The story is set in the 1950's and the main character is a young man called Nicholas. He decides to work abroad because he wants to get away from his boring life in England. He is offered a job on a quiet Greek island which he accepts happily. Nicholas sets off one day to **49)**the island and discovers a beautiful house which is occupied by a strange old man named Conchis. Their meeting marks the beginning of an experience which Nicholas will never forget, and which will have a great **50)** on his life.

Nicholas begins to **51)** with Conchis, who claims to be a millionaire, amongst other things. As more and more details of Conchis' life are **52)** , Nicholas becomes more and more confused, and when identical twins turn up with strange stories about his host, Nicholas isn't sure who to believe.

'The Magus' is a mysterious novel with a **53)** plot. I recommend it to anyone in search of mystery and suspense.

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|---|---|
| <p>54 John Fowles is a famous Greek Writer.</p> <p>55 Nicholas decides to work abroad because he is bored.</p> <p>56 He is offered a job on a Greek mountain.</p> | <p>57 Nicholas discovers a beautiful old car.</p> <p>58 Nicholas meets identical twins.</p> |
|---|---|

Variant 10

Task 1. What are Written Discourse and Spoken Discourse?

Task 2. Text Analysis. Do Barry-style Analysis

Happiness is difficult to define because it means something different to each individual person. Nobody can fully understand or experience another person's feelings, and we all have our own particular passions from which we take pleasure. Some people, for example, derive a sense of satisfaction from earning money or achieving success, whereas for others, health and family are much more important. At the same time, a range of other feelings, from excitement to peacefulness, may be associated with the idea of happiness, and the same person may therefore feel happy in a variety of different ways.

Berry-style analysis

Conjunction	Adjunct	Basic Theme	Rheme

Task 3. Vocabulary

B. Choose from the words in the box below to complete the text.

<i>forecast</i>	<i>search</i>	<i>took</i>	<i>keen</i>	<i>mind</i>	<i>caught</i>	<i>unspoilt</i>	<i>crashing</i>	<i>normally</i>
-----------------	---------------	-------------	-------------	-------------	---------------	-----------------	-----------------	-----------------

Jenny was absolutely thrilled during the journey. She didn't even **e.g. mind** travelling in an old van for three hours – something which she would **9)** have found really tiring. The weather **10)** was very good too and she couldn't wait to see the place her friend had told her so much about. She was expecting a(n) **11)** paradise; the place she'd always dreamt about. Jenny is a **12)** nature lover so she's constantly in **13)** of places unaffected by human development. To her amazement, when they reached their destination, she realised that it was far better than she had imagined. She **14)** a good look around and she could hardly believe her eyes. The first thing that **15)** her eye was the huge waves. She stood there for a while just breathing fresh air looking at the deep blue sea and the waves **16)** onto the beach.

Variant 11

Task 1. What are Written Discourse and Spoken Discourse?

Task 2. Rewrite the paragraph using different themes

Caerwen

“One year after the flood which damaged many old buildings in Caerwen, our historic town has a completely new face. Many of the important old buildings, such as the castle and the town hall, have been repaired and are now more beautiful than ever, but the 18-th century school, which was very badly damaged, had to be pulled down. In its place there is a lovely new park with fabulous gardens. The old mill has also been replaced by a sports and leisure centre, and the entire riverfront has been turned into a place for peaceful walks by the water. A new car park has been built for the convenience of visitors, and a modern shopping centre is being planned to fulfil all shopping needs. But don't take our word for it - come and see Caerwen, a historic town with a new face, for yourself.”

Task 3. Vocabulary

B. Fill in the gaps with the words from the box below. There is one extra word.

<i>helping</i>	<i>pinch</i>	<i>recipe</i>	<i>loaf</i>	<i>clove</i>	<i>desert</i>
----------------	--------------	---------------	-------------	--------------	---------------

A: I made this dish from a **e.g. recipe** given to me by my grandfather, who was an excellent cook. Try some and I'm sure you'll want a second **11)** afterwards!

B: Mmm! It's delicious. How do you make it?

A: Well, you need two large tomatoes, a **12)** of garlic, a bit of oil and just a **13)** of salt for the sauce.

