

Grade 11

LITERATURE LANGUAGE ARTS

Name: _____

Class: _____



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|Literature| Language Arts Textbook – Grade 11

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Preface

|Literature| Language Arts is a bundle of creative and engaging educational content. Learners are exposed to diverse genres and language features. Purposively curated to align with the core standards of Reading, Writing, Speaking, and Listening, learners are progressively guided towards the acquisition of essential language skill sets.

Introductory section, at the beginning of each unit, presents significant facts on the reading passage. It provides learners with a context of the specific literary genre and an insight into the narrative style and technique adopted by the writer.

Excerpts from famous literature have been adapted for reading and discussion. Text types include novels, autobiographies, articles, speeches, poetry, blogs and short stories. Each passage precedes questions that encapsulate key ideas that allow teachers and learners to delve into the craft and structure of the literary work.

Exercises are designed in some units to scaffold learning of distinct language skills such as grammar and vocabulary. These have been integrated for relevant practice and purposeful assessment. Each unit culminates in an **Assignment** to gauge comprehension and grasp of the key lesson outcomes in order for teachers to perform accurate evaluation of learners' competencies.

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The Autobiography of an Ex-Colored Man

— James Weldon Johnson

IN THIS LESSON, WE WILL BE ABLE TO

- Read an autobiography to enhance our reading and comprehension skills.
- Read an excerpt from a novel to observe narrative tone and voice.
- Identify the use of metaphors and similes in literary works.
- Present on characterization styles across different passages.
- Analyze the rules of punctuation in text.
- Write an essay on thematic sequencing in passages.

The Autobiography of an Ex-Colored Man (1912 / 1927) is a story written by James Weldon Johnson. It describes the life of a young, biracial man, who has been called the *Ex-Colored Man*. The story is set in the post-Reconstruction era of America, during the late nineteenth and early twentieth centuries. The man experienced a variety of hardships, which convinced him to “pass” as a white man to ensure his safety.

I did not feel at ease until the ship was well out of New York harbor; and, notwithstanding the repeated reassurances of my millionaire friend and my own knowledge of the facts in the case, I somehow could not rid myself of the sentiment that I was, in a great degree, responsible for the widow’s tragic end. We had brought most of the morning papers aboard with us, but my great fear of seeing my name in connection with the killing would not permit me to read the accounts, although, in one of the papers, I did look at the picture of the victim, which did not in the least resemble her. This morbid state of mind, together with seasickness, kept me miserable for three or four days. At the end of that time, my spirits began to revive, and I took an interest in the ship, my fellow passengers, and the voyage in general. On the second or third day out, we passed several spouting whales; but I could not arouse myself to make the effort to go to the other side of the ship to see them.



A little later, we ran in close proximity to a large iceberg. I was curious enough to get up and look at it, and I was fully repaid for my pains. The sun was shining upon it, and it glistened like a mammoth diamond, cut with a million facets. As we passed, it constantly changed its shape; at each different angle of vision, it assumed new and astonishing forms of beauty. I watched it through a pair of glasses, seeking to verify my early conception of an iceberg – in the geographies, of my grammar-school days, the pictures of icebergs always included a stranded polar bear, standing desolately upon one of the snowy crags. I looked for the bear, but if he was there, he refused to put himself on exhibition.



It was not, however, until the morning that we entered the harbor of Havre that I was able to shake off my gloom. Then, the strange sights, the chatter, in an unfamiliar tongue and the excitement of landing and passing the customs officials, caused me to forget completely the events of the last few days. Indeed, I grew so light hearted that when I caught my first sight of the train, which was to take us to Paris, I enjoyed a hearty laugh. The toy-looking engine, the stuffy little compartment cars with tiny, old-fashioned wheels, struck me as being extremely funny.

But before we reached Paris, my respect for our train rose considerably. I found that the “tiny” engine made remarkably fast time, and that the old-fashioned wheels ran very smoothly. I even began to appreciate the “stuffy” cars for their privacy. As I watched the passing scenery from the car window, it seemed too beautiful to be real. The bright-colored houses against the green background, impressed me as the work of some idealistic painter. Before we arrived in Paris, there was awakened in my heart a love for France which continued to grow stronger, a love which today makes that country for me, the one above all others to be desired. We rolled into the station Saint Lazare about four o’clock in the afternoon, and drove immediately to the Hotel Continental.

My benefactor, humoring my curiosity and enthusiasm, which seemed to please him very much, suggested that we take a short walk before dinner. We stepped out of the hotel and turned to the right into the Rue de Rivoli. When the vista of the Place de la Concorde and the Champs Elysées suddenly burst on me, I could hardly credit my own eyes.

I shall attempt no such task as a description of Paris. I wish only, to give briefly the impressions which that wonderful city made upon me. It impressed me as a perfectly beautiful city; and even after I had been there for some time, and seen not only its avenues and palaces, but its most squalid alleys and hovels, this impression was not weakened. Paris became for me a charmed spot, and whenever I have returned there, I have fallen under the spell, a spell which compels admiration for all of its manners and customs, and justification of even its follies and sins.



Read another extract with a similar biracial theme.

Quicksand (1928) is Nella Larsen's first novel. It is the story of a young, headstrong biracial woman who is on a quest for love, acceptance, and a sense of purpose.

Quicksand

Nella Larsen

Crane felt no regret as the cliff-like towers faded. The sight thrilled her as beauty, grandeur, of any kind always did, but that was all. The liner drew out, from the churning slate-colored waters of the river into the waves. The small seething ripples on the surface, became little waves. It was evening. In the western sky was a pink and mauve light, which faded gradually into a soft gray-blue obscurity. Leaning against the railing, Helga stared into the approaching night, glad to be at last alone, free of that great superfluity of human beings, yellow, brown, and black, which, as the torrid summer burnt to its close, had so oppressed her. No, she hadn't belonged there. Of her attempt to emerge from that inherent aloneness, which was part of her very being, only dullness had come, dullness and a great aversion. Almost at once it was time for dinner. Somewhere, a bell sounded. She turned and with buoyant steps went down. Already, she had begun to feel happier.

Just for a moment, outside the dining-salon, she hesitated, assailed with a tiny uneasiness which passed as quickly as it had come. She entered softly, unobtrusively. And, after all, she had, had her little fear for nothing.

The purser, a man grown old in the service of the Scandinavian-American Line, remembered her as the little dark girl who had crossed with her mother years ago, and so she must sit at his table. Helga liked that. It put her at ease and made her feel important.

Everyone was kind in the delightful days which followed, and her first shyness under the politely curious glances of turquoise eyes of her fellow travelers, soon slid from her. The old forgotten Danish of her childhood began to come, awkwardly at first, from her lips, under their agreeable tutelage.

Evidently they were interested, curious, and perhaps a little amused about this Negro girl on her way to Denmark alone. Helga was a good sailor, and mostly the weather was lovely, with the serene calm of the lingering September summer, under whose sky the sea was smooth, like a length of watered silk, unruffled by the stir of any wind. But even the two rough days found her on deck, reveling like a released bird, in her returned feeling of happiness and freedom, that blessed sense of belonging to herself alone and not to a race. Again, she had put the past behind her with an ease which astonished even herself. Only the figure of Dr. Anderson obtruded itself with surprising vividness, to irk her because she could get no meaning from that keen sensation of covetous exasperation that had so surprisingly risen within her on the night of the cabaret party. This question Helga Crane recognized as not entirely new; it was but a revival of the puzzlement, experienced when she had fled so abruptly from Naxos more than a year before. With the recollection of that previous flight and subsequent half-questioning, a dim disturbing notion came to her. She wasn't, she couldn't be, in love with the man. It was a thought too humiliating, and so quickly dismissed. Nonsense! Sheer nonsense! When one is in love, one strives to please. Never, she decided, had she made an effort to be pleasing to Dr. Anderson. On the contrary, she had always tried, deliberately, to irritate him. She was, she told herself, a sentimental fool. Nevertheless, the thought of love stayed with her, not prominent, definite; but shadowy, incoherent. And in a remote corner of her consciousness, lurked the memory of Dr. Anderson's serious smile and gravely musical voice.

On the last morning Helga rose at dawn, a dawn outside old Copenhagen. She lay lazily in her long chair, watching the feeble sun creeping over the ship's great green funnels with sickly light; watching the purple gray sky change to opal, to gold, to pale blue. A few other passengers, also early risers, excited by the prospect of renewing old attachments, of glad home-comings after long years, paced nervously back and forth. Now, at the last moment, they were impatient, but apprehensive fear, too, had its place, in their rushing emotions.

Impatient, Helga Crane was not. But she was apprehensive. Gradually, as the ship drew into the lazier waters of the dock, she became a prey to sinister fears and memories. A deep pang of misgiving nauseated her at the thought of her aunt's husband, acquired since Helga's childhood visit.

Painfully, vividly, she remembered the frightened anger of Uncle Peter's new wife, and looking back at her precipitate departure from America, she was amazed at her own stupidity. She had not even considered the remote possibility that, her aunt's husband might be like Mrs. Nilssen. For the first time in nine days she wished herself back in New York, in America. The little gulf of water between the ship and the wharf lessened. The engines had long ago ceased their whirring, and now the buzz of conversation, too, died down. There was a sort of silence.

Soon, the welcoming crowd on the wharf stood under the shadow of the great sea-monster, their faces turned up to the anxious ones of the passengers, who hung over the railing. Hats were taken off, handkerchiefs were shaken out and frantically waved. Chatter. Deafening shouts. A little quiet weeping. Sailors and laborers were yelling and rushing about. Cables were thrown; the gangplank was laid. Silent, unmoving, Helga Crane stood looking intently down into the gesticulating crowd. Was anyone waving to her? She couldn't tell. She didn't in the least remember her aunt, save as a hazy pretty lady. She smiled a little at the thought that her aunt, or anyone waiting there in the crowd below, would have no difficulty in singling her out. But – had she been met?

When she descended the gangplank, she was still uncertain, and was trying to decide on a plan of procedure in the event that she had not. A telegram before she went through the customs, telephone, a taxi. But, again, she had all her fears and questionings for nothing. A smart woman in olive-green came toward her at once. And, even in the fervent gladness of her relief, Helga took in the carelessly trailing purple scarf and the correct black hat that completed the perfection of her aunt's costume, and had time to feel herself, a little shabbily dressed. For it was her aunt; Helga saw that at once, the resemblance to her own mother was unmistakable. There was the same long nose, the same beaming blue eyes, the same straying pale-brown hair so like sparkling beer. And the tall man with the fierce mustache who followed, carrying his hat and stick must be Herr Dahl, Aunt Katrina's husband. How gracious he was in his welcome, and how anxious to air his faulty English, now that her aunt had finished kissing her and exclaimed in Danish: "Little Helga! Little Helga! Goodness! But how you have grown!"

KEY IDEAS AND DETAILS

Circle the correct answers from the choices given.

- 1 What is the meaning of the word “morbid” as it is used in paragraph 1 from the passage of *The Autobiography of an Ex-Colored Man*.
(a) informed (b) reluctant (c) unhealthy (d) intrigued
- 2 According to the passage, what is responsible for the narrator’s morbid state of mind?
(a) his distaste for New York harbor
(b) the burdensome company of his millionaire friend
(c) his connection to events surrounding a killing
(d) the passengers on the ship
- 3 In paragraph 1, the narrator describes the ship passing by an iceberg as one that “glistened like a mammoth diamond.” What does this description reveal about the narrator’s state of mind at the time?
(a) It demonstrates how the spectacular setting distracts the narrator from what had previously occupied him.
(b) It implies a yearning for physical wealth and accomplishment, indicating that the narrator has neither.
(c) It highlights the narrator’s general inquisitiveness, exemplifying his tendency to observe all passing scenery during his voyage.
(d) It establishes the narrator’s estrangement from nature, forecasting his later preference for man-made, mechanical objects.
- 4 Select the sentence from paragraph 1 that best supports the answer to question 3.
(a) “This morbid state of mind, together with seasickness, kept me miserable for three or four days.”
(b) “At the end of that time my spirits began to revive, and I took an interest in the ship, my fellow passengers, and the voyage in general.”
(c) “On the second or third day out we passed several spouting whales; but I could not arouse myself to make the effort to go to the other side of the ship to see them.”
(d) “I looked for the bear, but if he was there he refused to put himself on exhibition.”

Refer to the next passage from the 1928 novel *Quicksand* and the passage from *The Autobiography of an Ex-Colored Man*. Then, circle the correct answers from the choices given.

- 5 What is similar about the journeys taken by the main character from *Quicksand* and the main character from *The Autobiography of an Ex-Colored Man*?
- (a) The journey reflects inner turmoil.
 - (b) The journey offers an escape.
 - (c) The journey leads to self-discovery.
 - (d) The journey leads to a homecoming of sorts.
- 6 Which statement from the passage from *The Autobiography of an Ex-Colored Man* best reflects the answer to question 1?
- (a) "I did not feel at ease until the ship was well out of New York harbor..." (Paragraph 1)
 - (b) "...but I could not arouse myself to make the effort to go to the other side of the ship..." (Paragraph 1)
 - (c) "I even began to appreciate the "stuffy" cars for their privacy." (Paragraph 2)
 - (d) "Before we arrived in Paris there was awakened in my heart a love for France which continued to grow stronger..." (Paragraph 2)

Read the passage from the speech *The Solitude of Self* by Elizabeth Cady Stanton.

The strongest reason for giving woman all the opportunities for higher education, for the full development of her faculties, forces of mind and body; for giving her the most enlarged freedom of thought and action; a complete emancipation from all forms of bondage, of custom, dependence, superstition; from all the crippling influences of fear, is the solitude and personal responsibility of her own individual life.

The strongest reason why we ask for woman, a voice in the government under which she lives; in the religion she is asked to believe; equality in social life, where she is the chief factor; a place in the trades and professions, where she may earn her bread, is because of her birth right to self-sovereignty; because, as an individual, she must rely on herself. No matter how much women prefer to lean, to be protected and supported, nor how much men desire to have them do so, they must make the voyage of life alone, and for safety in an emergency they must know something of the laws of navigation.

**VOCABULARY
ACQUISITION
AND USE**

To guide our own craft, we must be captain, pilot, engineer; with chart and compass to stand at the wheel; to watch the wind and waves, and know when to take in the sail, and to read the signs in the firmament over all.

It matters not whether the solitary voyager, is man or woman. Nature leaves them to their own skill and judgment, in the hour of danger, and, if not equal to the occasion, alike they perish. To appreciate the importance, of fitting every human soul for independent action, think for a moment of the immeasurable solitude of self. We come into the world alone, unlike all who have gone before us; we leave it alone under circumstances peculiar to ourselves. No mortal ever has been, no mortal ever will be, like the soul just launched on the sea of life. There can never again be just such environments, as make up the infancy, youth and manhood of this one. Nature never repeats herself, and the possibilities of one human soul will never be found in another. No one has ever found two blades of ribbon grass alike, and no one will ever find two human beings alike.

Seeing then, what must be the infinite diversity in human character, we can in a measure appreciate the loss to a nation, when any large class of the people is uneducated and unrepresented in the government. We ask for the complete development of every individual, first, for his own benefit and happiness. In fitting out an army, we give each soldier his own knapsack, arms, powder, his blanket, cup, knife, fork and spoon. We provide alike, for all their individual necessities, then each man bears his own burden. Again we ask complete individual development for the general good; for the consensus of the competent, on the whole round of human interests; on all questions of national life.

Circle the most suitable answers from the choices to the given questions.

- 1** How does the author use the term solitude in the passage from her speech *The Solitude of Self*?
 - (a) She uses the term to emphasize each person's desire to be left alone.
 - (b) She uses the term to highlight each person's uniqueness.
 - (c) She uses the term to highlight the isolation some women feel.
 - (d) She uses the term to emphasize a separation between the needs of self and of society.

- 2 Which statement from the passage offers the strongest support for the answer to question 1?
- (a) "...a complete emancipation from all forms of bondage, of custom, dependence, superstition; ..." (Paragraph 1)
 - (b) "...they must make the voyage of life alone..." (Paragraph 1)
 - (c) "...the possibilities of one human soul will never be found in another..." (Paragraph 3)
 - (d) "...each man bears his own burden..." (Paragraph 3)

- 3 Refer to this excerpt from paragraph 2.

...in the government under which she lives; in the religion she is asked to believe; equality in social life, where she is the chief factor; a place in the trades and professions, where she may earn her bread...

Why does the author use this list-like structure?

- (a) to emphasize a large scope
 - (b) to highlight a particular issue
 - (c) to provide specific detail
 - (d) to contradict an earlier impression
- 4 Select one other quote, from paragraph 1, that serves a similar function to the excerpt in question 3.
- (a) "...for giving her the most enlarged freedom of thought and action; a complete emancipation from all forms of bondage, of custom, dependence, superstition; from all the crippling influences of fear..."
 - (b) "No matter how much women prefer to lean, to be protected and supported, nor how much men desire to have them do so, they must make the voyage of life alone..."
 - (c) "...and for safety in an emergency they must know something of the laws of navigation."
 - (d) "To guide our own craft, we must be captain, pilot, engineer; with chart and compass to stand at the wheel; to watch the wind and waves and know when to take in the sail..."

- 5 In paragraph 2, what is the author's purpose in acknowledging that women may prefer to lean and men may desire to have them do so?
- (a) to counter a claim that society has offered women more control and they have refused it
 - (b) to illustrate that most men are encouraging women to become more independent
 - (c) to prove that women and men have specific roles in society that cannot be changed
 - (d) to argue that despite some people's conflicted feelings, society will benefit from women having more control of their own lives

- 6 What broader idea in the passage is the author developing through her discussion of women who prefer to lean and men who desire to have them do so?
- (a) that the best society is one composed of strong individuals
 - (b) that fundamental biological differences between men and women cannot be ignored
 - (c) that societal attitudes about independence are changing rapidly
 - (d) that what people do in their personal lives is not relevant to the nation's overall political sentiment
- 7 Which statement provides the line of reasoning presented in the passage?
- (a) Women and men may share a common experience of individuality, but women are better equipped to exert control over public matters.
 - (b) Women share the same experience that men do of navigating life as individuals and therefore should be given the opportunity to develop self-reliance for their own good and the good of society.
 - (c) People do not share a common experience, so society should consider individual differences, not gender, when determining who should be allowed to live independently.
 - (d) Women should pursue the opportunity to be self-reliant with caution because, while it may be good for their individual development, it will hurt society in general.
- 8 Which sentence from the passage best reflects the purpose for the line of reasoning identified in the question 7?
- (a) "Nature leaves them to their own skill and judgment in the hour of danger, and, if not equal to the occasion, alike they perish." (Paragraph 2)
 - (b) "There can never again be just such environments as make up the infancy, youth and manhood of this one." (Paragraph 3)
 - (c) "We provide alike for all their individual necessities, then each man bears his own burden." (Paragraph 3)
 - (d) "Again we ask complete individual development for the general good; for the consensus of the competent on the whole round of human interests; on all questions of national life." (Paragraph 4)

CRAFT AND STRUCTURE

- 1 Comment on the narrative voice and the tone used by the author in *The Autobiography of an Ex-Colored man*.

(Narrative voice is the perspective from which the story is told by a character in the story. It is a writing technique that can be used to tell a story. It combines a point of view, the tone and the tense to create a consistent narrative that the reader can follow throughout a story.)

- 2 Identify a simile and a metaphor from the three passages and write them down.

(A simile is a figure of speech comparing two unlike things that are often introduced by “like” or “as”. The comparison makes it more emphatic and vivid. Eg. as brave as a lion.

A metaphor is a figure of speech which directly refers to one thing by mentioning another. It equates those two things not because they are the same but for the sake of comparison or symbolism. Eg. raining cats and dogs.)

INTEGRATION OF KNOWLEDGE AND IDEAS

Compare and contrast the feelings of the protagonist of both the stories *The Autobiography of an Ex-Colored Man* and *Quicksand* at the beginning of their respective journeys.

When we read different writers, we may recognize that they have drawn upon the same course differently. Take *Quicksand* by Nella Larsen Helga for instance.

How is the use of the story of the main character in Helga’s story similar to or different from its use in Johnson’s story? Use a tabular form to highlight the facts that you want to present.

COMPREHENSION AND COLLABORATION

Collaborate on the research for “The need of representation of women in the governments all over the world.”

PRESENTATION OF KNOWLEDGE AND IDEAS

Present what you have collaborated and discussed on in your groups. You may use digital aids for the presentation. The presentation must be followed by a question and answer session.

SPEAKING AND LISTENING

WRITING

Now that you have read the passages from *Quicksand* and also read and answered questions from *The Autobiography of an Ex-Colored Man*, write an essay in which you identify a theme that is similar in both passages and analyze how each author uses the characters, events, and settings in the passages to develop the theme.

LANGUAGE

CONVENTIONS OF STANDARD ENGLISH

KNOWLEDGE OF LANGUAGE

Punctuation – The Comma

Remember the following comma rules:

- Use a comma to separate items in a list or series.
I want apples, kiwi, and grapes in the fruit salad.
- Use a comma to separate coordinate adjectives.
I really like this old, green shirt.
- Use commas to set off non-restrictive / parenthetical elements (or things that could be removed from a sentence without changing the meaning).
Pizza, which is my favorite food, is on the menu today at school.
- Use a comma before a coordinating conjunction in a compound sentence.
I like to play soccer, and so does my brother.
- Use a comma to separate an introductory word or phrase from the rest of the sentence.
Well, I like the blue shirt best.
Yes, I would like a cookie!
- Put a comma before and after a piece of dialog (the words characters say).
The dog said, "I like treats!"
When the words (dialog) come at the end of a sentence, put the comma inside of the quotation marks.
"Me too," replied the cat.
- When writing dialog, place a comma before your opening quote.
She said, "It's all in the details."

EXERCISE

The paragraph below is missing some commas. As you read it, add the missing commas back in to make this text more readable.

Passage from *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle.

A Scandal in Bohemia

“By the way since you are interested in these little problems and since you are good enough to chronicle one or two of my trifling experiences you may be interested in this.” He threw over a sheet of thick pink-tinted notepaper which had been lying open upon the table. “It came by the last post” said he. “Read it aloud.” The note was undated and without either signature or address. “They will call upon you tonight at a quarter to eight o’clock” it said “a gentleman who desires to consult you upon a matter of the very deepest moment. Your recent services to one of the royal houses of Europe have shown that you are one who may safely be trusted with matters which are of an importance that can hardly be exaggerated. This account of you we have from all quarters received. Be in your chamber then at that hour and do not take it amiss if your visitor wears a mask.”

“This is indeed a mystery” I remarked. “What do you imagine that it means?” “I have no data yet. It is a capital mistake to theorize before one has data. Insensibly one begins to twist facts to suit theories instead of theories to suit facts. But the note itself. What do you deduce from it?”

I carefully examined the writing and the paper upon which it was written. “The man who wrote it was presumably well-to-do” I remarked endeavoring to imitate my companion’s processes. “Such paper could not be bought under half a crown a packet. It is peculiarly strong and stiff.” “Peculiar – that is the very word” said Holmes. “It is not an English paper at all. Hold it up to the light.” I did so and saw a large “E” with a small “g” a “P” and a large “G” with a small “t” woven into the texture of the paper.

“What do you make of that?” asked Holmes. “The name of the maker no doubt; or his monogram rather.” “Not at all. The “G” with the small “t” stands for “Gesellschaft” which is the German for “Company.” It is a customary contraction like our “Co.” “P” of course stands for “Papier.”

Now for the “Eg.” Let us glance at our Continental Gazetteer.” He took down a heavy brown volume from his shelves. “Eglow Eglonitz – here we are Egria. It is in a German-speaking country – in Bohemia not far from Carlsbad. “Remarkable as being the scene of the death of Wallenstein and for its numerous glass-factories and paper-mills.” Ha ha my boy what do you make of that?” His eyes sparkled...

ASSIGNMENT – REVISE AND EDIT

This paragraph has errors in the use of commas, verb tenses, colons, and numbers. Rewrite the paragraph correctly.

On May 8 1945 millions of people around the globe taked to the streets to celebrate the World War II surrender of Germany on what came to be known as Victory in Europe Day or V-E Day. At 241 a.m. local time the previous day representatives from the victorious Allied nations meet with German officials in Reims France to sign the official surrender documents but in accordance with an earlier agreement between leaders in the United States Soviet Union and United Kingdom the news of the end of hostilities on the continent were withheld for twenty-four hours and announced simultaneously on the 8th.

In London spotlights in the form of a “V” for victory were turned on over St. Paul’s Cathedral – although it took some time to get them working again after nearly six years of wartime blackouts. In the United States a newly sworn-in president got a very unusual birthday present. And in the Soviet Union, a powerful leader was already planning his next, post-war moves. Millions had been killed, rationing continue and there were still 3 months of deadly fighting ahead but for a few hours, the world stopped to commemorate and celebrate.

SUSAN B. ANTHONY ON A WOMAN'S RIGHT TO VOTE, 1873

IN THIS LESSON, WE WILL BE ABLE TO

- Discuss rhetorical strategies used in the speech.
- Apply guidelines for writing an email.
- Analyze the use of possessive nouns in text.
- Write an informative speech.

In the 1800s, women in the United States had few legal rights and did not have the right to vote. This speech was given by Susan B. Anthony after her arrest for casting an illegal vote in the presidential election of 1872. She was tried and then fined \$100 but refused to pay.

Study what *logos*, *pathos*, *ethos* and *sylogisms* are. Read the speech by Susan B. Anthony. Try to find as many logos, pathos and syllogisms as you can. Compare your answers with your friends.

Effective public debaters and writers use a variety of weapons to make their arguments more powerful, persuasive and memorable.

- **Pathos**
speaking with **emotion**; appealing to the audience's emotion; evoking emotion from the audience
- **Ethos**
how the speaker's **reputation** plays a role in persuasion
- **Logos**
using logic and **facts** to support claims
- **A Syllogism**
Premise – All bicycles have 2 wheels.
Premise – This is a bicycle.
Conclusion – [Therefore] it has 2 wheels.



Friends and fellow citizens: I stand before you tonight under indictment for the alleged crime of having voted at the last presidential election, without having a lawful right to vote. It shall be my work this evening to prove to you that in thus voting, I not only committed no crime, but, instead, simply exercised my citizen's rights, guaranteed to me and all United States citizens by the National Constitution, beyond the power of any state to deny.

The preamble of the Federal Constitution says:

"We, the people of the United States, in order to form a more perfect union, establish justice, ensure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America."

It was we, the people; not we, the white male citizens; nor yet we, the male citizens; but we, the whole people, who formed the Union. And we formed it, not to give the blessings of liberty, but to secure them; not to the half of ourselves and the half of our posterity, but to the whole people - women as well as men. And it is a downright mockery to talk to women of their enjoyment of the blessings of liberty while they are denied the use of the only means of securing them provided by this democratic-republican government – the ballot.



For any state to make sex, a qualification that must ever result in the disfranchisement, of one entire half of the people, is to pass a bill of attainder, or, an ex post facto law, and is therefore a violation of the supreme law of the land. By it the blessings of liberty are forever withheld from women and their female posterity.

To them this government has no just powers derived from the consent of the governed. To them this government is not a democracy. It is not a republic. It is an odious aristocracy; a hateful oligarchy of sex; the most hateful aristocracy ever established on the face of the globe; an oligarchy of wealth, where the rich govern the poor.

An oligarchy of learning, where the educated govern the ignorant, or even an oligarchy of race, where the Saxon rules the African, might be endured; but this oligarchy of sex, which makes father, brothers, husband, sons, the oligarchs over the mother and sisters, the wife and daughters, of every household – which ordains all men sovereigns, all women subjects, carries dissension, discord, and rebellion into every home of the nation.

Webster, Worcester, and Bouvier all define a citizen to be a person in the United States, entitled to vote and hold office.

The only question left to be settled now is: ARE WOMEN PERSONS? And I hardly believe any of our opponents will have the hardihood to say they are not. Being persons, then, women are citizens; and no state has a right to make any law, or to enforce any old law, that shall abridge their privileges or immunities. Hence, every discrimination against women in the constitutions and laws of the several states is today null and void, precisely as is every one against Negroes.

KEY IDEAS AND DETAILS

Answer the following questions. Use the internet to research the information. You may work alone or in groups. Refer to the information on the next page for further guidance.

- 1 What / Who was Susan B. Anthony's speech aimed at?
- 2 What was Susan B. Anthony's opinion about suffrage?
- 3 What were Susan B. Anthony's accomplishments?
- 4 How does Susan B. Anthony use pathos in her speech?
- 5 What was Susan B. Anthony's call to action?
- 6 What challenges did Susan B. Anthony overcome?
- 7 When did Susan B. Anthony first try to vote?
- 8 What thesis does Susan B. Anthony present in this speech?
- 9 How does Susan B. Anthony define the people of the United States?
- 10 What is the purpose of Susan B. Anthony's speech?

CRAFT AND STRUCTURE

- 1 What was Susan B. Anthony's tone in her speech?
- 2 What rhetorical strategies did Susan B. Anthony use in her speech?
- 3 Susan B. Anthony calls the plight of women a "downright mockery." What would this be an example of?
- 4 Any American citizen, Susan B. Anthony says, is entitled to _____.
- 5 Anthony reasons that to discriminate by gender or race is a violation of _____.
- 6 Anthony thinks that an "oligarchy of sex" is worse than one of race because _____.
- 7 Work alone or in groups. Analyze rhetorical and literary devices.

Literary devices are an artistic technique used in literature to add interest and depth.

Rhetorical devices are formative techniques used to evoke emotion or persuade. Rhetorical devices can be used as literary devices, but they are not limited to literature.

Figurative language is a type of literary device that adds color to our writing. It includes but isn't limited to similes, metaphors, symbolism, hyperbole, and personification.

A literary device is a writing technique that writers use to express ideas, convey meaning, and highlight important themes in a piece of text. A metaphor, for instance, is a famous example of a literary device.

- **Allegory**

An **allegory** is a type of narrative that uses characters and plot to depict abstract ideas and themes. In an allegorical story, things represent more than they appear to on the surface. Many children's fables, such as *The Tortoise and the Hare*, are simple allegories about morality — but allegories can also be dark, complex, and controversial.

Example: *Animal Farm* by George Orwell. This dystopian novella is one of modern literature's best-known allegories. A commentary on the events leading up to Stalin's rise and the formation of the Soviet Union, the pigs at the heart of the novel represent figures such as Stalin, Trotsky, and Molotov.

- **Alliteration**

Alliteration describes a series of words in quick succession that all start with the same letter or sound. It lends a pleasing cadence to prose.

For example, *Peter Piper picked a peck of pickled peppers.*

- **Anaphora**

Anaphora is the repetition of a word or phrase at the beginning of a series of clauses or sentences. It's often seen in poetry and speeches, intended to provoke an emotional response in its audience.

Example: Martin Luther King's 1963 "I Have a Dream" speech.

"I have a dream that one day this nation will rise up and live out the true meaning of its creed."

"... and I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit together at the table of brotherhood."

"... I have a dream that 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."

Similar term: repetition

- **Anastrophe**

Anastrophe is a figure of speech wherein the traditional sentence structure is reversed. So, a typical verb-subject-adjective sentence such as "*Are you ready?*" becomes a Yoda-style adjective-verb-subject question: "*Ready, are you?*" Or a standard adjective-noun pairing like "*tall mountain*" becomes "*mountain tall*."

Example: "*Deep into that darkness peering, long I stood there wondering, fearing.*"
— *The Raven* by Edgar Allan Poe

- **Anthropomorphism**

To **anthropomorphize** is to apply human traits or qualities to a non-human thing such as objects, animals, or the weather. But unlike personification, in which this is done through figurative description, anthropomorphism is literal: a sun with a smiling face, for example, or talking dogs in a cartoon.

Examples: In Disney's *Beauty and the Beast*, Mrs. Potts the teapot, Cogsworth the clock, and Lumière the candlestick are all household objects that act and behave like humans (which, of course, they were when they weren't under a spell).

Similar term: personification

- **Aphorism**

An **aphorism** is a universally accepted truth stated in a concise, to-the-point way. Aphorisms are typically witty and memorable, often becoming adages or proverbs as people repeat them over and over.

Example: "*To err is human, to forgive divine.*" — Alexander Pope

- **Archetype**

An archetype is a “universal symbol” that brings familiarity and context to a story. It can be a character, a setting, a theme, or an action. Archetypes represent feelings and situations that are shared across cultures and time periods and are therefore instantly recognizable to any audience — for instance, the innocent child character, or the theme of the inevitability of death.

Example: Superman is a heroic archetype: noble, self-sacrificing, and drawn to righting injustice whenever he sees it.

- **Chiasmus**

Chiasmus is when two or more parallel clauses are inverted. “Why would I do that?” you may be wondering. Well, a chiasmus might sound confusing and unnecessary in theory, but it’s much more convincing in practice — and in fact, you’ve likely already come across it before.

Example: “*Ask not what your country can do for you; ask what you can do for your country.*” — John F. Kennedy

- **Colloquialism**

Colloquialism is the use of casual and informal language in writing, which can also include slang. Writers use colloquialisms to provide context to settings and characters, and to make their writing sound more authentic. Imagine reading a YA novel that takes place in modern America, and the characters speak to each other like this:

“Good morning, Sue. I hope that you slept well and are prepared for this morning’s science exam.”

It’s not realistic. Colloquialisms help create believable dialog:

“Hey Sue, what’d you get up to last night? This science test is gonna suck.”

Example: *Trainspotting* by Irvine Welsh takes place in Scotland, a fact made undeniably obvious by the dialect: “*Thing is, as ye git aulder, this character-deficiency gig becomes mair sapping. Thir wis a time ah used tae say tae aw the teachers, bosses, dole punters, poll-tax guys, magistrates, when they telt me ah was deficient: ‘Hi, cool it, gadge, ah’m jist me, jist intae a different sort ay gig fae youse but, ken?’*”

- **Cumulative sentence**

A **cumulative sentence** (or “loose sentence”) is one that starts with an independent clause, but then has additional or modifying clauses. They’re often used for contextual or clarifying details. This may sound complex, but even, “*I ran to the store to buy milk, bread, and coffee*” is a cumulative sentence, because the first clause, “*I ran to the store,*” is a complete sentence, while the rest tells us extra information about your run to the store.

- **Dramatic irony**

Dramatic irony is when the readers know more about the situation going on than at least one of the characters involved. This creates a difference between the ways the

audience and the characters perceive unfolding events. For instance, if we know that one character has a secret, when that character speaks to their friends, we will pick up on the lies and double-meanings of their words, while the friends may take them at face value.

Example: In *Titanic*, the audience knows from the beginning of the movie that the boat will sink. This creates wry humor when characters remark on the safety of the ship.

- **Euphemism**

A **euphemism** is an indirect, “polite” way of describing something too inappropriate or awkward to address directly. However, most people will still understand the truth about what’s happening.

Example:

“passed away” instead of “died”

“let go” instead of “fired”

“put down” instead of “euthanized”

- **Exposition**

Exposition is when the narrative provides background information in order to help the reader understand what’s going on. When used in conjunction with description and dialog, this literary device provides a richer understanding of the characters, setting, and events. There are many examples of exposition in literature like: “The Great Gatsby,” “Jane Eyre,” and “A Tale Of Two Cities.”

- **Flashback**

Flashbacks to previous events split up present-day scenes in a story, usually to build suspense toward a big reveal. Flashbacks tend to be used along with exposition.

Similar term: foreshadowing

- **Foreshadowing**

Foreshadowing is when the author hints at events yet to come in a story. Similar to flashbacks (and often used in conjunction with them), this technique is also used to create tension or suspense — giving readers just enough breadcrumbs to keep them hungry for more.

- **Frame story**

A **frame story** is any part of the story that “frames” another part of it, such as one character telling another about their past, or someone uncovering a diary or a series of news articles that then tells the readers what happened. Since the frame story supports the rest of the plot, it is mainly used at the beginning and the end of the narrative, or in small interludes between chapters or short stories.

- **Hyperbole**

Hyperbole is an exaggerated statement that emphasizes the significance of the statement’s actual meaning. When a friend says, “***Oh my god, I haven’t seen you in a million years,***” that’s hyperbole.

- **Hypophora**

Hypophora is much like a rhetorical question, wherein someone asks a question that doesn't require an answer. However, in hypophora, the person raises a question and answers it immediately themselves (hence the prefix hypo, meaning 'under' or 'before'). It's often used when characters are reasoning something aloud.

Example: "Do you always watch for the longest day of the year and then miss it? I always watch for the longest day in the year and then miss it." — Daisy in *The Great Gatsby*

- **Imagery**

Imagery appeals to readers' senses through highly descriptive language.

Example: "In the hard-packed dirt of the midway, after the glaring lights are out and the people have gone to bed, you will find a veritable treasure of popcorn fragments, frozen custard dribblings, candied apples abandoned by tired children, sugar fluff crystals, salted almonds, popsicles, partially gnawed ice cream cones and wooden sticks of lollipops." — *Charlotte's Web* by E.B. White

- **Irony**

Irony creates a contrast between how things seem and how they really are. There are three types of literary irony: *dramatic* (when readers know what will happen before characters do), *situational* (when readers expect a certain outcome, only to be surprised by a turn of events), and *verbal* (when the intended meaning of a statement is the opposite of what was said).

- **Isocolon**

This is when two or more phrases or clauses have similar structure, rhythm, and even length — such that, when stacked up on top of each other, they would line up perfectly. Isocolon often crops up in brand slogans and famous sayings; the quick, balanced rhythm makes the phrase catchier and more memorable.

Example: *Veni, vidi, vici* ("I came, I saw, I conquered")

- **Juxtaposition**

Juxtaposition places two or more dissimilar characters, themes, concepts, etc. side by side, and the profound contrast highlights their differences.

Example: In the opening lines of *A Tale of Two Cities*, Charles Dickens uses juxtaposition to emphasize the societal disparity that led to the French Revolution: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness..."

Similar terms: oxymoron, paradox

- **Litotes**

Litotes (pronounced *lie-toe-teez*) is the signature literary device of the double negative. Writers use litotes to express certain sentiments through their opposites, by saying that that opposite is *not* the case.

Examples: "You won't be sorry" (meaning you'll be happy); "you're not wrong" (meaning you're right); "I didn't *dislike* it" (meaning I did).

- **Malapropism**

A **malapropism** is when similar-sounding words replace their appropriate counterparts, typically to comic effect — one of the most commonly cited is “dance a flamingo,” rather than a “flamenco.” Malapropisms are often employed in dialog when a character flubs up their speech.

- **Metaphor**

A **metaphor** compares two similar things by saying that one of them is the other.

Example: “*Wishes are thorns, he told himself sharply. They do us no good, just stick into our skin and hurt us.*”

Do not confuse with simile.

- **Motif**

Whatever form a **motif** takes, it recurs throughout the novel and helps develop the theme of the narrative. This might be a symbol, concept, or image.

Example: In *Anna Karenina* by Leo Tolstoy, trains are an omnipresent motif that symbolize transition, derailment, and ultimately violent death and destruction.

Similar term: symbol

- **Onomatopoeia**

Onomatopoeia refers to words that *sound* like the thing they’re referring to: *whiz, buzz, snap, grunt*, etc.