B: Is that all? This dip is so tasty I could a eat whole **14)** of bread with it!

General control questions on the subject

Variant 1

Task 1

The underlined reference words in the two paragraphs below are either "anaphoric" (referring upward to previously mentioned words), "cataphoric" (referring downward to subsequent words), or "exophoric" (referring to something outside the text). Identify whether the reference words in bolds are anaphoric, cataphoric, or exophoric and underline the correct one.

For many years, East German people devised **creative ways**(*anaphoric, cataphoric, exophoric*) to sneak out of East Germany. Some people dug tunnels; **others**(*anaphoric, cataphoric, exophoric*) tried crashing through checkpoints with cars, trucks, or busses; **still others**(*anaphoric, cataphoric, exophoric*) flew out in small airplanes or balloons. One woman tied herself to the bottom of a car and passed through a checkpoint unnoticed. And one family sewed fake Russian uniforms for **themselves**;(*anaphoric, cataphoric, exophoric*) then, they pretended to be Russian soldiers and simply drove through a checkpoint. Some desperate people tried scrambling over a barbed-wire fence or a wall. **These people**(*anaphoric, cataphoric, exophoric*) were often shot.

Task 3 What is the genre of the following text. Do text analysis answering to the following questions.

- what type of text it is
- where you are likely find such a text
- what the purpose of each is

- d) what you go by to decide its purpose
- e) what stands out as noteworthy in the way the language is used

The World Is a Beautiful Place

The world is a beautiful place to be born into
If you don't mind happiness not always being
So very much fun if you don't mind a touch of hell
Now and then just when everything is fine
Because even in heaven they don't sing all the time

The world is a beautiful place to be born into
If you don't mind some people dying all the time
Or maybe only starving some of the time
Which isn't half so bad if it isn't you

Oh the world is a beautiful place to be born into
If you don't much mind a few dead minds
Or a bomb or two now and then
In your upturned faces or such other improprieties
As our Name Brand society is prey to
In the higher places with its men of distinction
And its men of extinction and its priests
And other patrolmen and its various segregations
And congressional investigations that our fool flesh is heir to

Yes the world is the best place of all
For a lot of such things as making the fun scene
And making the love scene and making the sad scene
And singing low songs and having inspirations
And walking around looking at everything
And smelling flowers and goosing statues
And even thinking and kissing people and

Making babies and wearing pants
And waving hats and dancing
And going swimming in rivers on picnics
In the middle of summer and just generally
Living it up
Yes but then right in the middle of it
Comes the smiling mortician

Task 3. Short writing idea.

Think of the general conception of the ideal member of the society you live in. You may not personally agree with this conception, but you see it around you. Make a few lists about this ideal citizen:

10 things he or she would do

10 things he or she would not do

10 beliefs he or she would have

10 possessions he or she would have.

Variant 2

Task 1 What is chiasmus? Give illustrated examples.

Task 2

Identify the type of reference given in bold in the paragraph.

On 21 December 1972, **the Basic Treaty** was signed by East and West Germany, and relations between **the two countries** started to improve. During the next two decades, they began to cooperate with **each other** by sharing cultural and commercial **activities** such as arts exchange programs and joint business ventures. However, East Germans were still dissatisfied, for **their** living standard was lower than **that** of West Germany. **Their** industries produced inferior goods, and **their country** was polluted from inferior mining methods and careless industrial waste.

1. **The basic Theatre**

a) anaphoric b) cataphoric c) exophoric

2. **the two countries**

a) anaphoric b) cataphoric c) exophoric

3. **each other**

a) anaphoric b) cataphoric c) exophoric

4. **activities**

a) anaphoric b) cataphoric c) exophoric

5. **their**

a) anaphoric b) cataphoric c) exophoric

6. **that**

a) anaphoric b) cataphoric c) exophoric

7. **Their**

a) anaphoric b) cataphoric c) exophoric

8. **their country**

a) anaphoric b) cataphoric c) exophoric

Task 3

Rewrite paragraph using different themes

Caerwen

“One year after the flood which damaged many old buildings in Caerwen, our historic town has a completely new face. Many of the important old buildings, such as the castle and the town hall, have been repaired and are now more beautiful than ever, but the 18-th century school, which was very badly damaged, had to be pulled down. In its place there is a lovely new park with fabulous gardens. The old mill has also been replaced by a sports and leisure centre, and the entire riverfront has been turned into a place for peaceful walks by the water. A new car park has been built for the convenience of visitors, and a modern shopping centre is being planned to fulfil all shopping needs. But don’t take our word for it - come and see Caerwen, a historic town with a new face, for yourself.”