- **Oxymoron**

An **oxymoron** comes from two contradictory words that describe one thing. While juxtaposition contrasts two story elements, oxymorons are about the actual *words* you are using.

Example: “Parting is such sweet sorrow.” — *Romeo and Juliet* by Shakespeare

- **Paradox**

Paradox derives from the Greek word *paradoxon*, which means “beyond belief.” It’s a statement that asks people to think outside the box by providing seemingly illogical — and yet actually true — premises.

Example: In George Orwell’s *1984*, the slogan of the totalitarian government is built on paradoxes: “War is Peace, Freedom is Slavery, Ignorance is Strength.”

- **Personification**

Personification uses human traits to describe non-human things. Again, while anthropomorphism actually *applies* these traits to non-human things, personification means the behavior of the thing does not actually change. It’s personhood in figurative language only.

Example: “*Just before it was dark, as they passed a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket, his small line was taken by a dolphin.*”
— *The Old Man and the Sea* by Ernest Hemingway

- **Repetition**

Occasional repetition can be used quite effectively to drill a point, or to create a certain atmosphere. For example, horror writers often use repetition to make the reader feel trapped and scared.

- **Satire**

Writers use **satire** to make fun of some aspect of human nature or society — usually through exaggeration, ridicule, or irony.

Example: The famous adventure novel *Gulliver's Travels* by Jonathan Swift is a classic example of satire, poking fun at "travelers' tales," the government, and indeed human nature itself.

- **Simile**

A **simile** draws resemblance between two things by saying "Thing A is like Thing B," or "Thing A is as [adjective] as Thing B." Unlike a metaphor, a simile does not posit that these things are the same, only that they are alike.

Example: *"The ships were golden and huge as leviathans, their rails carved from ivory and horn. They were towed by grinning dolphins or else crewed by fifty black-haired nereids, faces silver as moonlight."*

- **Soliloquy**

Soliloquy involves a character speaking their thoughts aloud, usually at length (and often in a Shakespeare play). The character in question may be alone or in the company of others, but they're not speaking for the benefit of other people; the purpose of a soliloquy is for a character to reflect independently.

Example: Hamlet's "to be or not to be" speech, in which he ruminates on the nature of life and death, is a classic dramatic soliloquy.

- **Symbolism**

Authors turn to tangible **symbols** to represent abstract concepts and ideas in their stories. Symbols typically derive from objects or non-humans — for instance, a dove might represent peace, or a raven might represent death.

Example: In *As You Like It*, William Shakespeare uses the following phrase "the world is a stage, and we are mere players". The "players" are a symbol for people while the "stage", i.e. "performance" is a symbol of life.

Similar term: motif

- **Synecdoche**

Synecdoche is the usage of a part to represent the whole. That is, rather than an object or title that's merely associated with the larger concept (as in metonymy), synecdoche must actually be attached in some way: either to the name, or to the larger whole itself.

Examples: "Stanford won the game" (*Stanford* referring to the full title of the Stanford football team) or "Nice wheels you got there" (*wheels* referring to the entire car)

Similar term: metonymy

- **Tone**

Tone refers to the overall mood and message of the book, novel or a story. It's established through a variety of means, including voice, characterization, symbolism, and themes. Tone sets the feelings that readers will take away from the story.

- **Tragicomedy**

Tragicomedy is just what it sounds like: a blend of tragedy and comedy.

Tragicomedy helps an audience process darker themes by allowing them to laugh at the situation even when circumstances are bleak.

Example: Lemony Snicket's *A Series of Unfortunate Events* uses wordplay, absurd situations, and over-the-top characters to provide humor in an otherwise tragic story.

- **Zoomorphism**

Zoomorphism is when animal traits are assigned anything that's not an animal. It's the opposite of anthropomorphism and personification, and can be either a physical manifestation (McGonagall in *Harry Potter* turning into a cat) or a comparison (calling someone a *busy bee*).

Example: When vampires turn into bats, their bat form is an instance of zoomorphism.

Types of rhetorical devices

Although there exists plenty of overlap between rhetorical and literary devices, there's also one significant difference between the two. While literary devices express ideas artistically, rhetoric appeals to one's sensibilities in four specific ways:

- Logos, an appeal to logic;
- Pathos, an appeal to emotion;
- Ethos, an appeal to ethics;
- Kairos, an appeal to time.

Some of the most common rhetorical devices

- **Accismus**

Accismus is the rhetorical refusal of something one actually wants, to try and convince themselves or others of a different opinion. Like in one of Aesop's Fables:

Driven by hunger, a fox tried to reach some grapes hanging high on the vine but was unable to, although he leaped with all his strength. As he went away, the fox remarked 'Oh, you aren't even ripe yet! I don't need any sour grapes.' People who speak disparagingly of things that they cannot attain would do well to apply this story to themselves.

- **Adnomination**

Adnomination is the use of words with the same root in the same sentence. Like many other rhetorical devices, this is a linguistic trick to make statements sound more persuasive. It's sure to somehow work on someone, somewhere, someday.

- **Adynaton**

Adynata are purposefully hyperbolic metaphors to suggest that something is impossible — like the classic adage, ***when pigs fly***.

Hyperbole is a rhetorical device as well.

- **Alliteration**

Alliteration is the repetition of consonants across successive, stressed syllables...

- **Anacoluthon**

An **anacoluthon** is a misdirection that challenges listeners and / or readers to think deeply and question their assumptions. For example, the opening sentence of Kafka's *Metamorphosis* is a famous anacoluthon because it ends somewhere entirely different than where it started:

"When Gregor Samsa woke up one morning from unsettling dreams, he found himself changed in his bed into a monstrous vermin."

- **Anadiplosis**

Anadiplosis is the repetition of the word from the end of one sentence to the beginning of the next. It has been used by everyone from Shakespeare to Yeats to Yoda:

"Fear leads to anger. Anger leads to hate. Hate leads to suffering."

- **Anaphora**

On the other hand, **anaphora** is the repetition of words or phrases at the beginning of subsequent sentences.

*"**Who** poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz, **who** bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated, **who** passed through universities with radiant cool eyes hallucinating Arkansas and Blake-light tragedy among the scholars of war..."*

- **Antanagoge**

Antanagoge involves responding to an allegation with a counter-allegation.

Antanagoge doesn't necessarily solve the initial problem, but it does provide an appealing alternative.

"Well, it's raining today, but that's fine — I wanted to stay inside anyway."

- **Anthimeria**

Anthimeria is the intentional misuse of one word's part of speech, such as using a noun for a verb. It's been around for centuries, but is frequently used in the modern day, as "Facebooking" and "adulging" have seamlessly become part of the lexicon.

"Please, whatsapp me!"

- **Antiphrasis**

Antiphrasis is a sentence or phrase that means the opposite of what it appears to say. Like how the idiom, *"Tell me about it"* generally means, *"Don't tell me about it — I already know."* It's a subset of a much more common rhetorical device: **irony**.

- **Aporia**

Aporia is the rhetorical expression of doubt — almost always insincerely. This is a common tool that businesses use to connect with a consumer base, typically in ads or presentations. For instance, take Steve Jobs' introduction of touchscreen technology:

"Now, how are we gonna communicate this? We don't wanna carry around a mouse, right? What are we gonna do?"

- **Aposiopesis**

Aposiopesis is essentially the rhetorical version of trailing off at the end of your sentence, leaving your listener (or reader) hanging. Like the ending of Mercutio's famous "Queen Mab" speech in *Romeo & Juliet*:

*"This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage:
This is she..."*

- **Asterismos**

Asterismos is simply a phrase beginning with an exclamation. Like every other sentence in *Moby-Dick*: "Book! You lie there; the fact is, you books must know your places." But if no sentence follows, it's exclamation: an emphatic expression like "My word!" that warrants no follow-up.

- **Climax**

Sentences can have a **climax**, too — the initial words and clauses build to a peak, saving the most important point for last.

"There are three things that will endure: faith, hope, and love. But the greatest of these is love."

- **Dysphemism**

Dysphemism is a description that is explicitly offensive to its subject and / or its audience. It stands in contrast to a **euphemism**, which strives to avoid outright offense, but nonetheless has unfortunate connotations. Most racial epithets started as the latter, but are recognized today as the former.

- **Meiosis**

If you've ever understated something before, that's **meiosis** — like the assertion that Britain is simply "across the pond" from the Americas. The opposite — rhetorical exaggeration — is called **auxesis**.

- **Onomatopoeia**

Wham! Pow! Crunch! These are all examples of **onomatopoeia**, a word for a sound that phonetically resembles the sound itself.

- **Personification**

Personification describes things and concepts using human characteristics.

- **Rhetorical comparisons**

Some of the most prevalent rhetorical devices are figures of speech that compare one thing to another. Two of these, you surely know: the **simile** and the **metaphor**. But there is a third, **hypocatastasis**.

The distinctions between the three are pretty simple. A simile compares two things using *like* or *as*: “*You are like a monster.*” A metaphor compares them by asserting that they’re the same: “*You’re a monster.*” And with hypocatastasis, the comparison itself is implied: “*Monster!*”

- **Rhetorical question**

Rhetorical question is a question asked to make a point rather than to be answered.

If you pose a rhetorical question just to answer it yourself, that’s **hypophora** (“*Am I hungry? Yes, I think I am.*”). And if your rhetorical question infers or asks for a large audience’s opinion (“*Friends, Romans, countrymen [...] Did this in Caesar seem ambitious?*”) that’s **anacoenosis** — though it generally doesn’t warrant an answer, either.

- **Synecdoche**

Synecdoche is a rhetorical device wherein a *part* of one thing represents its whole. This differs slightly from metonymy, in which a single thing represents a larger institution. So, if you referred to an *old king* as “*greybeard,*” that would be synecdoche. If you referred to him as “*the crown,*” it would be metonymy.

- **Zeugma**

Zeugma, also called syllepsis, places two nouns with different meanings in a similar position in a sentence. This is a grammatical trick that can be used rhetorically as well. Mark Twain was a master at this: “*They covered themselves with dust and glory.*” Another example might be: “*He caught the train and a bad cold.*”

INTEGRATION OF KNOWLEDGE AND IDEAS

Most speeches aim to do one of three things:

- to inform,
- to persuade,
- to commemorate.

You can work alone or in mini groups. Select one of the pressing issues you know about: it can be something local or international.

Brainstorm. Jot down main points that will fulfill your speech’s overall purpose.

Research. You have to provide a foundation of relevant information and facts in your speech.

Write down a short speech. Use logos, ethos, syllogisms and other literary and rhetoric devices.

Present. Mind your tone and voice modulation.

Imagine that you are Susan B. Anthony.
How would you defend your actions in court?
How would you overcome the challenges other suffragists faced?
Work in mini groups. Prepare a short speech on Susan B. Anthony's importance in the history of the USA and the world.

SPEAKING AND LISTENING

TEXT TYPES AND PURPOSES

If you want to write a good email, you should use the same strategies as you would use in speech writing.

Select one of the following topics and write an official email. Don't forget to use rhetorical devices to convince your readers to help you.

- College application letter. The topic: "Why do I want to study here? Why should you take me?"
- Summer Internship. The topic: "Why should you allow me to do my summer internship here?"
- Financial Support. The topic: "Why do I deserve a scholarship?"

Depending on the topic you choose, don't forget to mention specific details:

- the name of the company,
- the name of the college,
- other numbers, figures and names.

WRITING

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work for accuracy. You could consider a new approach by producing it in a digital format.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

KNOWLEDGE OF LANGUAGE

Possessive Nouns

Nouns are words that represent a person, place, or thing, and possessive nouns are a type of noun that shows ownership by that noun. The examples, and types of possessive nouns, plus the importance of the apostrophe, singular possessive nouns vs. plural possessive nouns, and avoidance of confusing plural nouns with possessive nouns, all of these is importance in both email and speech writing. Below are the important points to bear in mind.

The Apostrophe

The apostrophe is that little mark that goes up at the top, in between and after letters in certain words. There are a few different situations where you'll have to use an apostrophe, like when you're forming a contraction or making a noun possessive.

I'll see you tomorrow. – contraction

She is my sister's friend. – singular noun, possessive

These are students' books. – plural noun, possessive

Singular Possessive Nouns

You may remember that a noun is a word that names a person, place, thing or idea. Examples of nouns would be "teacher" and "horse". We use the possessive form of a noun when we want to show ownership by that noun. In other words, we use the possessive form of a noun to show that someone has something, like *a brother's car* or *a teacher's briefcase*.

We create the possessive form of nouns in a few different ways, depending on whether the noun is singular or plural and whether a plural noun ends in "s".

To make a singular noun possessive, we add an apostrophe and an "s".

So, to demonstrate that my friend (which is a singular noun) has a surfboard, I'd need to make the word "friend" possessive by adding an apostrophe and an 's' to wind up with "*friend's surfboard*". The possessive form of the singular noun "horse" would be "horse's", as in "*horse's tail*".

This rule applies even if the singular noun that you want to make possessive already ends with an "s". So, you would say that the kindergarten class's recital is next week. The same goes for singular nouns that end in "z" or "x". You'd say, therefore, that *Dr. Mendez's lecture* was interesting, or that *Ms. Delacroix's son* is my friend.

Note that you may sometimes have to show what's called **joint possession**, which occurs when two or more people own something together. For example, a husband and wife might jointly own a car, or two siblings might share a bedroom. To show joint possession, add an apostrophe and an "s" to the end of the last noun. So, you would refer to *Jack and Juanita's car* or *Keisha and Jane's bedroom*.

A word of caution with this: if you really mean to communicate that several people own their own separate things, then you would express that a bit differently. For example, if Tasha and Marc have separate tests, we would refer to *Tasha's and Marc's tests*. The fact that we've put an apostrophe and an "s" at the end of each of the nouns in this phrase signals to the reader that we have separate ownership here, not joint, shared ownership.

Plural Possessive Nouns

The general rule for forming plural possessive nouns.

The possessive of a plural noun is formed by adding only an apostrophe when the noun ends in "s", and by adding both an apostrophe and "s" when it ends in a letter other than "s".

We got our cats' beds from the store.

Here, the noun "cats" is neither the subject (which is "we") nor the object (which is "beds"). Instead, "cats" is a plural possessive noun, showing that the object of the sentence belongs to one particular group. The beds belong to the cats. There is more than one cat and there are multiple beds.

Plurals that end in "s"

Most English plurals end in "s". If that's the case, to make the plural noun possessive, simply add an apostrophe after the "s". Going back to the cats' beds, the singular noun is cat and its plural form is cats. The plural possessive form is **cats'**. Consider a few more examples.

dogs' treats – treats belonging to dogs

stores' management – management of multiple stores

executives' decision – a decision made by multiple executives, such as the executive team

Irregular Plurals not ending in "s"

Words with irregular plurals that don't end in "s" are made possessive as if they were singular; that is, by adding an apostrophe followed by an "s".

There was a line to the men's room at the children's choral concert.

Both men and children are plural nouns. Since they don't end in "s", their plural forms are men's and children's.

Other examples include:

sheep's wool – wool on multiple sheep (sheep can be singular or plural)

people's will – will of the people (people is the plural of person)

fungi's origin – origin of fungi (fungi is the plural of fungus)

Hyphenated and Compound Nouns

To make a hyphenated or compound noun plural, you'll have to make a few changes. Generally, adding an '-s' or '-es' to the first word in the phrase will make it plural. To make it possessive, you'll need to add an apostrophe followed by an "s" to the last word, or just an apostrophe if the last word already ends in "s". For example, if you have had more than one father-in-law and they've all had bad attitudes, you could say 'my fathers-in-law's attitudes'.

governors-general's policies – policies of multiple governors-general

passers-by's voices – voices of multiple people who are passing by

editors-in-chief's legacies – legacies of multiple editors-in-chief

Proper Nouns that end in "s"

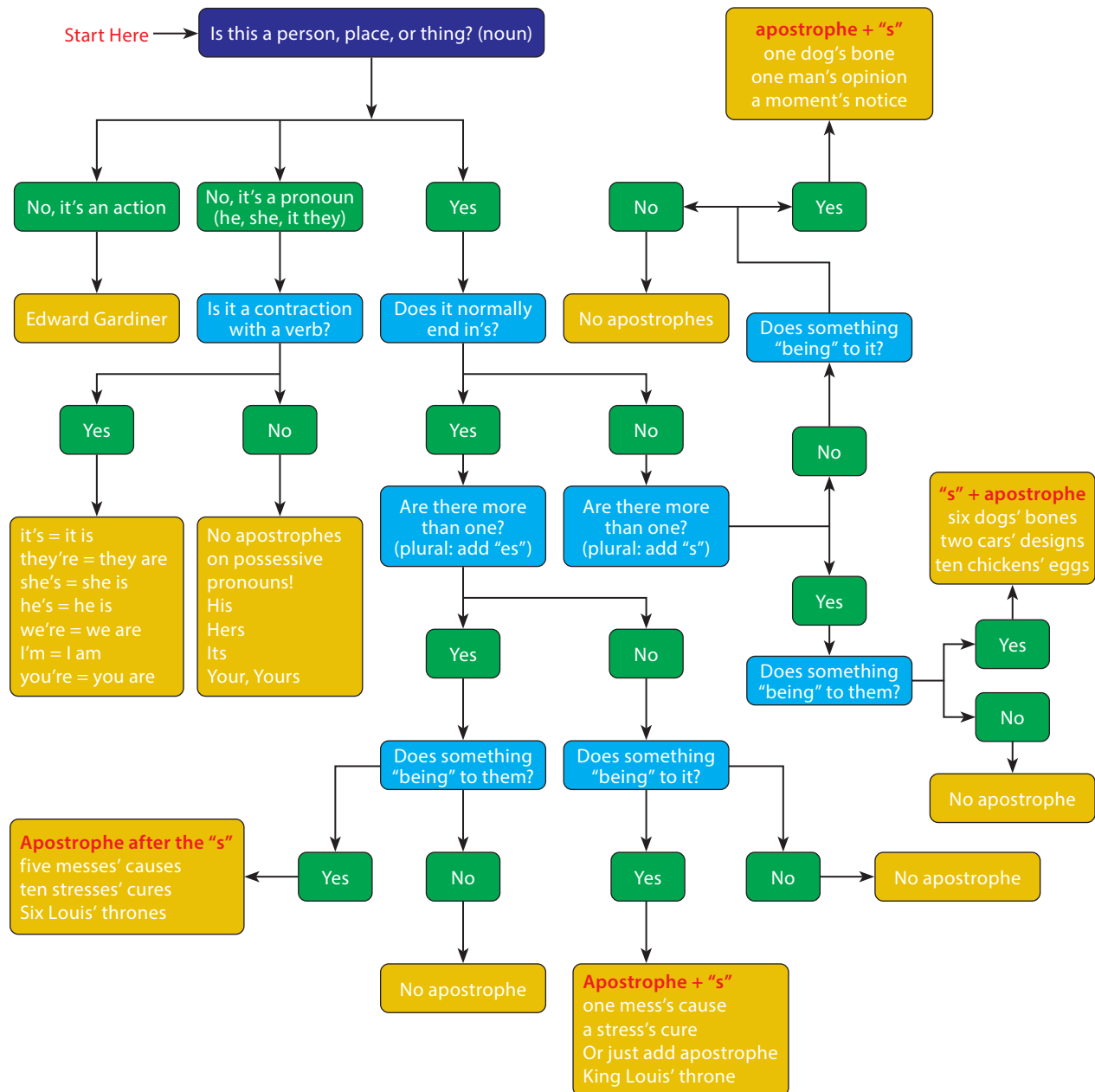
When a proper noun already ends in an "s", you have a choice. You can make it possessive simply by adding an apostrophe after the last letter. Or, you can add an apostrophe followed by an "s", when you specify multiple nouns, such as Jessica and Chris, you are already referring to more than one person. To specify that something belongs to both of them, such as their wedding, you could either write Jessica and Chris's wedding or, alternatively, you could use "Jessica and Chris' wedding".

The Wells and Stephens' vacation – a joint vacation of the Wells and Stephens families

Sally and Lucas's engagement – the engagement of Sally and Lucas

Carlos' and Nicholas' term papers – one term paper that belongs to Carlos and one that belongs to Nicholas

Apostrophe Use Flow Chart



ASSIGNMENT

(A) Add (’s) to the underlined singular nouns to show belonging in the sentences below.

- 1 The man coat kept him warm in the winter.
The man’s coat kept him warm in the winter.
- 2 The boy socks went up to his knees.
- 3 The child toys were scattered all over the ground.
- 4 The zebra stripes were beautiful.
- 5 The girl jump rope went round and round.
- 6 The dog ball went under the table.
- 7 The squirrel acorn fell off the branch of the tree.

(B) Add an apostrophe (’) to form the possessive of each plural noun below.

- 1 Look these beads’ color is different from the ones you have. (beads)
- 2 The _____ cribs were empty. (babies)
- 3 The _____ backpacks were all in the closet. (children)
- 4 The _____ dresses arrived on time. (women)
- 5 The _____ suits were ready for the wedding. (men)
- 6 The _____ lounge was filled with food. (teachers)

Mending Wall

– Robert Frost

IN THIS LESSON, WE WILL BE ABLE TO

- Read a poem to observe the use of irony.
- Identify metaphors, similes and personification in literary text.
- Form adjectives from nouns and verbs.
- Critically analyze the themes of humanity and nature.
- Write an informative / explanatory essay.

The poem *Mending Wall* by Robert Frost was first published in 1914. The poem is about two neighbors, who meet each year in spring, to mend the stone wall dividing their fields. It is a dramatic lyric and a monolog. This poem presents a sharp contrast between two views, one which advocates the idea of raising a wall and the other, which protests against this idea. The central idea of the poem is that walls are unnecessary. Walls are a symbol of savagery and we should demolish all kinds of walls, whether they are political, religious, ideological or national. This poem was written when World War One was just starting in 1914, and it represents the hostility of the time.

SOMETHING there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.

The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;



And on a day we meet to walk the line
 And set the wall between us once again.
 We keep the wall between us as we go.
 To each the boulders that have fallen to each.
 And some are loaves and some so nearly balls
 We have to use a spell to make them balance:
 "Stay where you are until our backs are turned!"
 We wear our fingers rough with handling them.
 Oh, just another kind of out-door game,
 One on a side. It comes to little more:
 There where it is we do not need the wall:
 He is all pine and I am apple orchard.
 My apple trees will never get across
 And eat the cones under his pines, I tell him.
 He only says, "Good fences make good neighbors."
 Spring is the mischief in me, and I wonder
 If I could put a notion in his head:
 "Why do they make good neighbors? Isn't it
 Where there are cows? But here there are no cows.
 Before I built a wall I'd ask to know
 What I was walling in or walling out,
 And to whom I was like to give offence.



Something there is that doesn't love a wall,
 That wants it down." I could say "Elves" to him,
 But it's not elves exactly, and I'd rather
 He said it for himself. I see him there
 Bringing a stone grasped firmly by the top
 In each hand, like an old-stone savage armed.
 He moves in darkness as it seems to me,
 Not of woods only and the shade of trees.
 He will not go behind his father's saying,
 And he likes having thought of it so well
 He says again, "Good fences make good neighbors."

KEY IDEAS AND DETAILS

- 1 What are the signs in the poem which show that nature does not love a wall?
- 2 What impression do you form of the speaker and why?
- 3 Give examples of the speaker's sense of humor.
- 4 What is the irony in *Mending Wall*?
- 5 What does "I was walling in or walling out" mean?
- 6 Explain the line "He is all pine and I am apple orchard".
- 7 What does the neighbor mean when he says "good fences make good neighbors?" Would you categorize this as a positive or negative expression? Why?

CRAFT AND STRUCTURE

- 1 Analyze what the phrase "and makes gaps even two can pass abreast" means.
- 2 Explain the simile that is used in the poem for the task of mending the wall.
- 3 What is the major metaphor in *Mending Wall*?
- 4 How would you describe the poet and his tone in *Mending Wall*?

INTEGRATION OF KNOWLEDGE AND IDEAS

Fill in the blanks with the correct words for an analysis of the poem.

imagery symbolic wall property barriers significance literal

In his poem *Mending Wall*, Robert Frost presents the concept of _____ between people, communication, friendship and the sense of security people gain from these. His messages are conveyed using poetic techniques such as _____, structure and humor, revealing a complex side of the poem as well as achieving an overall light-hearted effect. Robert Frost has cleverly intertwined both _____ metaphorical meaning into the poem, using the mending of a tangible wall as a _____ representation of the barriers that separate the neighbors in their friendship.

The theme of the poem is about two neighbors who disagree over the need of a _____ to separate their properties. Not only does the wall act as a divider in separating estates, it also acts as a barrier in the neighbors' friendship, separating them. For the neighbor with the pine trees, the wall is of great _____, as it provides a sense of security and privacy. He believes that although two people can still be friendly neighbors, some form of barrier is needed to separate them and "wall in" the personal space and privacy of the individual. This is shown through his repeated saying, "good fences make good neighbors" (line 27). The neighbor's _____ is a representation of his privacy and the wall acts as a barrier against intrusion.

COMPREHENSION AND COLLABORATION

The mending of the wall and the action between the neighbors, are ways in which Frost portrays his philosophy on human relations. Do you agree or disagree with his perspectives?

PRESENTATION OF KNOWLEDGE AND IDEAS

Work in groups. Prepare a mini presentation on the questions from “Comprehension and Collaboration”. Present your group-work to the rest of the class. The presentation must be followed by a question-and-answer session.

TEXT TYPES AND PURPOSES

Write an informative / explanatory essay to demonstrate Robert Frost’s view of nature and humanity. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to present it better. You could consider a new approach to producing it, for instance, by converting it into a graphic form and using digital aids for visual enhancement.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it in a creative manner. Ensure that a proper bibliographical and citation style (MLA) is adhered to.

**SPEAKING
AND
LISTENING**

WRITING

CONVENTIONS OF STANDARD ENGLISH**KNOWLEDGE OF LANGUAGE**

Adjectives can be formed from nouns and verbs.

This can be done by adding a suffix to either a noun or a verb.

Noun	Suffix	Adjective
danger	ous	dangerous
style	ish	stylish
length	y	lengthy

Verb	Suffix	Adjective
help	ful	helpful
enjoy	able	enjoyable
annoy	ing	annoying

EXERCISE

Turn these nouns and verbs into adjectives.

Noun / Verb	Adjective
beard	
power	
end	
child	
friend	
fame	
orient	
snow	
harm	
nation	
live	
annoy	

Noun / Verb	Adjective
alcohol	
wood	
region	
idiot	
fury	
danger	
accept	
insist	
fashion	
explode	
act	
create	

ASSIGNMENT

Fill in the blanks with suitable adjectives.

- 1 The ship was badly _____. (damage)
- 2 It is _____ to carry water in a basket. (point)
- 3 He is so absent _____. (mind)
- 4 I was extremely _____ on the day of the exam. (nerve)
- 5 She isn't _____ enough for this work. (create)
- 6 The problem is that he sometimes can be very _____. (annoy)
- 7 Late applications are not _____. (accept)
- 8 Why don't you try to be more _____? (friend)

Commencement Address

– *Steve Jobs, 2005*

IN THIS LESSON, WE WILL BE ABLE TO

- Read a commencement speech to observe intonation.
- Present information using infographics.
- Analyze the use of adverbs and adverbial phrases of frequency, time and place.
- Apply figures of speech in text.
- Write an original speech about overcoming failure.

Steve Jobs' speech urges us to ponder life and to harness our inner strength. It encourages us to take solace in the fact that every problem can be resolved with the right mindset, attitude and resources.



I am honored to be with you today at your commencement from one of the finest universities in the world. I never graduated from college. Truth be told, this is the closest I've ever gotten to a college graduation. Today I want to tell you three stories from my life. That's it. No big deal. Just three stories.

The first story is about connecting the dots.

I dropped out of Reed College after the first 6 months, but then stayed around as a drop-in for another 18 months or so before I really quit. So why did I drop out?

It started before I was born. My biological mother was a young, unwed college graduate student, and she decided to put me up for adoption. She felt very strongly that I should be adopted by college graduates, so everything was all set for me to be adopted at birth by a lawyer and his wife. Except that when I popped out they decided at the last minute that they really wanted a girl. So my parents, who were on a waiting list, got a call in the middle of the night asking: "We have an unexpected baby boy; do you want him?" They said: "Of course." My biological mother later found out that my mother had never graduated from college and that my father had never graduated from high school. She refused to sign the

final adoption papers. She only relented a few months later when my parents promised that I would someday go to college.

And 17 years later I did go to college. But I naively chose a college that was almost as expensive as Stanford, and all of my working-class parents' savings were being spent on my college tuition. After six months, I couldn't see the value in it. I had no idea what I wanted to do with my life and no idea how college was going to help me figure it out. And here I was spending all of the money my parents had saved their entire life. So I decided to drop out and trust that it would all work out OK. It was pretty scary at the time, but looking back it was one of the best decisions I ever made. The minute I dropped out I could stop taking the required classes that didn't interest me, and begin dropping in on the ones that looked interesting.

It wasn't all romantic. I didn't have a dorm room, so I slept on the floor in friends' rooms, I returned Coke bottles for the 5¢ deposits to buy food with, and I would walk 7 miles across town every Sunday night to get one good meal a week at the Hare Krishna temple. I loved it. And much of what I stumbled into by following my curiosity and intuition turned out to be priceless later on. Let me give you one example.

Reed College at that time offered perhaps the best calligraphy instruction in the country. Throughout the campus every poster, every label on every drawer, was beautifully hand calligraphed. Because I had dropped out and didn't have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and sans serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great. It was beautiful, historical, artistically subtle in a way that science can't capture, and I found it fascinating.

None of this had even a hope of any practical application in my life. But 10 years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, it's likely that no personal computer would have them. If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backward 10 years later.

Again, you can't connect the dots looking forward; you can only connect them looking backward. So you have to trust that the dots will somehow connect in your future. You have

to trust in something – your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life.

My second story is about love and loss.

I was lucky – I found what I loved to do early in life. Woz and I started Apple in my parents' garage when I was 20. We worked hard, and in 10 years Apple had grown from just the two of us in a garage into a \$2 billion company with over 4,000 employees. We had just released our finest creation – the Macintosh – a year earlier, and I had just turned 30.

And then I got fired. How can you get fired from a company you started? Well, as Apple grew we hired someone who I thought was very talented to run the company with me, and for the first year or so things went well. But then our visions of the future began to diverge and eventually we had a falling out.

When we did, our Board of Directors sided with him. So at 30 I was out. And very publicly out. What had been the focus of my entire adult life was gone, and it was devastating.

I really didn't know what to do for a few months. I felt that I had let the previous generation of entrepreneurs down – that I had dropped the baton as it was being passed to me. I met with David Packard and Bob Noyce and tried to apologize for screwing up so badly. I was a very public failure, and I even thought about running away from the valley. But something slowly began to dawn on me – I still loved what I did. The turn of events at Apple had not changed that one bit. I had been rejected, but I was still in love. And so I decided to start over.

I didn't see it then, but it turned out that getting fired from Apple was the best thing that could have ever happened to me. The heaviness of being successful was replaced by the lightness of being a beginner again, less sure about everything. It freed me to enter one of the most creative periods of my life.

During the next five years, I started a company named NeXT, another company named Pixar, and fell in love with an amazing woman who would become my wife. Pixar went on to create the world's first computer animated feature film, Toy Story, and is now the most successful animation studio in the world. In a remarkable turn of events, Apple bought NeXT, I returned to Apple, and the technology we developed at NeXT is at the heart of Apple's current renaissance. And Laurene and I have a wonderful family together.

I'm pretty sure none of this would have happened if I hadn't been fired from Apple. It was awful tasting medicine, but I guess the patient needed it. Sometimes life hits you in the

head with a brick. Don't lose faith. I'm convinced that the only thing that kept me going was that I loved what I did. You've got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven't found it yet, keep looking. Don't settle. As with all matters of the heart, you'll know when you find it. And, like any great relationship, it just gets better and better as the years roll on. So keep looking until you find it. Don't settle.

My third story is about death.

When I was 17, I read a quote that went something like: "If you live each day as if it was your last, someday you'll most certainly be right." It made an impression on me, and since then, for the past 33 years, I have looked in the mirror every morning and asked myself: "If today were the last day of my life, would I want to do what I am about to do today?" And whenever the answer has been "No" for too many days in a row, I know I need to change something.

Remembering that I'll be dead soon is the most important tool I've ever encountered to help me make the big choices in life. Because almost everything – all external expectations, all pride, all fear of embarrassment or failure – these things just fall away in the face of death, leaving only what is truly important. Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. There is no reason not to follow your heart.

About a year ago I was diagnosed with cancer. I had a scan at 7:30 in the morning, and it clearly showed a tumor on my pancreas. I didn't even know what a pancreas was. The doctors told me this was almost certainly a type of cancer that is incurable, and that I should expect to live no longer than three to six months. My doctor advised me to go home and get my affairs in order, which is doctor's code for prepare to die. It means to try to tell your kids everything you thought you'd have the next 10 years to tell them in just a few months. It means to make sure everything is buttoned up so that it will be as easy as possible for your family. It means to say your goodbyes.

I lived with that diagnosis all day. Later that evening I had a biopsy, where they stuck an endoscope down my throat, through my stomach and into my intestines, put a needle into my pancreas and got a few cells from the tumor. I was sedated, but my wife, who was there, told me that when they viewed the cells under a microscope the doctors started crying because it turned out to be a very rare form of pancreatic cancer that is curable with surgery. I had the surgery and I'm fine now.

This was the closest I've been to facing death, and I hope it's the closest I get for a few more decades. Having lived through it, I can now say this to you with a bit more certainty than when death was a useful but purely intellectual concept.

No one wants to die. Even people who want to go to heaven don't want to die to get there. And yet death is the destination we all share. No one has ever escaped it. And that is as it should be. Death is Life's change agent. It clears out the old to make way for the new. Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true.

Your time is limited, so don't waste it living someone else's life. Don't be trapped by dogma – which is living with the results of other people's thinking. Don't let the noise of others' opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary.

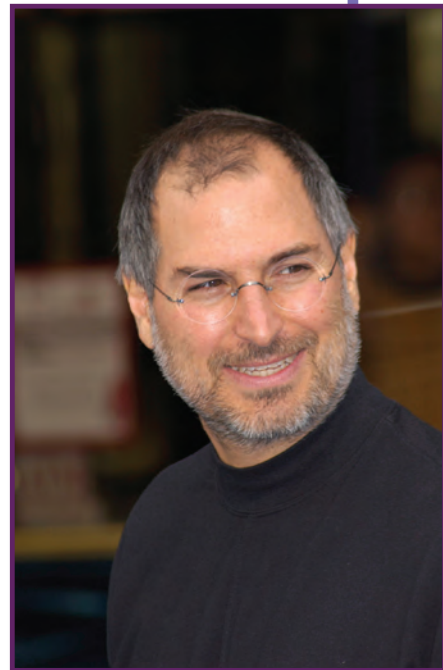
When I was young, there was an amazing publication called *The Whole Earth Catalog*, which was one of the beloved books of my generation. It was created by a fellow named Stewart Brand not far from here in Menlo Park, and he brought it to life with his poetic touch. This was in the late 1960s, before personal computers and desktop publishing, so it was all made with typewriters, scissors and Polaroid cameras. It was sort of like Google in paperback form, 35 years before Google came along. It was idealistic, and overflowing with neat tools and great notions.

Stewart and his team put out several issues of *The Whole Earth Catalog*, and then when it had run its course, they put out a final issue. It was the mid-1970s, and I was your age. On the back cover of their final issue was a photograph of an early morning country road, the kind you might find yourself hitchhiking on if you were so adventurous. Beneath it were the words: "Stay Hungry. Stay Foolish." It was their farewell message as they signed off.

Stay Hungry. Stay Foolish. And I have always wished that for myself. And now, as you graduate to begin anew, I wish that for you.

Stay Hungry. Stay Foolish.

Thank you all very much.



KEY IDEAS AND DETAILS

Read the following questions and circle the most suitable answer.

- 1 Who was the speech addressed to?
 - (a) the graduating class of Stanford University
 - (b) the graduating class of Reed
 - (c) the 6th graders of Bossier Parish
 - (d) everyone who has dropped out of school
- 2 Which sentence describes how Jobs' message is introduced in the text?
 - (a) The speech is presented as cause and effect.
 - (b) The speech is a series of problems with possible solutions.
 - (c) The speech is a series of three stories (anecdotes) about his life.
 - (d) The speech is an autobiography.
- 3 Why did Steve's parents promise to send him to college?
 - (a) they only wanted the best for him
 - (b) only then, they would be able to adopt him
 - (c) they did not go to college, so they wanted him to go
 - (d) it was a legal requirement
- 4 Where did *Apple* have its first beginnings?
 - (a) in Steve's parents' basement
 - (b) in the Hare Krishna temple
 - (c) in Steve's friends' dorm rooms
 - (d) in Steve's parents' garage
- 5 Which of the following best summarizes the first story?
 - (a) Steve Jobs' foster parents promised to send him to college. They were both uneducated, which upset his biological mother. Steve went to college, but dropped out after six months. Steve only attended classes that he was interested in.
 - (b) Jobs stayed with friends and collected bottles for money. He was happy with his decision.
 - (c) Jobs went to Reed College and dropped out after six months. He foolishly dropped out and disappointed his parents.
 - (d) Jobs explains how the events in his life such as dropping out of college and taking a calligraphy class helped him to eventually become successful.

- 6 Steve Jobs says, "My first story is about connecting the dots." Which of the following is the central idea of the first story?
- (a) Adoption can provide children much more success in life.
 - (b) One should only learn things that are interesting.
 - (c) Dropping out of college can be beneficial.
 - (d) Individual events in your life can be connected when you look back.
- 7 Which of the following best summarizes the second story?
- (a) Steve was 20 when he started *Apple*. It grew quickly because Steve was very creative. He lost his job ten years later, which was unfortunate.
 - (b) Steve wanted to run away from the valley. He started *NeXT* and *Pixar* and came back to *Apple*. He also found love.
 - (c) Steve loved what he did and married his wife.
 - (d) Steve started *Apple* in his parents' garage, but was fired from the company years later. After he was fired, he realized he still loved what he did. He returned when *Apple* bought *NeXT* and *Pixar*. He met and married his wife.
- 8 Steve Jobs says, "My second story is about love and loss." What is the central idea of this story?
- (a) You should never settle for doing something less than your best.
 - (b) Loss is the most unfortunate part of life.
 - (c) Sometimes it takes losing something to finally discover what you love to do.
 - (d) Starting over made Jobs feel like a beginner again.
- 9 In 2004, Steve Jobs was diagnosed with _____.
- (a) liver disease
 - (b) kidney failure
 - (c) a brain tumor
 - (d) pancreatic cancer
- 10 Which statement best reflects Jobs' point of view in the address?
- (a) Steve Jobs expresses to the graduates that it is more important to love what you do than to do what people expect you to do.
 - (b) Steve Jobs expresses to the graduates that everyone should connect the dots.
 - (c) Steve Jobs expresses to the graduates that taking only the classes that interest you will make you successful in life.
 - (d) Steve Jobs expresses to the graduates that they should be checked for cancer.