Variant 3

Task1. Substitute words and fill the gaps

Many British graduates are taking jobs overseas and the reason they are is because graduate unemployment is currently high in the UK.

- a)doing it
- b)doing so
- c)doing this way
- d)doing such thing

The prince is then told to kill and bring home a dragon, but in order to, he has to cross the Forbidden Mountain.

- a)do it
- b)do so
- c)do this thing
- d)do thus

Many people have refused to vote in elections for years. They may have because they believe that their vote can change nothing.

- a)do so
- b)did so
- c)done so
- d) doing so

Good writers frequently rephrase and summarise the main ideas in their texts. They in order to remind the reader about what is important.

- a)do so
- b)doing so
- c)did so
- d) have done so

The company changed their product packaging last year and by they have attracted many new customers.

- a)so
- b)they did so
- c)doing so
- d) done so

There has been a lot of speculation about why the team played so badly – the manager claims that they..... because they were tired.

- a)do so
- b)had done so
- c)did so
- d)were doing so

Western powers are constantly intervening in Middle East politics, but in constantly, they risk alienating the Arab world.

- a)doing so
- b)do so
- c)did so
- d) having done so

Task 3 What is the genre of the following text. Do text analysis answering to the following questions.

- a) what type of text it is
- b) where you are likely find such a text
- c) what the purpose of each is
- d) what you go by to decide its purpose
- e) what stands out as noteworthy in the way the language is used

MODEL B

My grandmother died two years ago, but I still have fond memories of the time we spent together when she was alive.

She used to live in Australia but she moved back to England to live in a little house. She was a sweet, plump lady and she was rather short. She had a round face, short greyish curly hair and friendly green eyes. Her rosy cheeks gave her wrinkled face a childlike appearance. She always used to wear perfectly-ironed dresses.

My grandmother was a very generous and understanding woman. She always had something for everyone and listened to us without intruding into our lives.

My grandmother's main interest was writing and she managed to publish several books of poetry while she was alive. As well as that, she had many other hobbies and interests and there was always something to talk about.

My grandmother was a fantastic woman who gave me comfort, advice and support whenever I needed it. I shall never forget her.

Variant 5

Task 1 Use ellipsis to abbreviate the second clause in the following sentences. In one of the sentences ellipsis is not possible.

(1) Pete looked for a long time, but he never found the money.

(2) Nancy broke her leg and she injured her elbow.

(3) At that time, Tom was working in a restaurant at night, and he was going to school during the day.

(4) Recently Fred has been listening to a lot of music, but he has not been reading much.

(5) Before her accident, Martha had been swimming on Saturday mornings, or she had been running in the park.

(6) Harry's room has been cleaned and it has been painted too.

(7) Jill went to jail but her husband went into the hospital.

(8) Norah had cooked supper, and she had put on her new dress by the time her boyfriend arrived.

(9) Sometimes Fred sent his boss an email and sometimes he phoned him.

(10) Jack's customers were waiting at his door and they were getting impatient.

Task 2 Identify the type of the following linkers writing a paragraph using them as well.

The former, ... the latter

Firstly, secondly, finally

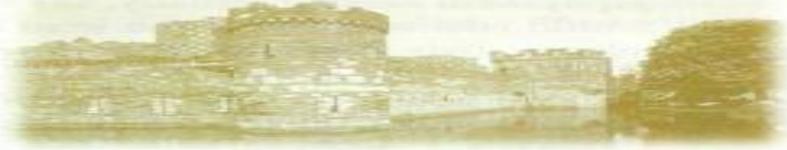
The first point is

Lastly

The following

Task 3 What is the genre of the following text. Do text analysis answering to the following questions.