- 11 Which of the following sentences best explains the purpose of Jobs' commencement address?
- (a) to provide an encouraging message to the graduates
 - (b) to show how Jobs became successful
 - (c) to hire good students to work at *Apple*
 - (d) to give a lesson on success and failure
- 12 Steve Jobs says, "My third story is about death." What is the central idea of that story?
- (a) Everyone dies eventually; don't take yourself too seriously or consider yourself more important than anyone else.
 - (b) The loss of a beloved person or position can be a catalyst for the great life changes; embrace them.
 - (c) Your time on Earth is limited; do what you love and don't spend it trying to please anyone but yourself.
 - (d) Don't waste your life working; instead, focus only on what is fun and enjoyable.
- 13 Which of the following best summarizes the third story in the commencement address?
- (a) Jobs faced death and realized that life is short, so it shouldn't be wasted on things we do not enjoy.
 - (b) Jobs had a life-saving surgery that cured him of pancreatic cancer.
 - (c) Jobs wants college graduates to be happy with their career choice.
 - (d) Jobs faced death and wished that he had spent more time creating.
- 14 Which of the following statements best conveys the central idea for the overall text?
- (a) In order to be successful in life, it is important to do what you love and to have the courage to trust in yourself to know that everything will work out in the future.
 - (b) In order to be successful in life, you must experience loss.
 - (c) All successful people were once failures.
 - (d) It is important to ask yourself each morning if you are doing what you love because you never know when your last day on Earth will be.

- 15 Which of the following claims can best be supported by the following evidence?
"I'm pretty sure none of this would have happened if I hadn't been fired from Apple. It was awful tasting medicine, but I guess the patient needed it. Sometimes life hits you in the head with a brick... You've got to find what you love."
- (a) Work is the most important part of your life.
 - (b) We often have to feel the loss of something before we can get back to understanding what we truly love.
 - (c) Doing work that one believes in is time consuming.
 - (d) Following the wishes of others will make you happy in life.

CRAFT AND STRUCTURE

Read the following questions and circle the most suitable answer.

- 1 Which of the following best explains the meaning of the following quote:
"You can't connect the dots looking forward; you can only connect them looking backwards."
- (a) Don't concern yourself by looking back on the past; focus on your drive for the future.
 - (b) It's impossible to know how to get where you want to go, but as long as you're working hard, you'll get there.
 - (c) While you cannot predict the future, looking back you can often see how you got to where you are.
 - (d) It is okay to not have an expressed purpose in life; you'll find success once you find what you love.
- 2 What is the meaning of the word "relented" as it is used in the following sentence from paragraph 3?
"She only relented a few months later when my parents promised that I would someday go to college."
- (a) changed her mind
 - (b) adopted
 - (c) became upset
 - (d) complained about something
- 3 Which of the following best explains the meaning of this quote:
"It was awful tasting medicine, but I guess the patient needed it."
- (a) The cancer treatment Jobs had to endure was difficult physically and emotionally.
 - (b) The experience was extremely difficult, but in hindsight, it was very valuable.
 - (c) Sometimes you need to be able to accept difficult news and go through tough experiences.
 - (d) You have to suffer in order to grow.

- 4 What is the meaning of the word “intuition” in the following quote from paragraph five?

“And much of what I stumbled into by following my curiosity and intuition turned out to be priceless later on.”

- (a) spoken thoughts or feelings
- (b) inner thoughts or gut feeling
- (c) spoken conversation between two or more people
- (d) daydreaming

- 5 What is the meaning of the word “diverge” in the following quote from paragraph 9?

“But then our visions of the future began to diverge and eventually we had a falling out.”

- (a) to grow together in the same direction
- (b) to stop doing something
- (c) separate into opposite directions
- (d) to discuss something in detail

- 6 Steve Jobs used the phrase “connecting the dots”. Which sentence best expresses the meaning of this phrase?

- (a) Jobs is completing a puzzle.
- (b) Jobs is discussing how life events can lead to one another.
- (c) Jobs is showing that the future is more important than the past.
- (d) Jobs is showing the importance of relationships in life.

- 7 Which of the following claims can best be supported by the following text evidence?

“Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work.”

- (a) Work is the most important part of life.
- (b) Great work makes you happy.
- (c) It is important to find a job that you enjoy and are passionate about.
- (d) Doing work that one believes in is time consuming.

INTEGRATION OF KNOWLEDGE AND IDEAS

Read the passage below and consider the pointers / advice to follow.

Steve Jobs was a master at looking into the Future. You can be too.

Steve Jobs knew how to keep his company constantly adapting to the future. Do you?

You've watched it happen to venerable brands like Kodak, Blockbuster, and Radio Shack. What was once an apparently invincible business is swept under by changing times and market conditions – and the dogged determination to keep doing what's worked in the past rather than find new opportunities for a different future.

And then, there are companies like Apple. When the whole world was using room-size computers, Apple founder Steve Jobs was creating one that could sit on your desk. While everyone else embraced CDs that could play an hour of music on a device the size of a lunchbox, Jobs dreamed of putting your entire album collection into a candy-bar-size object in your pocket. While the rest of the world built even smaller and lighter laptops, Jobs knew that many people would rather use tablets instead.

Jobs understood technology and what it could do, and he also understood users and their deepest desires. And while everyone else was living in the present, he had uncanny insight into how market forces and social trends were changing the world around him. That vision made Jobs, and Apple, virtually future-proof.

There was only one Steve Jobs and we can't all be him. But we can all learn to read the signals around us and position our companies and careers to flourish as technological and market trends shake up the industries and the world around us.



- What frustrates customers?

Jobs saw earlier than anyone else what frustrates casual users most about technology is its complexity. He drove the engineers at Apple nuts with his relentless insistence that the company's products be completely simple and intuitive, but that insistence paid off handsomely in time.

You had better know what's frustrating your customers too, because if you don't, someone else will come along and steal them away by removing those frustrations. Ideally, you or your staff is in constant touch with your customers so you know exactly how happy or unhappy they are and exactly what would make them happier. And, if there's any way in the world it can be done, you're going to give it to them.

- What do customers want?

This ability to foresee what people will want may have been the biggest secret of Jobs' success. Admittedly, it's not easy to do, and Jobs appeared to go by instinct alone. But there are ways to move in the right direction.

Begin with the advice to point 1. Knowing what frustrates people will help you know what type of features or products would remove those frustrations and make them love you more.

Next, dream about the products or features you wish you could have, and ask your friends what they dream of too. And, if you're still coming up dry, try watching some science fiction. From mobile flip phones to computer tablets, many products made their first appearance in programs like Star Trek, inspiring later product developers to actually create them.

- How can new technology affect or improve products?

Although Jobs' biggest talent was for product design rather than engineering, he was very quick to see how technological innovations could improve existing products or help create new ones. From pinch and zoom touchscreens to retina displays, Apple has a history of using the latest technology to create a better user experience. Competitors are often left scrambling to catch up.

There's a lesson here for every entrepreneur. Frequently reassess your product or service to see how technology could make it better, deliver it more seamlessly, or improve your customers' experience. Because if you don't, someone else will.

- How to respond to future market trends?

One of Apple's most forward-thinking moves was its decision to create the first app store for its mobile devices. Ironically, it was a decision that Jobs forcefully resisted at first, insisting that third-party developers who wanted to create apps for the iPhone and other iOS devices should design Web-based apps that would run within the iOS browser. That approach soon proved unpopular with developers, and Jobs, to his credit, quickly reversed course.

It was a smart move, because it let Apple take advantage of growing interest in disintermediation; the removal of traditional middlemen, such as retailers, from the buying and selling equation. Aspiring App Store sellers go through a product review mainly for security purposes, but once they pass, they can use the App Store like a marketplace, setting their own prices and communicating directly with customers. Apple's strong relationship with the app developer community remains an important asset today, even as Android phones have come to outnumber iPhones and the number of apps available on the Google Play Store has ballooned.

EXERCISE

Imagine that you are running a business. What market trends can possibly give you a competitive advantage? Use infographics to convey your thoughts.

Work in groups, select one of the following questions. Present your group-work to the rest of your class. The presentation must be followed by a question-and-answer session.

- 1** Discuss what you found interesting about Job's speech. What did he do differently to achieve success?
- 2** Should one follow passion or logic while choosing a career? What effect can losses and failures have on one's life?
- 3** Should we feel devastated about getting fired or losing something important? How do we overcome such adversity?

Watch the speech to observe how Jobs conveyed meaning through his intonation and emphasis placed on words and phrases.

<https://www.youtube.com/watch?v=UF8uR6Z6KLc>



SPEAKING AND LISTENING

TEXT TYPES AND PURPOSES

Research on a person who overcame hardships (failures). Then, assuming his / her identity, write a speech addressing how success was achieved. You can also write about yourself or a member of your family, providing that there is an episode of a misfortune followed by a consequent success. First-person narrative writing.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to present it better. You may consider presenting it in graphic form and using digital aids for visual enhancement. You could record yourself giving the speech.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

WRITING

KNOWLEDGE OF LANGUAGE

Adverbs

Adverbs can be used to describe verbs. They describe HOW you do something.

She walks quickly.

He sings nicely.

- You can form many adverbs by adding “ly” to an adjective.

slow → slowly; loud → loudly

- If an adjective ends in “y”, change it to an “i”.

heavy → heavily; funny → funnily

- Add “ally” to adjectives ending with “ic”.

Physical → physically; energetic → energetically

- Some adverbs are irregular, and do not end with “ly”. These include:

good → well	She dances well.
-------------	------------------

hard → hard	He works hard.
-------------	----------------

fast → fast	He runs fast.
-------------	---------------

late → late	He arrives late.
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- Usually, the adverb comes after the verb it describes.

She talks quietly. (*NOT She quietly talks.*)

He runs fast. (*NOT He fast runs.*)

- If the verb has a direct object WITHOUT A PREPOSITION, the adverb should come after the object.

You sang that song nicely. (*NOT You sang nicely that song.*)

He did the job well. (*NOT He did well the job.*)

- If the verb is followed by a preposition and an object, you can put the adverb in different places.

He quickly walked to the shop.

He walked quickly to the shop.

He walked to the shop quickly.

4. Adverbs are NOT used to describe the following verbs. These verbs use adjectives.

Be	I am quiet. (<i>NOT I am quietly.</i>)
Seem	It seems strange. (<i>NOT It seems strangely.</i>)
Look	That looks nice. (<i>NOT That looks nicely.</i>)
Smell	That smells good. (<i>NOT That smells well.</i>)
Sound	That sounds great. (<i>NOT That sounds greatly.</i>)
Feel	That feels funny. (<i>NOT That feels funnily.</i>)

5. Some words end with “ly” but they are not adverbs. “Friendly” is an example. “Friendly” is an adjective. We can say “She is friendly” but not “She talks friendly”. There is no adverb for “friendly”, but we can say “She talks in a friendly way”. “Elderly” and “lonely” are also adjectives, not adverbs. “Kindly” and “early” are adjectives and adverbs.

ASSIGNMENT

- 1 Which sentence is NOT correct?

- (a) We worked hardly.
- (b) They ran quickly.
- (c) The boys slept heavily.

- 2 Which verb goes in the blank?

That girl _____ very strangely.

- (a) seems
- (b) looks
- (c) walks

- 3 Which sentence is correct?

- (a) My uncle well tells stories.
- (b) My uncle tells well stories.
- (c) My uncle tells stories well.

- 4 Which word goes in the blank?

Mr Townsend always works _____.

- (a) carefully
- (b) fastly
- (c) lately

5 Which word goes in the blank?

We arrived at the airport too _____.

- (a) lately
- (b) late
- (c) latterly

6 Which sentence is NOT correct?

- (a) Anna spoke politely to her teacher.
- (b) Anna politely spoke to her teacher.
- (c) Politely Anna spoke to her teacher.

7 Complete the sentence.

We greeted our friends _____.

- (a) happy
- (b) happily
- (c) happyly

8 Complete the sentence.

This music sounds _____ !

- (a) greatly
- (b) greatly
- (c) great

9 Which sentence is NOT correct?

- (a) She kindly gave me a birthday present.
- (b) We arrived at the school early.
- (c) I lonely walked around the park.

10 Which sentence is NOT correct?

- (a) Your son runs very fast.
- (b) She talks very friendly to the younger children.
- (c) Jonathan energetically ran up the stairs.

Adverbial phrases of frequency, time and place

An adverbial phrase is a group of words which always go together. They describe where, when or how often something happens.

1. **Adverbial phrases of frequency** describe how often something happens.

every morning, every afternoon

every day – daily

every week – weekly

every month – monthly

every year – annually

every Sunday – on Sundays – on Sunday afternoons

once a day

twice a day

three / four / five times a day

all the time

- ▶ Adverbs of frequency are often found in present simple sentences.
 - *I have toast for breakfast every day.*
 - *We visit our grandparents twice a month.*
- ▶ Note that “on Saturday” refers to one day. “On Saturdays” means “every Saturday”.

Common mistakes

- Some students use adverbs of frequency in the wrong place.
We every day go the park. ⇒ *We go to the park every day.*
 - Some students use the plural form with “every”.
John goes swimming every days. ⇒ *John goes swimming every day.*
2. **Adverbs and adverbial phrases of time** indicate WHEN you do something.
Adverbs of time include:
today, tomorrow, tonight, yesterday, tomorrow, nowadays,
now, first of all, beforehand,
soon, afterwards, later, next, then
 - ▶ Adverbs of time usually appear at the beginning or at the end of a sentence or clause.
 - *Tomorrow, I’m going to the beach.*
I’m going to the beach tomorrow.

- *First of all, we had a drink at a café.*
We had a drink at a café first of all.
- *I'm going to the supermarket, and afterwards I'm going to the library.*
I'm going to the supermarket, and I'm going to the library afterwards.
- ▶ It is more common to use "then" at the beginning of a sentence or clause.
Then, we arrived at the castle.
I'm going to finish my work and then I'm going to have a drink.
- ▶ It is more common to use "soon" and "now" at the end of a sentence.
We're going on holiday soon.
I'm going home now.

Common mistakes

- Don't use an adverb of time between the subject and the object of a sentence.
I went yesterday to the zoo. ⇒ *I went to the zoo yesterday. / Yesterday, I went to the zoo.*
I'm going now to the bank. ⇒ *I'm going to the bank now.*
- You must use a noun after "After" and "Before". Otherwise, use *afterwards* or *beforehand*.
I'll be late to class tomorrow. I'm going to the doctors before. ⇒ *I'll be late to class tomorrow. I'm going to the doctors beforehand.*
I'm going to my English class and I'm going to the bar after. ⇒ *I'm going to my English class and I'm going to the bar afterwards.*
- 3. Adverbs and adverbial phrases of place indicate WHERE something happens.
Adverbs of place include:
outside, inside, indoors, upstairs, downstairs,
(over) here, (over) there,
abroad, overseas
 - ▶ Adverbs of place usually come after a verb.
 - *She lives abroad.*
 - *Let's go indoors.*
 - ▶ Adverbs of place can also come after the object of the sentence.
 - *Rachel works in the office upstairs.*
 - *Your bag is on the table over there.*

Figures of Speech

1. **Interrogation** is a rhetorical question, thus the answer is self-evident from the situation of the speaker.

...and I'd love to show it [a new ad] to you now, if you'd like to see it?

2. **Anaphora** is the repetition of a beginning word (sequence) after a comma or colon.

As you know, we've got the... the iPod, best music player in the world. We've got the iPod nanos, brand new models, colors are back. We've got the amazing new iPod Shuffle.

3. **Epiphora** is the repetition of a concluding word (sequence) before a comma or colon. Most epiphoras are used in combination with anaphoras, thus they become symplaces.

Well, these are their home screens. And again, as you recall, this is iPhone's home screen. UH HMM this is what their contacts look like. This is what iPhone's contacts look like, and again,

4. **Symploce** is the combination of one or several anaphora(s) with one or several epiphora(s).

Our new colleagues at Intel really helped us. Thank you very much. Our third. Our third-party developers rapidly moving their apps to universal versions to run at native speeds on Intel processors. Thank you very much.

5. **Antithesis** is the deliberate use of contrasting ideas or words in consecutive phrases or sentences.

You can't connect the dots looking forward; you can only connect them looking backwards.

6. **Onomatopoeia** is the use or invention of a word whose sound imitates that which it names, due to the union of phonetics and semantics.

Boom.

7. **Hyperbole** is an exaggeration of the characteristics of an object or circumstance.

We also have the coolest photo management application ever, certainly on a mobile device, but I think maybe ever.

8. **Alliteration** is the repetition of the same sound beginnings, especially of consonants, of at least two successive or neighboring words of a syntactical unit.

There was an article recently that said iTunes sales had slowed dramatically.

9. **Aporia** is a (feigned) statement of doubt by the speaker and a question to the audience, about how he should act.

Now, how are we gonna communicate this? We don't wanna carry around a mouse, right? So what are we gonna do?

10. **Climax** is the increase from a weaker to a stronger expression. Thus, a word (sequence) is arranged in ascending order.

But smart phones are definitely a little smarter, but they actually are harder to use. They're really complicated. Just for the basic stuff a hard time figuring out how to use them.

11. **Personification** is the attribution of human properties towards things or animals.

It already knows how to power manage. (It' refers to the iPhone here.)

12. **Euphemism** is a substitution of an agreeable or non-offensive expression for one whose ordinary meaning might be harsh or unpleasant.

Now, software on mobile phones is like baby software.

13. **Irony** is the expression of something by means of a word or sentence that describes the opposite.

Oh, a stylus, right? We're gonna use a stylus.

Estuaries

IN THIS LESSON, WE WILL BE ABLE TO

- Read an informative text to enhance reading and comprehension skills.
- Create a collage with corresponding captions.
- Research and present on the topic of *Estuaries*.
- Identify articles, gerunds and infinitives in text.
- Write an original descriptive story.

Estuaries are invaluable resources for coastal dwellers, whether of fin, fur, or feather. For people, these ecosystems offer protection, recreation, and a wealth of learning opportunities. Each reserve is a living outdoor classroom that advances estuary, and data literacy and provides meaningful, hands-on educational experiences for adults, children, and teachers.

Estuaries are bodies of water and their surrounding coastal habitats are typically found where rivers meet the sea. Estuaries harbor unique plant and animal communities because their waters are brackish – a mixture of fresh water draining from the land and salty seawater.

Estuaries are some of the most productive ecosystems in the world. Many animal species rely on estuaries for food and as places to nest and breed. Human communities also rely on estuaries for food, recreation, and jobs.

Of the 32 largest cities in the world, 22 are located on estuaries. Not surprisingly, human activities have led to a decline in the health of estuaries, making them one of the most threatened ecosystems on Earth. NOAA's National Estuarine Research Reserve System (NERRS), in partnership with coastal states, monitors the health of estuaries, educates the public about these ecosystems, and helps communities manage their coastal resources. Estuaries are both beautiful and ecologically bountiful. Their natural expanses provide habitats for a wide range of animal and plant species.



New York City, with a population of over eight million people, is located at the mouth of the Hudson River Estuary which stretches 153 miles inland from the Atlantic Ocean and includes a wide range of wetland habitats. Home to more than 200 species of fish, the Hudson River Estuary serves as a nursery ground for sturgeon, striped bass, and American shad. It also supports an abundance of other river-dependent wildlife, especially birds.

Estuaries are home to unique plant and animal communities that have adapted to brackish water – a mixture of fresh water draining from the land and salty seawater. In fresh water the concentration of salts, or salinity, is nearly zero. The salinity of water in the ocean averages about 35 parts per thousand (ppt). The mixture of seawater and fresh water in estuaries is called brackish water and its salinity can range from 0.5 to 35 ppt. The salinity of estuarine water varies from estuary to estuary, and can change from one day to the next depending on the tides, weather, or other factors.