- a) what type of text it is
- b) where you are likely find such a text
- c) what the purpose of each is
- d) what you go by to decide its purpose
- e) what stands out as noteworthy in the way the language is used



"One year after the flood which damaged many old buildings in Caerwen, our historic town has a completely new face. Many of the important old buildings, such as the castle and the town hall, have been repaired and are now more beautiful than ever, but the 18th-century school, which was very badly damaged, had to be pulled down. In its place there is a lovely new park with fabulous gardens. The old mill has also been replaced by a sports and leisure centre, and the entire riverfront has been turned into a place for peaceful walks by the water. A new car park has been built for the convenience of visitors, and a modern shopping centre is being planned to fulfil all shopping needs. But don't take our word for it — come and see Caerwen, a historic town with a new face, for yourself."

Variant 6

Task 1. The following seven questions are sample conjunction exercises.

1. I like chicken _____ not fish.

A. And B. Since C. But D. For E. Or

2. _____ it rains on Sunday, I will not be able to drive.

A. And B. Where C. Either D. If E. How

3. I like both dogs _____ cats.

A. Also B. But C. And D. If E. Until

4. The items are on sale in the local store _____ not online.

A. But B. And C. Though D. Or E. Nor

5. Neither my mother _____ my father will be able to attend the party on Sunday.

A. Or B. But not C. And D. Nor E. But also

6. Carrie didn't know whether her bike would be fixed _____ if she would have to walk.

A. But B. And C. Nor D. Or E. Either (D) Carrie didn't know whether her bike would be fixed or if she would have to walk. The situation described here is one in which one thing or the other will happen. The coordinating conjunction **or** must be used.

7. Luke was late to the party _____ his car broke down on the highway.

A. If B. Because C. While D. Although E. Where

Task 2 Write a short story using the following LD

- **Machine noises**—honk, beep, vroom, clang, zap, boing
- **Animal names**—cuckoo, whip-poor-will, whooping crane, chickadee
- **Impact sounds**—boom, crash, whack, thump, bang

- **Sounds of the voice**—shush, giggle, growl, whine, murmur, blurt, whisper, hiss
- **Nature sounds**—splash, drip, spray, whoosh, buzz, rustle

Task 3 What is the genre of the following text. Do text analysis answering to the following questions.

- what type of text it is
- where you are likely find such a text
- what the purpose of each is
- what you go by to decide its purpose
- what stands out as noteworthy in the way the language is used

i was alone in the house reading a scary ghost story as snow fell silently outside the only sound was the ticking of my old grandfather clock the dying fire cast an orange glow onto the walls of my study

i was absorbed in the story when suddenly i began to feel that someone was watching me the clock stopped ticking i looked around but i could see no one was my mind playing tricks on me

trying to ignore my intense fears i returned to my book after a few seconds though the book was knocked to the floor by an unseen hand whos there i cried i saw something standing in front of me that made my blood run cold a shadowy white ghost pointed a pale finger at me its mouth moved come on come with me its time it said

what do you want i managed to ask shaking with fear the ghost took me by the hand and led me to the window just as we reached it the clock struck twelve mysteriously i found myself back in my armchair my book beside me i looked around but only samantha my cat was in the room trying to make herself comfortable on my lap wheres the ghost i wondered then laughed at myself id better stop reading ghost stories i thought but then i felt a cold wind blowing in through the now open window.



Variant 7

Task 1 Identify the type of the following linkers writing a paragraph using them as well.

But

However

Although / even though

Despite / despite the fact that

In spite of / in spite of the fact that

Nevertheless
Nonetheless
While
Whereas
Unlike

Task 2. Give definitions to underlined words and identify what literal device was used

57. This is another fine mess you have got us into.
58. There is a real love hate relationship developing between the two of them.
59. Suddenly the room filled with a deafening silence.
60. The comedian was seriously funny.
61. You are clearly confused by the situation you have found yourself in.
62. Her singing was enough to raise the living dead.
63. Do you have the original copies that we requested?
64. This is a genuine imitation Rolex watch.
65. I really would like to try that new jumbo shrimp restaurant.
66. His new girlfriend really is pretty ugly.
67. Sorry, I can't help you out right now, I am involved in my own minor crisis.
68. Give me the fifty dollars you owe me or pay for dinner, it's the same difference.
69. My trip to Bali was very much a working holiday.
70. I let out a silent scream as the cat walked through the door carrying a dead bird.
71. You are going to have to use proofreading services, it is your only choice.