This is an image of the Old Woman Creek National Estuarine Research Reserve. It is located on the south-central shore of Lake Erie in Erie County, Ohio, three miles east of Huron. It is one of the "Great Lakes-type" freshwater estuaries in the National Estuarine Research Reserve System, and features freshwater marshes, swamp forests, a barrier beach, an upland forest, and a portion of nearshore Lake Erie.

(Photo Credit: Jennifer Buchiet, Old Woman Creek Reserve)

Estuaries are transitional areas that straddle the land and the sea, as well as freshwater and saltwater habitats. The daily tides (the regular rise and fall of the sea's surface) are a major influence on many of these dynamic environments. Most areas of the Earth experience two high and two low tides each day. Some areas, like the Gulf of Mexico, have only one high and one low tide each day. The tidal pattern in an estuary depends on its geographic location, the shape of the coastline and ocean floor, the depth of the water, local winds, and any restrictions to

water flow. For example, tides at the end of a long, narrow inlet might be amplified because a large volume of water is being forced into a very small space. However, the tides in wetlands composed of broad mud flats might appear to be rather small. With the variety of conditions across the Earth, each estuary displays a tidal pattern unique to its location.

While strongly affected by tides and tidal cycles, many estuaries are protected from the full force of ocean waves, winds, and storms by reefs, barrier islands, or fingers of land, mud, or sand that surround them. The characteristics of each estuary depend upon the local climate, freshwater input, tidal patterns, and currents. Truly, no two estuaries are the same. Yet they are typically classified based on two characteristics: their geology and how saltwater and fresh water mix in them.

However, not all estuaries contain brackish waters. There are a small number of ecosystems classified as freshwater estuaries. These estuaries occur where massive freshwater systems, such as the Great Lakes in the United States, are diluted by river or stream waters draining from adjacent lands.

Why are Estuaries Important?

The Economy and the Environment

Estuaries are important natural places. In addition to essential habitats for birds, fish, insects, and other wildlife, estuaries provide goods and services that are economically and ecologically indispensable, such as commercial fishing and recreational opportunities.

Environmental Benefits

Estuaries provide critical habitat for species that are valued commercially, recreationally, and culturally. Birds, fish, amphibians, insects, and other wildlife depend on estuaries to live, feed, nest, and reproduce. Some organisms, like oysters, make estuaries their permanent home; others, like horseshoe crabs, use them to complete only part of their life cycle. Estuaries provide stopovers for migratory bird species such as mallard and canvasback ducks. Many fish, including American shad, Atlantic menhaden and striped bass, spend most of their lives in the ocean, but return to the brackish waters of estuaries to spawn.

Economic Benefits

Estuaries are often the economic centers of coastal communities. Estuaries provide habitat for more than 75 percent of the U.S. commercial fish catch, and an even greater percentage of the recreational fish catch. The total fish catch in estuaries contributes billions of dollars a year to the U.S. economy.

Estuaries are also important for other recreational activities. Millions of people visit estuaries each year to boat, swim, fish, and watch birds and other wildlife.

Many estuaries are important centers of transportation and international commerce. Many of the products you use daily pass through one or more estuaries on a commercial shipping vessel before ever reaching your home.

The continuing prosperity many coastal communities reap from fishing and tourism is clearly linked to the health of their estuaries. The economy and the environment are completely intertwined.

The features of an estuary are determined by a region's geology, and influenced by physical, chemical, and climatic conditions. For example, movements in the Earth's crust elevate or lower the coastline, changing the amount of seawater that enters an estuary from the ocean. The coastal elevation also determines the rate of fresh water that flows into an estuary from rivers and streams.

The amounts of seawater and fresh water flowing into an estuary are never constant. The quantity of seawater in an estuary changes with the changing tides, and the quantity of fresh water flowing into an estuary increases and decreases with rainfall and snowmelt.

Classification by Geology

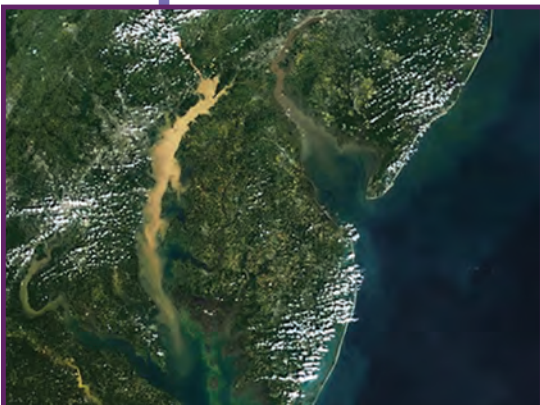
Estuaries are typically classified by their existing geology or their geologic origins (in other words, how they were formed). The four major types of estuaries classified by their geology are drowned river valley, bar-built, tectonic, and fjords. In geologic time, which is often measured on scales of hundreds of thousands to millions of years, estuaries are often fleeting features of the landscape. In fact, most estuaries are less than 10 000 years old.

Drowned river valley estuaries are formed when rising sea levels flood existing river valleys. Bar-built estuaries are characterized by barrier beaches or islands that form parallel to the coastline and separate the estuary from the ocean. Barrier beaches and islands are formed by the accumulation of sand or sediments deposited by ocean waves.

Tectonic estuaries occur where the Earth's tectonic plates run into or fold up underneath each other, creating depressions. Fjords are steep-walled river valleys created by advancing glaciers, which later became flooded with seawater as the glaciers retreated.

Drowned River Valley

The Chesapeake Bay on the East Coast of the United States and Coos Estuary on the West Coast are both coastal plain estuaries. These, and most other coastal plain



The Chesapeake Bay (center) and Delaware Bay (upper right) are both examples of drowned river valley estuaries. (Credit: NASA)

estuaries in North America, were formed at the end of the last ice age between 10 000 – 18 000 years ago. As glaciers receded and melted, sea levels rose and inundated low-lying river valleys. Coastal plain estuaries are also called drowned river valleys.

Other examples of coastal plain estuaries include the Hudson River in New York, Narragansett Bay in Rhode Island, the Thames River in England, the Ems River in Germany, the Seine River in France, the Si-Kiang River in Hong Kong, and the Murray River in Australia.

Bar-built Estuaries

Bar-built or restricted-mouth, estuaries occur when sandbars or barrier islands are built up by ocean waves and currents along coastal areas fed by one or more rivers or streams. The streams or rivers flowing into bar-built estuaries typically have a very low water volume during most of the year. Under these conditions, the bars may grow into barrier beaches or islands and the estuary can become permanently blocked. The area between the coast and the barrier beaches or islands are protected areas of calm water called lagoons.

Barrier beaches or islands break the impact of destructive ocean waves before they can reach the estuary and mainland, consequently protecting them.

The barrier beaches take the brunt of the waves' force and are sometimes completely washed away, leaving the estuary and coast exposed and vulnerable. During heavy rains, large volumes of water flowing down the river or stream can also completely wash away small bars and reopen the mouth of the estuary.

Bar-built estuaries are common along the Gulf Coast of Texas and Florida, in the Netherlands, and in parts of North Carolina. Good examples are Pamlico Sound in North Carolina, Matagorda Bay in Texas, and the Nauset Barrier Beach System on Cape Cod, Massachusetts.

Tectonic Estuaries

The first stage in the formation of a tectonic estuary is when the rapid movement of the Earth's crust causes a large piece of land to sink, or subside, producing a depression or basin. These drastic changes typically occur along fault lines during earthquakes. If the depression sinks below sea level, ocean water may rush in



The coast of North Carolina consists of a series of bar-built estuaries. The image above is of Back Sound, the estuary separating Cape Lookout, at the southern portion of the Outer Banks from the mainland of North Carolina.



The San Francisco Bay in California is an example of a tectonic estuary. (Credit: NASA)

and fill it. The same geological forces that create these depressions often form a series of natural channels that drain fresh water from nearby rivers and streams into these newly formed basins. The mixture of seawater and fresh water creates a tectonic estuary. San Francisco Bay, on the West Coast of the United States, is an excellent example of a tectonic estuary.



This satellite image of Glacier Bay, Alaska, shows long narrow fjords that have been carved out of the surrounding terrain by advancing glaciers.

Fjords

Fjords (pronounced fee-YORDS) are typically long, narrow valleys with steep sides that are created by advancing glaciers. The glaciers leave deep channels carved into the Earth with a shallow, narrow sill near the ocean. When the glaciers retreat, seawater floods the deeply incised valleys, creating estuaries. Fjords tend to have a moderately high input of fresh water from land.

In comparison, very little seawater flows into the fjord because the sill prevents the deeper salty waters of the sea from mixing with deep waters of the fjord. This poor water exchange results in stagnant, anoxic (low oxygen) water that builds up on the bottom of the fjord.

Not surprisingly, fjords are found in areas that were once covered with glaciers. Glacier Bay in Alaska and the Georgia Basin region of Puget Sound in Washington State are good examples of fjords. Fjords are also found throughout Canada, Chile, New Zealand, Greenland, Norway, Siberia, and Scotland.

*Source: NOAA. Estuaries. National Ocean Service Website,
https://oceanservice.noaa.gov/education/tutorial_estuaries/welcome.html, 02/26/21.*

KEY IDEAS AND DETAILS

Answer the following questions by circling the most suitable answer.

- 1 What does it mean to say that an organism is adapted to living in an estuary?
 - (a) The organism will move through the estuary to find certain conditions.
 - (b) The organism will leave the estuary to find more suitable habitat.
 - (c) The organisms can adjust to the drastic environmental changes that occur.
 - (d) The organism moves from one estuary to another.

- 2 Water that is partly salty and partly fresh is called _____.
 - (a) brackish
 - (b) runoff
 - (c) watershed
 - (d) wetland

- 3 Coastal inlets or bays where fresh water mixes with salty ocean water are also known as _____.
 - (a) watersheds
 - (b) ponds
 - (c) estuaries
 - (d) head of the Colorado River

- 4 Wetlands control floods by _____.
 - (a) having a large plant and animal population
 - (b) allowing water to pass through quickly
 - (c) absorbing, or soaking up, the extra runoff
 - (d) heating the water up to quicken evaporation

- 5 What is an estuary?
 - (a) The land area that drains water into a lake, river, or pond.
 - (b) The area where a river meets the ocean, where fresh and salt water mix.
 - (c) The large body of salt water that covers most of the earth's surface.
 - (d) The underground system that provides drinking water to an area.

- 6 Estuaries have also been called _____.
 - (a) bays
 - (b) lagoons
 - (c) sounds
 - (d) sloughs
 - (e) all of the above

- 7 What type of estuary can the Chesapeake Bay in Maryland be described as?
 - (a) Coastal plain estuary
 - (b) Tectonic estuary
 - (c) Bar-built estuary
 - (d) Fjord

- 8 Why are estuaries important to our environment?
- (a) They provide homes for many species of wildlife.
 - (b) They are important nursery areas for a variety of marine life.
 - (c) They help to filter pollutants from the water.
 - (d) all of the above
- 9 The high productivity of estuaries has been attributed to the presence of several primary production units. Which of the following would NOT be considered a primary production unit in an estuary ecosystem?
- (a) Phytoplankton suspended within the sunlight zone of the water column.
 - (b) Benthic algae, microscopic plants living on the sediment surface wherever sunlight reaches the bottom.
 - (c) Macroflora, such as marsh grasses which are the foundation of many food webs and provide nursery grounds for most coastal shellfish and finfish.
 - (d) Juvenile zooplankton are brought to the estuary by tides after hatching offshore.
- 10 The blue crab is one of the fastest swimming crabs in the world. Their incredible swimming speed can best be attributed to the crab's _____.
- (a) large claws
 - (b) jointed legs
 - (c) body shape
 - (d) "paddle-like" rear feet
- 11 Water is brought to an estuary from a variety of sources. Which of the following is responsible for increasing the salinity in the estuary?
- (a) rivers
 - (b) streams
 - (c) urban runoff
 - (d) tides
- 12 Many shore birds feed on the mud flats of estuaries. When would be the best time for the birds to catch stranded fish and invertebrates?
- (a) during tidal ebb
 - (b) during tidal flow
- 13 Water in most estuaries is brackish because of the mixing of fresh water from rivers and saltwater from incoming tides. Plant and animal species have _____ to such conditions.
- (a) depleted
 - (b) decreased
 - (c) resisted
 - (d) adapted
- 14 Humans do not rely on estuaries for survival.
- (a) False
 - (b) True

CRAFT AND STRUCTURE

Create a collage of photos and drawings to represent the different habitats in an estuary. Write some words and sentences to describe them. You could caption them too. Present this information as a poster and display it in your classroom.

INTEGRATION OF KNOWLEDGE AND IDEAS

Find an image of an estuary that inspires you. Try writing your own poem, song or Haiku, to reflect your chosen image. Collate your work and present it as an anthology. An anthology is a collection of poems or other pieces of writing.

A **haiku** is a traditional form of Japanese poetry. **Haiku** poems consist of three lines. The first and last lines of a Haiku have five syllables and the middle line has seven syllables. The lines rarely rhyme.

Here's a Haiku to help you remember:

My / first / line / has / five

Then / se/ven / in / the / mid/dle

Five / a/gain / to / end

In your groups, select one of the following for discussion. Present your views to your classmates and engage them in a question and answer session.

- A proposal is made to deepen the entrance and main channel of an estuary. What do you think will happen to the salt marshes that surround the channel? What do you predict will happen to the primary production of the estuary as a whole?
- Some of the organic material manufactured in estuarine communities is exported to other ecosystems. What type of ecosystems receive this material? How is this material transported?
- Research and create a thorough list of threats to estuaries. Select one from your list and research it further to explain why such a thing might occur and how its impact could be minimized. Find a relevant example of your threat to support your findings. Present your results as an oral presentation with images or a filmed documentary.

SPEAKING AND LISTENING

WRITING

TEXT TYPES AND PURPOSES

Use some water images you have found to inspire your own story using descriptive language. Research how other authors have used estuaries as a symbol in their writing to help you integrate it into your work.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to present it better. You may consider it in a pictorial form with a written account using digital aids for visual enhancement. You could add a quiz about the story to make it more interactive and interesting.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

LANGUAGE

CONVENTIONS OF STANDARD ENGLISH

KNOWLEDGE OF LANGUAGE

Definite and Indefinite Articles

The definite article “the” is used before a noun to indicate that the identity of the noun is known to the reader. The indefinite article “a” or “an” is used before a noun that is general or when its identity is not known. There are certain situations in which a noun takes no article.

Usage of articles:

1. Use “a” before a singular noun.
I’ve got a brother and a sister.
2. Use “an” if the noun begins with a vowel.
I’ve got an aunt in Texas.
3. Use plural nouns or uncountable nouns to talk about things in general.
Don’t use an article here.
I like cats.
Dolphins are very intelligent.
Crime is increasing.

4. Use “the” to talk about one particular thing, or a particular group of things.
Books are interesting. The book on the table is interesting.
Children are noisy. The children in this class are noisy.
5. Use “a” to introduce a new thing or person. Use “the” when you already know this person or thing.
There is a restaurant near my house. The restaurant serves good food.
6. Use “the” when there is only one of these things.
The moon is very big tonight.
My dad is the only doctor in our village.
Joe is the best student in the class.
7. Use “the” when there are many things, but it is clear which one you mean.
Let’s go to the mall! We need to go to the supermarket.
8. Most “general” nouns do not use an article.
Life is not the same as it used to be. NOT: *The life...*
Health is important to everyone. NOT: *The health...*
We’re worried about pollution. NOT: *The pollution...*
9. However, some general nouns use “the”:
the environment – People are increasingly worried about the environment.
the weather – What’s the weather like today?
the countryside – I love walking in the countryside.
the sea / ocean – I’d love to live near the sea.
the radio – There’s an interesting programme on the radio.
the theatre / cinema – We went to the theatre last night.
the economy – The economy is affecting everyone.

Common mistakes:

- Some students use “the” when they talk about things in general.
I love the romantic films! ⇒ *I love romantic films!*
- Some students use singular nouns without “a” or “the”.
I want book about the weather. ⇒ *I want a book about the weather.*
- Some students use “the” when they talk about things in general.
I want the book about the weather. ⇒ *I want a book about the weather.*

EXERCISE

- 1 There are two new students in my class, _____ boy and _____ girl.
(a) You don't need a word in the spaces.
(b) the / the
(c) a / a
- 2 Which sentence is correct?
(a) The actors in this film are very talented.
(b) Actors in this film are very talented.
(c) Actor in this film is very talented.
- 3 We saw _____ film yesterday. _____ film was about an explorer.
(a) a / A
(b) a / The
(c) the / A
- 4 My mom doesn't like _____. She thinks they are noisy.
(a) the dogs
(b) dog
(c) dogs
- 5 Don't look at _____. You will hurt your eyes!
(a) the sun
(b) sun
(c) a sun

- 6 Which sentence is NOT correct?
- (a) Climate change is a serious issue.
 - (b) Pollution is a serious issue.
 - (c) Environment is a serious issue.
- 7 Which sentence is NOT correct?
- (a) People are increasingly worried about health.
 - (b) People are increasingly worried about crime.
 - (c) People are increasingly worried about economy.
- 8 That's _____ last gas station for twenty miles.
- (a) You do not need a word here.
 - (b) an
 - (c) the
- 9 Which sentence is NOT correct?
- (a) Let's go to bar for a drink.
 - (b) Let's go to a bar for a drink.
 - (c) Let's go to the bar for a drink.
- 10 Which sentence is NOT correct?
- (a) The life has changed a lot in the last twenty years.
 - (b) A space ship has landed on the moon.
 - (c) The weather has changed recently.

Gerunds and Infinitives

Gerunds and Infinitives are sometimes referred to as verb complements. They may function as subjects or objects in a sentence.

1. A **gerund** is a verb in its -ing (present Participle) form that functions as a noun that names an activity rather than a person or thing. Any action verb can be made into a gerund.

The verbs that CANNOT be used in Continuous Tenses tend to use Gerund after them.

- *eating, going, seeing*

Gerunds are used:

- (a) as the subject of a sentence
 - *Smoking is bad for you.*
- (b) after some verbs, such as: like, hate, enjoy, quit, suggest, dislike, deny
 - *I like cooking.*
 - *I enjoy fishing.*

A good learner's dictionary will tell you whether a verb is followed by a gerund or not.
- (c) after prepositions
 - *I'm interested in buying a computer.*
 - *I'm scared of walking alone in the dark.*

2. An **infinitive** is a verb form that acts as other parts of speech in a sentence. It is formed with to + base form of the verb.

to buy, to work

The infinitive form of the verb is the original verb. It can be with or without "to":
(to) eat, (to) go, (to) see.

The infinitive form is used:

- (a) after some verbs, such as; agree, arrange, ask, promise, decide, afford
 - I agreed to do the work.*
 - I arranged to see the doctor.*
 - They decided to get married.*

Note: A good learner's dictionary will tell you whether a verb is followed by a infinitive or not.
- (b) to show the reason why you did something
 - Tony went to the post office to pay a bill.*
- (c) after adjectives
 - I was surprised to see Erica.*
 - I'm pleased to meet you.*

3. (a) Some verbs can be followed by a gerund or infinitive with NO CHANGE in meaning:

start, begin, hate, like, prefer, continue

She started to cry = She started crying.

I hate watching horror films = I hate to watch horror films.

- (b) More examples: *try, remember, stop*

- *I tried to get into the house.*

Getting into the house is your goal or objective.

- *I tried climbing through the window.*

Climbing through the window is one thing you tried in order to obtain your final objective.

- *I stopped cleaning the windows.*

I was cleaning the windows and then I stopped.

- *I stopped to clean the windows.*

I was mopping the floor and I stopped doing it in order to clean the windows.

- *I remembered to lock the door.*

I remembered, and after that I locked the door.

- *I remember locking the door.*

I remember (now) that I locked the door (in the past).

ASSIGNMENT

Circle the most suitable answer.

- 1 In which sentence can you write “having”?

(a) Fiona decided _____ a shower after dinner.

(b) I stopped work _____ a cup of coffee.

(c) _____ children will change your life.

- 2 In which sentence can you write “to go”?

(a) _____ to the gym will keep you fit.

(b) I would prefer _____ to the theatre than to the cinema.

(c) I'm interested in _____ to the flower show.

- 3 Which verb is NEVER followed by a gerund?
(a) suggest (b) ask (c) continue
- 4 Which verb is NEVER followed by an infinitive?
(a) deny (b) begin (c) love
- 5 We're going to Chicago _____ my uncle.
(a) visit (b) for visit (c) to visit
- 6 I was driving to town when I saw Hannah walking on the pavement, so I stopped _____.
(a) giving her a lift (b) to give her a lift (c) for give her a lift
- 7 I'm sure that _____ abroad will make Lisa a lot more independent.
(a) living (b) live (c) to live
- 8 Are you interested _____ special offers from our company?
(a) receiving (b) to receive (c) in receiving
- 9 Jack suggested _____ a party to celebrate the 5th anniversary of the business.
(a) to have (b) having (c) have
- 10 We _____ to sit at the table by the window.
(a) prefer (b) enjoy (c) asked

The Snow Image: A Childish Miracle

– *Nathaniel Hawthorne*

IN THIS LESSON, WE WILL BE ABLE TO

- Read a short story to enhance our reading and comprehension skills.
- Distinguish between direct and indirect characterization.
- Debate on an original motion.
- Analyze the use of suffixes and prefixes in text.
- Write a biography.

Nathaniel Hawthorne, the author, born on July 4, 1804 in Salem, Massachusetts, was an American short story writer and romance novelist who experimented with a broad range of styles and genres. He is best known for his short stories.

The Snow Image: A Childish Miracle (1851) is a story Hawthorne originally intended for adults, but later adapted for children. A brother and sister, named Peony and Violet, create a snow girl that magically comes to life.

One afternoon of a cold winter's day, when the sun shone forth with chilly brightness, after a long storm, two children asked leave of their mother to run out and play in the new-fallen snow. The elder child was a little girl, whom, because she was of a tender and modest disposition, and was thought to be very beautiful, her parents, and other people who were familiar with her, used to call Violet. But her brother was known by the style and title of Peony, on account of the ruddiness of his broad and round little phiz, which made everybody think of sunshine and great scarlet flowers. The father of these two children, a certain Mr. Lindsey, it is important to say, was an excellent but exceedingly matter-of-fact sort of man, a dealer in hardware, and was sturdily accustomed to take what is called the common-sense view of all matters that came under his consideration. With a heart about as tender as other people's, he had a head as hard and impenetrable, and therefore, perhaps, as empty, as one of the iron pots which it was a part of his business to sell. The mother's

character, on the other hand, had a strain of poetry in it, a trait of unworldly beauty, a delicate and dewy flower, as it were, that had survived out of her imaginative youth, and still kept itself alive amid the dusty realities of matrimony and motherhood.

So, Violet and Peony, as I began with saying, besought their mother to let them run out and play in the new snow; for, though it had looked so dreary and dismal, drifting downward out of the gray sky, it had a very cheerful aspect, now that the sun was shining on it. The children dwelt in a city, and had no wider play-place than a little garden before the house, divided by a white fence from the street, and with a pear-tree and two or three plum-trees overshadowing it, and some rose-bushes just in front of the parlor-windows. The trees and shrubs, however, were now leafless, and their twigs were enveloped in the light snow, which thus made a kind of wintry foliage, with here and there a pendent icicle for the fruit.

“Yes, Violet, yes, my little Peony,” said their kind mother, “you may go out and play in the new snow.”

Accordingly, the good lady bundled up her darlings in woolen jackets and wadded sacks, and put comforters round their necks, and a pair of striped gaiters on each little pair of legs, and worsted mittens on their hands, and gave them a kiss apiece, by way of a spell to keep away Jack Frost. Forth sallied the two children, with a hop-skip-and-jump, that carried them at once into the very heart of a huge snow-drift, whence Violet emerged like a snow-bunting, while little Peony floundered out with his round face in full bloom.

Then what a merry time had they! To look at them, frolicking in the wintry garden, you would have thought that the dark and pitiless storm had been sent for no other purpose but to provide a new plaything for Violet and Peony; and that they themselves had been created, as the snow-birds were, to take delight only in the tempest, and in the white mantle which it spread over the earth.

At last, when they had frosted one another all over with handfuls of snow, Violet, after laughing heartily at little Peony’s figure, was struck with a new idea.

“You look exactly like a snow-image, Peony,” said she, “if your cheeks were not so red. And that puts me in mind! Let us make an image out of snow, an image of a little girl, and it shall be our sister, and shall run about and play with us all winter long. Won’t it be nice?”

“Oh yes!” cried Peony, as plainly as he could speak, for he was but a little boy. “That will be nice! And mamma shall see it!”

“Yes,” answered Violet; “mamma shall see the new little girl. But she must not make her come into the warm parlor; for, you know, our little snow-sister will not love the warmth.”

And forthwith the children began this great business of making a snow-image that should run about; while their mother, who was sitting at the window and overheard some

of their talk, could not help smiling at the gravity with which they set about it. They really seemed to imagine that there would be no difficulty whatever in creating a live little girl out of the snow. And, to say the truth, if miracles are ever to be wrought, it will be by putting our hands to the work in precisely such a simple and undoubting frame of mind as that in which Violet and Peony now undertook to perform one, without so much as knowing that it was a miracle. So thought the mother; and thought, likewise, that the new snow, just fallen from heaven, would be excellent material to make new beings of, if it were not so very cold. She gazed at the children a moment longer, delighting to watch their little figures, the girl, tall for her age, graceful and agile, and so delicately colored that she looked like a cheerful thought more than a physical reality; while Peony expanded in breadth rather than height, and rolled along on his short and sturdy legs as substantial as an elephant, though not quite so big. Then the mother resumed her work. What it was I forget; but she was either trimming a silken bonnet for Violet, or darning a pair of stockings for little Peony's short legs. Again, however, and again, and yet other again, she could not help turning her head to the window to see how the children got on with their snow-image.



Indeed, it was an exceedingly pleasant sight, those bright little souls at their task! Moreover, it was really wonderful to observe how knowingly and skilfully they managed the matter. Violet assumed the chief direction, and told Peony what to do, while, with her own delicate fingers, she shaped out all the nicer parts of the snow-figure. It seemed, in fact, not so much to be made by the children, as to grow up under their hands, while they were playing and prattling about it. Their mother was quite surprised at this; and the longer she looked, the more and more surprised she grew.

“What remarkable children mine are!” thought she, smiling with a mother’s pride; and, smiling at herself, too, for being so proud of them. “What other children could have made anything so like a little girl’s figure out of snow at the first trial? Well; but now I must finish Peony’s new frock, for his grandfather is coming tomorrow, and I want the little fellow to look handsome.

So she took up the frock, and was soon as busily at work again with her needle as the two children with their snow-image. But still, as the needle traveled hither and thither through the seams of the dress, the mother made her toil light and happy by listening to the airy voices of Violet and Peony. They kept talking to one another all the time, their tongues

being quite as active as their feet and hands. Except at intervals, she could not distinctly hear what was said, but had merely a sweet impression that they were in a most loving mood, and were enjoying themselves highly, and that the business of making the snow-image went prosperously on. Now and then, however, when Violet and Peony happened to raise their voices, the words were as audible as if they had been spoken in the very parlor where the mother sat. Oh how delightfully those words echoed in her heart, even though they meant nothing so very wise or wonderful, after all!

But you must know a mother listens with her heart much more than with her ears; and thus she is often delighted with the trills of celestial music, when other people can hear nothing of the kind.

“Peony, Peony!” cried Violet to her brother, who had gone to another part of the garden, “bring me some of that fresh snow, Peony, from the very farthest corner, where we have not been trampling. I want it to shape our little snow-sister’s bosom with. You know that part must be quite pure, just as it came out of the sky!”

“Here it is, Violet!” answered Peony, in his bluff tone, but a very sweet tone, too, as he came floundering through the half-trodden drifts. “Here is the snow for her little bosom. O Violet, how beautiful she begins to look!”

“Yes,” said Violet, thoughtfully and quietly; “our snow-sister does look very lovely. I did not quite know, Peony that we could make such a sweet little girl as this.”

The mother, as she listened, thought how fit and delightful an incident it would be, if fairies, or still better, if angel-children were to come from paradise, and play invisibly with her own darlings, and help them to make their snow-image, giving it the features of celestial babyhood! Violet and Peony would not be aware of their immortal playmates, only they would see that the image grew very beautiful while they worked at it, and would think that they themselves had done it all.

“My little girl and boy deserve such playmates, if mortal children ever did!” said the mother to herself; and then she smiled again at her own motherly pride.

Nevertheless, the idea seized upon her imagination; and, ever and anon, she took a glimpse out of the window, half dreaming that she might see the golden-haired children of paradise sporting with her own golden-haired Violet and bright-cheeked Peony.

Now, for a few moments, there was a busy and earnest, but indistinct hum of the two children’s voices, as Violet and Peony wrought together with one happy consent. Violet still seemed to be the guiding spirit, while Peony acted rather as a laborer, and brought her the snow from far and near. And yet the little urchin evidently had a proper understanding of the matter, too!

“Peony, Peony!” cried Violet; for her brother was again at the other side of the garden. “Bring me those light wreaths of snow that have rested on the lower branches of the pear-tree. You can clamber on the snowdrift, Peony, and reach them easily. I must have them to make some ringlets for our snow-sister’s head!”

“Here they are, Violet!” answered the little boy. “Take care you do not break them. Well done! Well done! How pretty!”

“Does she not look sweetly?” said Violet, with a very satisfied tone; “and now we must have some little shining bits of ice, to make the brightness of her eyes. She is not finished yet. Mamma will see how very beautiful she is; but papa will say, *Tush! Nonsense! Come in out of the cold!*”

“Let us call mamma to look out,” said Peony; and then he shouted lustily, “Mamma! Mamma!! Mamma!!! Look out, and see what a nice little girl we are making!”

The mother put down her work for an instant, and looked out of the window. But it so happened that the sun, for this was one of the shortest days of the whole year, had sunken so nearly to the edge of the world that his setting shine came obliquely into the lady’s eyes. So she was dazzled, you must understand, and could not very distinctly observe what was in the garden. Still, however, through all that bright, blinding dazzle of the sun and the new snow, she beheld a small white figure in the garden that seemed to have a wonderful deal of human likeness about it. And she saw Violet and Peony, indeed, she looked more at them than at the image, she saw the two children still at work; Peony bringing fresh snow, and Violet applying it to the figure as scientifically as a sculptor adds clay to his model. Indistinctly as she discerned the snow-child, the mother thought to herself that never before was there a snow-figure so cunningly made, nor ever such a dear little girl and boy to make it.

“They do everything better than other children,” said she, very complacently. “No wonder they make better snow-images!”

She sat down again to her work, and made as much haste with it as possible; because twilight would soon come, and Peony’s frock was not yet finished, and grandfather was expected, by railroad, pretty early in the morning. Faster and faster, therefore, went her flying fingers. The children, likewise, kept busily at work in the garden, and still the mother listened, whenever she could catch a word. She was amused to observe how their little imaginations had got mixed up with what they were doing, and carried away by it. They seemed positively to think that the snow-child would run about and play with them.

“What a nice playmate she will be for us, all winter long!” said Violet. “I hope papa will not be afraid of her giving us a cold! Shan’t you love her dearly, Peony?”

“Oh yes!” cried Peony. “And I will hug her, and she shall sit down close by me and drink some of my warm milk!”

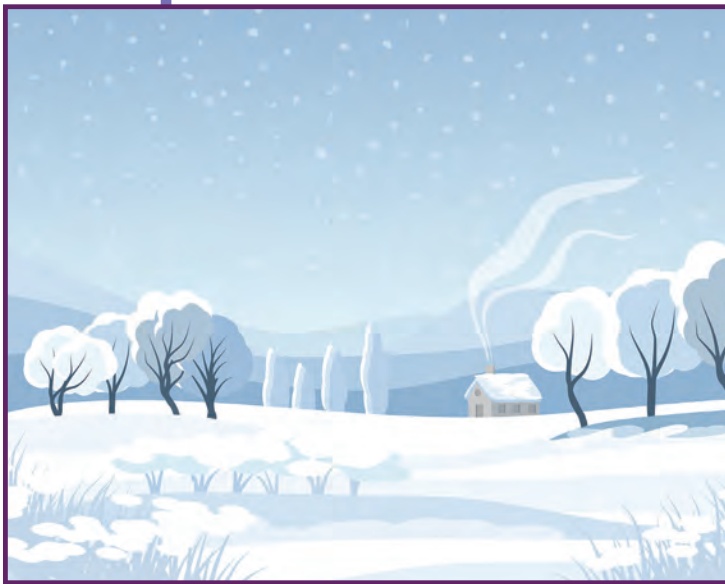
“Oh no, Peony!” answered Violet, with grave wisdom. “That will not do at all. Warm milk will not be wholesome for our little snow-sister. Little snow people, like her, eat nothing but icicles. No, no, Peony; we must not give her anything warm to drink!”

There was a minute or two of silence; for Peony, whose short legs were never weary, had gone on a pilgrimage again to the other side of the garden. All of a sudden, Violet cried out, loudly and joyfully, “Look here, Peony! Come quickly! A light has been shining on her cheek out of that rose-colored cloud! And the color does not go away! Is not that beautiful!”

“Yes, it is beautiful,” answered Peony, pronouncing the three syllables with deliberate accuracy. “O Violet, only look at her hair! It is all like gold!”

“Oh certainly,” said Violet, with tranquility, as if it were very much a matter of course. “That color, you know, comes from the golden clouds, that we see up there in the sky. She is almost finished now. But her lips must be made very red, redder than her cheeks. Perhaps, Peony, it will make them red if we both kiss them!”

Accordingly, the mother heard two smart little smacks, as if both her children were kissing the snow-image on its frozen mouth.



Just then, there came a breeze of the pure west-wind, sweeping through the garden and rattling the parlor-windows. It sounded so wintry cold, that the mother was about to tap on the window-pane with her thimble finger, to summon the two children in, when they both cried out to her with one voice.

The tone was not a tone of surprise, although they were evidently a good deal excited; it appeared rather as if they were very much rejoiced at some event that had now happened, but which they had been looking for, and had reckoned upon all along.

“Mamma! Mamma! We have finished our little snow-sister, and she is running about the garden with us!”

“What imaginative little beings my children are!” thought the mother, putting the last few stitches into Peony’s frock. “And it is strange, too that they make me almost as much a child as they themselves are! I can hardly help believing, now, that the snow-image has really come to life!”

“Dear mamma!” cried Violet, “pray look out and see what a sweet playmate we have!”

The mother, being thus entreated, could no longer delay to look forth from the window. The sun was now gone out of the sky, leaving, however, a rich inheritance of his brightness among those purple and golden clouds which make the sunsets of winter so magnificent. But there was not the slightest gleam or dazzle, either on the window or on the snow; so that the good lady could look all over the garden, and see everything and everybody in it. And what do you think she saw there? Violet and Peony, of course, her own two darling children. Ah, but whom or what did she see besides? Why, if you will believe me, there was a small figure of a girl, dressed all in white, with rose-tinged cheeks and ringlets of golden hue, playing about the garden with the two children! A stranger though she was, the child seemed to be on as familiar terms with Violet and Peony, and they with her, as if all the three had been playmates during the whole of their little lives. The mother thought to herself that it must certainly be the daughter of one of the neighbors, and that, seeing Violet and Peony in the garden, the child had run across the street to play with them. So this kind lady went to the door, intending to invite the little runaway into her comfortable parlor; for, now that the sunshine was withdrawn, the atmosphere, out of doors, was already growing very cold.

But, after opening the house-door, she stood an instant on the threshold, hesitating whether she ought to ask the child to come in, or whether she should even speak to her. Indeed, she almost doubted whether it were a real child after all, or only a light wreath of the new-fallen snow, blown hither and thither about the garden by the intensely cold west-wind. There was certainly something very singular in the aspect of the little stranger. Among all the children of the neighborhood, the lady could remember no such face, with its pure white, and delicate rose-color, and the golden ringlets tossing about the forehead and cheeks. And as for her dress, which was entirely of white, and fluttering in the breeze, it was such as no reasonable woman would put upon a little girl, when sending her out to play, in the depth of winter. It made this kind and careful mother shiver only to look at those small feet, with nothing in the world on them, except a very thin pair of white slippers. Nevertheless, airily as she was clad, the child seemed to feel not the slightest inconvenience from the cold, but danced so lightly over the snow that the tips of her toes left hardly a print in its surface; while Violet could but just keep pace with her, and Peony’s short legs compelled him to lag behind.

Once, in the course of their play, the strange child placed herself between Violet and Peony, and taking a hand of each, skipped merrily forward, and they along with her. Almost immediately, however, Peony pulled away his little fist, and began to rub it as if the fingers were tingling with cold; while Violet also released herself, though with less abruptness, gravely remarking that it was better not to take hold of hands.

The white-robed damsel said not a word, but danced about, just as merrily as before. If Violet and Peony did not choose to play with her, she could make just as good a playmate of

the brisk and cold west-wind, which kept blowing her all about the garden, and took such liberties with her, that they seemed to have been friends for a long time. All this while, the mother stood on the threshold, wondering how a little girl could look so much like a flying snow-drift, or how a snow-drift could look so very like a little girl.

She called Violet, and whispered to her.

“Violet my darling, what is this child’s name?” asked she. “Does she live near us?”

“Why, dearest mamma,” answered Violet, laughing to think that her mother did not comprehend so very plain an affair, “this is our little snow-sister whom we have just been making!”

“Yes, dear mamma,” cried Peony, running to his mother, and looking up simply into her face. “This is our snow-image! Is it not a nice little child?”

At this instant a flock of snow-birds came flitting through the air. As was very natural, they avoided Violet and Peony. But, and this looked strange, they flew at once to the white-robed child, fluttered eagerly about her head, alighted on her shoulders, and seemed to claim her as an old acquaintance. She, on her part, was evidently as glad to see these little birds, old winter’s grandchildren, as they were to see her, and welcomed them by holding out both her hands. Hereupon, they each and all tried to alight on her two palms and ten small fingers and thumbs, crowding one another off, with an immense fluttering of their tiny wings. One dear little bird nestled tenderly in her bosom; another put its bill to her lips. They were as joyous, all the while, and seemed as much in their element, as you may have seen them when sporting with a snow-storm.

Violet and Peony stood laughing at this pretty sight; for they enjoyed the merry time which their new playmate was having with these small-winged visitants, almost as much as if they themselves took part in it.

“Violet,” said her mother, greatly perplexed, “tell me the truth, without any jest. Who is this little girl?”

“My darling mamma,” answered Violet, looking seriously into her mother’s face, and apparently surprised that she should need any further explanation, “I have told you truly who she is. It is our little snow-image, which Peony and I have been making. Peony will tell you so, as well as I.”

“Yes, mamma,” asseverated Peony, with much gravity in his crimson little phiz; “this is little snow-child. Is not she a nice one? But, mamma, her hand is, oh, so very cold!”

While mamma still hesitated what to think and what to do, the street-gate was thrown open, and the father of Violet and Peony appeared, wrapped in a pilot-cloth sack, with a fur cap drawn down over his ears, and the thickest of gloves upon his hands.