Task 3 What is the genre of the following text. Do text analysis answering to the following questions

- a) what type of text it is
- b) where you are likely find such a text
- c) what the purpose of each is
- d) what you go by to decide its purpose
- e) what stands out as noteworthy in the way the language is used

Gas Leak Results in Tragedy

In the early hours of Saturday morning, the West Cross Shopping Centre, Wolverhampton, was devastated by a gas explosion. Fortunately, nobody was killed in the blast, but fourteen people were injured, two of them seriously.

Eight hours before the blast occurred, shop assistant, Heather Fowles had called the Gas Board, as she had noticed the smell of gas, but the Gas Board workers did not detect any leak.

"The explosion was like a flash of lightning," said cleaner, Iris Adams, one of the less seriously injured victims. She states that she saw her boss, John Wilson, being lifted into the air and thrown against a wall by the blast. Mrs Adams and Mr Wilson were trapped under the rubble for more than an hour before fire-fighters managed to rescue them.

Police inspector, David Chamberlain revealed that several other complaints had been made about the smell of gas. The inquiry continues today.

Variant 8

Task 1. What is Metaphor and Idiom?

Task 2. Identify the genre of the text and do text analysis answering to the following questions

- what type of text it is
- where you are likely find such a text
- what the purpose of each is
- what you go by to decide its purpose
- what stands out as noteworthy in the way the language is used

*"Why then, O brawling love, O loving hate,
O anything of nothing first created!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this."*

Task3. Each sentence contains a simile. What two things are being compared? Write the two things on the lines provided.

1. When Mary dances, she floats across the stage like a feather.

2. Joseph runs like the wind. _____

3. That baby is as sweet as sugar. _____

4. The crash of books falling was as loud as thunder. _____

5. Lori bounced like a kangaroo in the bounce house. _____

6. The joke was so funny that I laughed like a hyena. _____

7. It is as cold as ice in this room! _____

8. Your room is as messy as a pig sty. _____

9. This bread is as hard as a rock. _____

10. My mom is pretty like a flower. _____

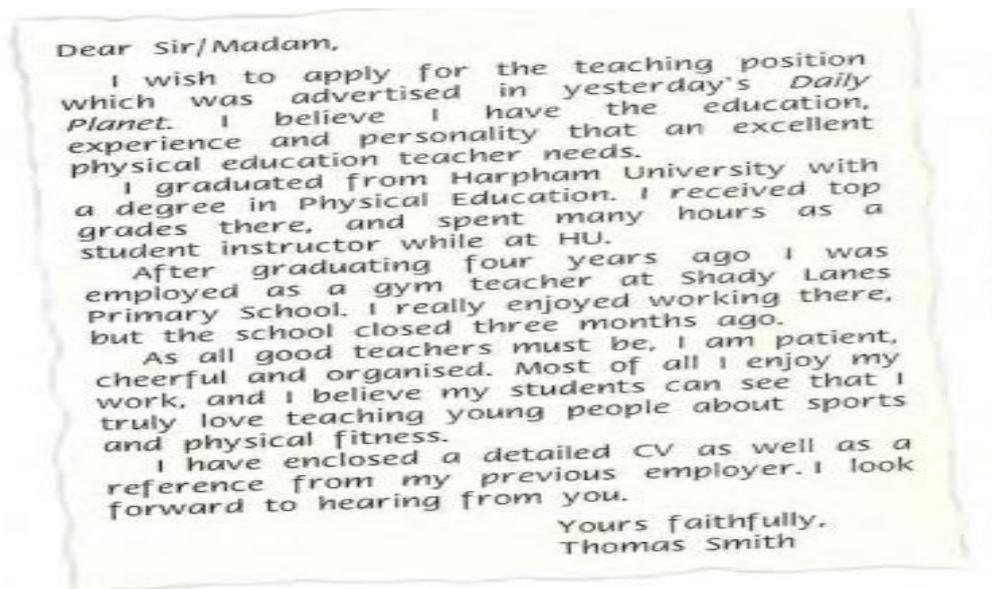
Variant 9

Task 1. Give definitions to underlined words and identify what type of literal device was used

- The seventies was the era of free love.
- I will ask the professor for his unbiased opinion.
- The constant variable is the one that does not change.
- The sermon lasted for an endless hour.
- We laughed and cried through the tragic comedy.
- Parting is such sweet sorrow.
- They couldn't wait to get out alone together.
- We'll use plastic glasses at the picnic.
- The student teacher explained how to complete dissertation editing.
- The gossip is old news.
- The lady he eventually married is painfully beautiful.
- Wow! This ice cream is disgustingly delicious.
- Be careful in the playground, run slowly.
- Your apple pie is awfully good.
- A small crowd gathered to watch the concert.

Task 2. Identify the genre of the text and do text analysis answering to the following questions

- a) what type of text it is
- b) where you are likely find such a text
- c) what the purpose of each is
- d) what you go by to decide its purpose
- e) what stands out as noteworthy in the way the language is used



Task 3. Write a short story using the following LD

- **Machine noises**—honk, beep, vroom, clang, zap, boing
- **Animal names**—cuckoo, whip-poor-will, whooping crane, chickadee
- **Impact sounds**—boom, crash, whack, thump, bang
- **Sounds of the voice**—shush, giggle, growl, whine, murmur, blurt, whisper, hiss
- **Nature sounds**—splash, drip, spray, whoosh, buzz, rustle

Variant 10

Task 1. Identify the genre of the text and do text analysis answering to the following questions

1. Katharine Brush's story, only about 300 words long, is a triumph of conciseness. What do we know about the husband at the end of the first paragraph? About the wife? How are those character details reinforced in the final two paragraphs?
2. With whom do your sympathies lie? How does point of view in the narrative function in directing your response?
3. Why do you think Brush included the details about the woman's hat in the first and last paragraphs?
4. What does Brush mean in the first sentence when she says the couple "looked unmistakably married"? Do you think this incident would have happened if the couple had been merely dating, instead of married? Explain.
5. In the final sentence Brush describes the wife as "Crying quietly and heartbrokenly and hopelessly." She could have written that phrase this way: "Crying quietly, heartbrokenly, and hopelessly." Which version do you find more effective? Can you tell why?

Birthday Party

They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquette opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat. There was nothing conspicuous about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an Occasion—in fact, the husband's birthday, and the wife had planned a little surprise for him.

It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played "Happy Birthday to You" and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to help out with a pattering of applause. It became clear at once that help was needed, because the husband was not pleased. Instead he was hotly embarrassed and indignant at his wife for embarrassing him.

You looked at him and you saw this and you thought "Oh now don't be like that!" But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra had finished the birthday piece, and the general attention had shifted from the man and the woman, I saw him say something to her under his breath—some punishing thing, quick and curt and unkind. I couldn't bear to look at the woman then so I stared at my plate and waited for quite a long time. Not long enough, though. She was still crying when I finally glanced over there again. Crying quietly and heartbrokenly and hopelessly, all to herself, under the gay big brim of her best hat.

Task 2. Short writing idea

Describe a surprise that you planned for someone (or that someone planned for you) and tell how it turned out. In order to make this piece of writing effective, you'll need to use plenty of concrete details and select them carefully. Consider your purpose and your audience. Are you writing simply to entertain your readers? Or are you, like Brush, writing a narrative to make a point without stating it?

Task 3. Give definitions to underlined words and identify what type of literal device was used

- It's an open secret that they have been having an affair for the past six months.
- He has a real passive aggressive personality.
- You were awfully lucky to escape the car crash unscathed.
- Stop being a big baby.
- I am sure I am growing smaller as I get older.
- She is my least favorite relation.
- The story was based on the concept of a true myth.

- That is an example of the typically weird behavior she continually demonstrates.
- He has become an extremely unpopular celebrity.
- I'm on a heavy diet until my wedding day.
- I am a deeply superficial person.
- I like a smuggler. He is the only honest thief.
- Good grief, we're really late.
- I can't make any promises but it's a definite possibility.
- She was terribly pleased with her Birthday present

Student Assessment Criteria

Discourse analysis Assessment specifications

I Assessment criteria for continuous assessment

Text analysis tasks: 30%

Sample criteria:

Evidence of ability to distinguish between spoken and written discourse	10%
Evidence of ability to analyse different types of discourse	10%
Evidence of ability to compare discourse types with L1	5%
Evidence of ability to use specific features of spoken and written discourse in communication	5%

II Mid-course assessment specification 30%

Assignment 1. Teacher gives written discourse task to students for analysis.

Sample task on written discourse analysis

Text type: fiction

Focus: referencing

Look at the text and read it. Answer the questions below.

*The*¹ schoolmaster was leaving *the*² village, and *everybody*³ seemed sorry. *The*⁴ miller at Cresscombe lent *him*⁵ the small white tilted cart and horse to carry *his* goods to *the* city of *his* destination, about twenty miles off, *such*⁶ a vehicle proving of quite sufficient size for *the* departing teacher's effects.

1. How many schoolmasters were there in the village? How do you know?
2. Does the reader already know which village is meant here?
3. Who does this refer to?
4. How many millers were there at Cresscombe? How do you know?
5. Who does this refer to?
6. A vehicle like what?
7. Which of these references are *anaphoric* and which are *exophoric*?

Assignment 2. Teacher gives spoken discourse task to students for analysis.

Sample task on spoken discourse analysis

Text type: conversation at a travel agent's

Focus: conversational moves

Based on the task from McCarthy M (1991) Discourse Analysis for Language Teachers. CUP. p.173

Read the script and answer the questions below.

1. Can you put the moves of this discourse into an order that produces a coherent conversation?
2. The conversation takes place at a travel agent's. What clues do you use to establish the correct order?
3. Are there any moves that are easier to place than others; and if so, why?

'you haven't no, no.'

'No ... in Littlewoods is it?'

'I'm awfully sorry, we haven't ... um I don't know where you can try for Bath actually.'

'Can I help you?'

'Okay thanks.'

'Yeah they're inside there now.'

'Um have you by any chance got anything on Bath?'

'Um I don't really know ... you could try perhaps Pickfords in Littlewoods, they might be able to help you.'

4. Think of a typical encounter with a stranger in the street (e.g. asking the way, asking for change). What is the minimum number of moves necessary to complete a polite exchange in a language that you know other than English?

Reflection

For this entry you will have to write a reflective paragraph (no less than 150 words) addressing the following issues:

- **How the course helped to raise your awareness of the English language in use in terms of:**
 - Language skills (listening, speaking, reading, writing)
 - Language systems (phonology, vocabulary, grammar)
- Please provide examples.

Assessment criteria - 15%

- **Task fulfillment - 5%**
- **Showing clear understanding of the objectives of the course - 5%**
- **Ability to reflect on the impact of the course on language improvement - 5%**

Final assessment specification 30%

- Students analyse one *piece of* written and one spoken discourse.
- Final written work is limited to 80 min max.

Portfolio

Students should collect samples of spoken and written discourse.

Entry 1

For this entry students should collect at least five samples of the following written discourse types:

- Fiction
- Personal letters
- Formal letters
- Instructions
- Advertisements
- Newspaper articles
- Encyclopedia
- Invitations
- Menus
- Recipes, etc.

Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course.

Entry 2

For this entry students should collect at least five samples of the following spoken discourse types:

- Informal conversations
- Language-in action
- Formal conversations (meetings, conferences, etc.)
- Telephone conversations
- News
- Oral instructions
- Announcements
- Lectures, etc.

Then write an analysis (for about 150 words) of each sample focusing on discourse features covered during the course.

Include the recording of the data and transcript of the relevant extract.

Entry 3

For this task students should select samples of one type of written or spoken discourse in English and their native language. Then write an analysis (for about 150 words) focusing on similarities and differences in the discourse features.

Assessment criteria for Portfolio Total: 30%

- Task completeness and fulfillment - 10%
- Ability to analyse written/spoken discourse features - 10%
- Ability to support the analysis with examples – 10%

Rakhmanova Kamola Tashpulatovna

Discourse Analysis
O'quv uslubiy majmua