Mr. Lindsey was a middle-aged man, with a weary and yet a happy look in his wind-flushed and frost-pinched face, as if he had been busy all the day long, and was glad to get back to his quiet home. His eyes brightened at the sight of his wife and children, although he could not help uttering a word or two of surprise, at finding the whole family in the open air, on so bleak a day, and after sunset too. He soon perceived the little white stranger sporting to and fro in the garden, like a dancing snow-wreath, and the flock of snow-birds fluttering about her head.

“Pray, what little girl may that be?” inquired this very sensible man. “Surely her mother must be crazy to let her go out in such bitter weather as it has been to-day, with only that flimsy white gown and those thin slippers!”

“My dear husband,” said his wife, “I know no more about the little thing than you do. Some neighbor’s child, I suppose. Our Violet and Peony,” she added, laughing at herself for repeating so absurd a story, “insist that she is nothing but a snow-image, which they have been busy about in the garden, almost all the afternoon.”

As she said this, the mother glanced her eyes toward the spot where the children’s snow-image had been made. What was her surprise, on perceiving that there was not the slightest trace of so much labor! No image at all! No piled up heap of snow! Nothing whatever, save the prints of little footsteps around a vacant space!

“This is very strange!” said she.

“What is strange, dear mother?” asked Violet. “Dear father, do not you see how it is? This is our snow-image, which Peony and I have made, because we wanted another playmate. Did not we, Peony?”

“Yes, papa,” said crimson Peony. “This be our little snow-sister. Is she not beautiful?”

“Poh, nonsense, children!” cried their good, honest father, who, as we have already intimated, had an exceedingly common-sensible way of looking at matters. “Do not tell me of making live figures out of snow. Come, wife; this little stranger must not stay out in the bleak air a moment longer. We will bring her into the parlor; and you shall give her a supper of warm bread and milk, and make her as comfortable as you can. Meanwhile, I will inquire among the neighbors; or, if necessary, send the city-crier about the streets, to give notice of a lost child.”

So saying, this honest and very kind-hearted man was going toward the little white damsel, with the best intentions in the world. But Violet and Peony, each seizing their father by the hand, earnestly besought him not to make her come in.

“Dear father,” cried Violet, putting herself before him, “it is true what I have been telling you! This is our little snow-girl, and she cannot live any longer than while she breathes the cold west-wind. Do not make her come into the hot room!”

“Yes, father,” shouted Peony, stamping his little foot, so mightily was he in earnest, “this be nothing but our little snow-child! She will not love the hot fire!”

“Nonsense, children, nonsense, nonsense!” cried the father, half vexed, and half laughing at what he considered their foolish obstinacy. “Run into the house, this moment! It is too late to play any longer, now. I must take care of this little girl immediately, or she will catch her death-a-cold!”

“Husband! Dear husband!” said his wife, in a low voice, for she had been looking narrowly at the snow-child, and was more perplexed than ever, “there is something very singular in all this. You will think me foolish, but, but, may it not be that some invisible angel has been attracted by the simplicity and good faith with which our children set about their undertaking? May he not have spent an hour of his immortality in playing with those dear little souls? And so the result is what we call a miracle. No, no! Do not laugh at me; I see what a foolish thought it is!”

“My dear wife,” replied the husband, laughing heartily, “you are as much a child as Violet and Peony.”

And in one sense so she was, for all through life she had kept her heart full of childlike simplicity and faith, which was as pure and clear as crystal; and, looking at all matters through this transparent medium, she sometimes saw truths so profound that other people laughed at them as nonsense and absurdity.

But now kind Mr. Lindsey had entered the garden, breaking away from his two children, who still sent their shrill voices after him, beseeching him to let the snow-child stay and enjoy herself in the cold west-wind. As he approached, the snow-birds took to flight. The little white damsel, also, fled backward, shaking her head, as if to say, “Pray, do not touch me!” and roguishly, as it appeared, leading him through the deepest of the snow. Once, the good man stumbled, and floundered down upon his face, so that, gathering himself up again, with the snow sticking to his rough pilot-cloth sack, he looked as white and wintry as a snow-image of the largest size. Some of the neighbors, meanwhile, seeing him from their windows, wondered what could possess poor Mr. Lindsey to be running about his garden in pursuit of a snow-drift, which the west-wind was driving hither and thither! At length, after a vast deal of trouble, he chased the little stranger into a corner, where she could not possibly escape him. His wife had been looking on, and, it being nearly twilight, was wonder-struck to observe how the snow-child gleamed and sparkled, and how she seemed to shed a glow all round about her; and when driven into the corner, she positively glistened like a star! It was a frosty kind of brightness, too, like that of an icicle in the moonlight. The wife thought it strange that good Mr. Lindsey should see nothing remarkable in the snow-child’s appearance.

“Come, you odd little thing!” cried the honest man, seizing her by the hand, “I have caught you at last, and will make you comfortable in spite of yourself. We will put a nice warm pair of worsted stockings on your frozen little feet, and you shall have a good thick shawl to wrap yourself in. Your poor white nose, I am afraid, is actually frost-bitten. But we will make it all right. Come along in.”

And so, with a most benevolent smile on his sagacious visage, all purple as it was with the cold, this very well-meaning gentleman took the snow-child by the hand and led her towards the house.

She followed him, droopingly and reluctant; for all the glow and sparkle was gone out of her figure; and whereas just before she had resembled a bright, frosty, star-gemmed evening, with a crimson gleam on the cold horizon, she now looked as dull and languid as a thaw. As kind Mr. Lindsey led her up the steps of the door, Violet and Peony looked into his face, their eyes full of tears, which froze before they could run down their cheeks, and again entreated him not to bring their snow-image into the house.

“Not bring her in!” exclaimed the kind-hearted man. “Why, you are crazy, my little Violet! Quite crazy, my small Peony! She is so cold, already, that her hand has almost frozen mine, in spite of my thick gloves. Would you have her freeze to death?”

His wife, as he came up the steps, had been taking another long, earnest, almost awe-stricken gaze at the little white stranger. She hardly knew whether it was a dream or no; but she could not help fancying that she saw the delicate print of Violet’s fingers on the child’s neck. It looked just as if, while Violet was shaping out the image, she had given it a gentle pat with her hand, and had neglected to smooth the impression quite away.

“After all, husband,” said the mother, recurring to her idea that the angels would be as much delighted to play with Violet and Peony as she herself was, “after all, she does look strangely like a snow-image! I do believe she is made of snow!”

A puff of the west-wind blew against the snow-child, and again she sparkled like a star.

“Snow!” repeated good Mr. Lindsey, drawing the reluctant guest over his hospitable threshold. “No wonder she looks like snow. She is half frozen, poor little thing! But a good fire will put everything to rights!”

Without further talk, and always with the same best intentions, this highly benevolent and common-sensible individual led the little white damsel; drooping, drooping, drooping, more and more out of the frosty air, and into his comfortable parlor. A Heidenberg stove, filled to the brim with intensely burning anthracite, was sending a bright gleam through the isinglass of its iron door, and causing the vase of water on its top to fume and bubble with excitement. A warm, sultry smell was diffused throughout the room. A thermometer on the

wall farthest from the stove stood at eighty degrees. The parlor was hung with red curtains, and covered with a red carpet, and looked just as warm as it felt. The difference betwixt the atmosphere here and the cold, wintry twilight out of doors, was like stepping at once from Nova Zembla to the hottest part of India, or from the North Pole into an oven. Oh, this was a fine place for the little white stranger!

The common-sensible man placed the snow-child on the hearth-rug, right in front of the hissing and fuming stove.

“Now she will be comfortable!” cried Mr. Lindsey, rubbing his hands and looking about him, with the pleasantest smile you ever saw. “Make yourself at home, my child.”

Sad, sad and drooping, looked the little white maiden, as she stood on the hearth-rug, with the hot blast of the stove striking through her like a pestilence. Once, she threw a glance wistfully toward the windows, and caught a glimpse, through its red curtains, of the snow-covered roofs, and the stars glimmering frostily, and all the delicious intensity of the cold night. The bleak wind rattled the window-panes, as if it were summoning her to come forth. But there stood the snow-child, drooping, before the hot stove!

But the common-sensible man saw nothing amiss.

“Come wife,” said he, “let her have a pair of thick stockings and a woolen shawl or blanket directly; and tell Dora to give her some warm supper as soon as the milk boils. You, Violet and Peony, amuse your little friend. She is out of spirits, you see, at finding herself in a strange place. For my part, I will go around among the neighbors, and find out where she belongs.”

The mother, meanwhile, had gone in search of the shawl and stockings; for her own view of the matter, however subtle and delicate, had given way, as it always did, to the stubborn materialism of her husband. Without heeding the remonstrance’s of his two children, who still kept murmuring that their little snow-sister did not love the warmth, good Mr. Lindsey took his departure, shutting the parlor-door carefully behind him. Turning up the collar of his sack over his ears, he emerged from the house, and had barely reached the street-gate, when he was recalled by the screams of Violet and Peony, and the rapping of a thimble finger against the parlor window.

“Husband! Husband!” cried his wife, showing her horror-stricken face through the window-panes. “There is no need of going for the child’s parents!”

“We told you so, father!” screamed Violet and Peony, as he re-entered the parlor. “You would bring her in; and now our poor, dear beautiful little snow-sister is thawed!” And their own sweet little faces were already dissolved in tears; so that their father, seeing what strange

things occasionally happen in this everyday world, felt not a little anxious lest his children might be going to thaw too! In the utmost perplexity, he demanded an explanation of his wife. She could only reply, that, being summoned to the parlor by the cries of Violet and Peony, she found no trace of the little white maiden, unless it were the remains of a heap of snow, which, while she was gazing at it, melted quite away upon the hearth-rug.

“And there you see all that is left of it!” added she, pointing to a pool of water in front of the stove. “Yes, father,” said Violet looking reproachfully at him, through her tears, “there is all that is left of our dear little snow-sister!”

“Naughty father!” cried Peony, stamping his foot, and, I shudder to say, shaking his little fist at the common-sensible man. “We told you how it would be! What for did you bring her in?”

And the Heidenberg stove, through the isinglass of its door, seemed to glare at good Mr. Lindsey, like a red-eyed demon, triumphing in the mischief which it had done!

This, you will observe, was one of those rare cases, which yet will occasionally happen, where common-sense finds itself at fault. The remarkable story of the snow-image, though to that sagacious class of people to whom good Mr. Lindsey belongs it may seem but a childish affair, is, nevertheless, capable of being moralized in various methods, greatly for their edification. One of its lessons, for instance, might be, that it behoves men, and especially men of benevolence, to consider well what they are about, and, before acting on their philanthropic purposes, to be quite sure that they comprehend the nature and all the relations of the business in hand.

What has been established as an element of good to one being may prove absolute mischief to another; even as the warmth of the parlor was proper enough for children of flesh and blood, like Violet and Peony, though by no means very wholesome, even for them, but involved nothing short of annihilation to the unfortunate snow-image.

But, after all, there is no teaching anything to wise men of good Mr. Lindsey’s stamp. They know everything, oh, to be sure! Everything that has been, and everything that is, and everything that, by any future possibility, can be. And, should some phenomenon of nature or providence transcend their system, they will not recognize it, even if it come to pass under their very noses.

“Wife,” said Mr. Lindsey, after a fit of silence, “see what a quantity of snow the children have brought in on their feet! It has made quite a puddle here before the stove. Pray tell Dora to bring some towels and mop it up!”

KEY IDEAS AND DETAILS

- 1 What does the reader learn about each character in the story through direct characterization? List and describe the characters using information from the story.
- 2 How is indirect characterization used in the story to describe the snow-image?
- 3 Who are the major characters in the story? Identify them and elaborate on your choices.
- 4 Who is the minor character in the story? Identify the minor character and explain your choice. Be sure to use details from the story to support your answer.

CRAFT AND STRUCTURE

- 1 “Violet, because she was of a tender and modest disposition, and was thought to be very beautiful.”
What does “modest disposition” imply about Violet?
- 2 “Amid the dusty realities of matrimony and motherhood.” What do you infer from this phrase?
- 3 (a) “The difference betwixt the atmosphere here and the cold, wintry twilight out of doors, was like stepping at once from Nova Zembla to the hottest part of India, or from the North Pole into an oven.”
(b) “... right in front of the hissing and fuming stove.”
Name the figures of speech used in (a) and (b).

INTEGRATION OF KNOWLEDGE AND IDEAS

Explain how closely examining the author’s use of characterization helped you to understand the characters better. Include specific details from the story to support your answer.

Your teacher will divide the class into four groups and assign a motion for debate. You will brainstorm and present your ideas in class.

Here is a debate checklist.

- A debate is a formal argument in which there are two sides that take opposing viewpoints and discuss them in an organized and structured way while trying to persuade listeners to share the speaker's point of view.
- Debaters should always be respectful of others, particularly their opponents and the judge.
- Other guidelines include not talking out of turn, not interrupting an opponent and not falsifying or distorting evidence.
- Debaters should also always respect the judge's decision about the winner.
- Any debate will have two sides: a proposition, and an opposition.
- The job of the proposition is to advocate the adoption of the resolution, while the job of the opposition is to refute the resolution.
- Each speaker gets five minutes to state the argument and five minutes for rebuttal.
- A time keeper needs to be appointed too and will sound the alarm a minute before the time is up for each speaker.

SPEAKING AND LISTENING

TEXT TYPES AND PURPOSES

Write a biography of either your parent or your grandparent. Your teacher will guide you on how to write one. A biography is an account of someone's life written by someone else. A well-written biography should also paint a picture of the subject's personality and as well as their life experiences. It is written in the past tense, though the ending may shift to the present / future tense.

A basic checklist for writing a biography is as follows:

- Use past tense.
- Write in third person narrative.
- Write in chronological order.
- Use time connectives.
- Cover themes of childhood, upbringing, education, influences, accomplishments, and relationships; everything that helps the reader to understand the person.

WRITING

- Give specific details about people, places, events, times and dates.
- Include some relevant photographs with captions.
- Conclude with what the subject is doing now or what their legacy will be.
- Use dialog and quotations by and about the subject to add color and life to your biography.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to ensure accuracy. You could consider a new approach by producing it in a digital format.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

LANGUAGE

CONVENTIONS OF STANDARD ENGLISH

KNOWLEDGE OF LANGUAGE

Prefixes and Suffixes

A **prefix** is added to the beginning of a word to create a new meaning. A prefix is a part of a word that can be joined with another word, called the “root” word, to give it a different meaning. Sometimes, it can just be a simple letter that acts as a prefix but, sometimes, it is a longer word.

Common Prefixes

Prefix	Word	Example
dis	satisfied	dissatisfied
mis	spell	misspell
un	acceptable	unacceptable
re	election	re-election
inter	related	interrelated
pre	pay	prepay
non	sense	nonsense
super	script	superscript
sub	merge	submerge
anti	bacterial	antibacterial

A **suffix** is added to the end of a word to create a new meaning. Similar to a prefix, a suffix is used at the end of a word and will change the meaning of it too. But unlike a prefix, the change is usually a bit more subtle; rather than turning a word into its opposite or adding another aspect of meaning to it, a suffix will change the class of a word. For instance, from a verb to an adjective.

Rule 1

- When adding the suffixes “ness” and “ly” to a word, the spelling of the word does not change.

Word	Suffix	Example
dark	ness	darkness
scholar	ly	scholarly

- Exception to Rule 1

When the word ends in “y”, change the “y” to “i” before adding “ness” and “ly”.

Word	Suffix	Example
ready	ly	readily
happy	ness	happiness

Rule 2

- When the suffix begins with a vowel, drop the silent “e” in the root word.

Word	Suffix	Example
care	ing	caring
use	able	usable

- Exceptions to Rule 2

When the word ends in “ce” or “ge”, keep the silent “e” if the suffix begins with “a” or “o”.

Word	Suffix	Example
replace	able	replaceable
courage	ous	courageous

Rule 3

- When the suffix begins with a consonant, keep the silent “e” in the original word.

Word	Suffix	Example
care	ful	careful
care	less	careless

- Exceptions to Rule 3

Word	Suffix	Example
true	ly	truly
argue	ment	argument

Rule 4

When the word ends in a consonant plus “y”, change the “y” to “i” before any suffix not beginning with “i”.

Word	Suffix	Example
sunny	er	sunnier
hurry	ing	hurrying

Rule 5

When the suffix begins with a vowel, double the final consonant only if:

- the word has only one syllable or is accented on the last syllable.
- the word ends in a single vowel followed by a single consonant.

One syllable word.

Word	Suffix	Example
tan	ing	tanning

The accent is on the last syllable; the word ends in a single vowel followed by a single consonant.

Word	Suffix	Example
regret	ing	regretting

*While both **canceled** and **cancelled** are acceptable for the past tense of cancel, the version with one “L” is more common in American English, while the version with two “Ls” is more common in British English.*

Word	Suffix	Example
cancel	ed	canceled

American English typically only doubles the consonant when the stress is on the syllable attached to the suffix, as in remit and remitting.

Word	Suffix	Example
prefer	ed	preferred

ASSIGNMENT

(A) Add the correct prefix to complete each sentence.

1. I wanted to ease my stomach _____ (comfort), so I drank some ginger root tea.
2. Lenny looked funny in his _____ (matched) shirt and pants.
3. Penelope felt _____ (glamorous) at the party because she was the only one not wearing a dress.
4. My mother said those _____ (aging) creams do not work, so I should not waste my money on them.
5. The child's _____ (standard) performance on the test alarmed his parents.
6. When my sister first saw the meteor, she thought it was an _____ (natural) phenomenon.
7. Even though she got an excellent job offer, Cherie did not want to _____ (locate) to a different country.
8. With a small class size, the students get to _____ (act) with the teacher more frequently.
9. I slipped on the ice because I did not heed the _____ (cautions) about watching my step.
10. A _____ (combatant) is another word for civilian.

(B) Use prefixes to find the opposite of these verbs.

- | | |
|-------------------|-----------------------|
| 1. wrap – _____ | 6. understand – _____ |
| 2. lucky – _____ | 7. fold – _____ |
| 3. agree – _____ | 8. spell – _____ |
| 4. engage – _____ | 9. connect – _____ |
| 5. behave – _____ | 10. close – _____ |

(C) Write down the initial verb which these nouns have been formed from.

- | | |
|-----------------------------|-----------------------|
| 1. <u>create</u> – creation | 5. _____ – assistance |
| 2. _____ – fixation | 6. _____ – difference |
| 3. _____ – demolition | 7. _____ – refusal |
| 4. _____ – arrangement | 8. _____ – coverage |

(D) Use the correct suffix to complete the adjectives in these sentences.

1. Your brother acted coward_____. He ran away immediately.
2. That dog looks dangerous, but it's totally harm_____. Don't worry!
3. To work as an acrobat in the circus, you have to be very flex_____.
4. Oh, look at those ador_____ dolls. Can I have one?
5. He's an athlet_____ coach. He is training our local team.
6. What a beauti_____ poem! Do you know who the author is?
7. These animals sleep during the day and are then act_____ during the night.
8. It must be very lone_____ to live alone.
9. Cats are nocturn_____ animals.

Declaration of Independence

– Thomas Jefferson

IN THIS LESSON, WE WILL BE ABLE TO

- Read speeches to observe persuasive tone.
- Present perspectives on a topic of socio-political significance.
- Distinguish between the use of present continuous and past continuous tenses.
- Write an analytical essay.

By issuing the *Declaration of Independence*, adopted by the Continental Congress on July 4, 1776, the 13 American colonies severed their political connections to Great Britain. The Declaration summarized the colonists' motivations for seeking independence. The *Declaration of Independence* is an important part of American democracy because first, it contains the aims or goals of the nation. Second, it contains the complaints of the colonists against the British king. Third, it contains the arguments the colonists used, to explain why they wanted to be free of British rule. The *Declaration of Independence*, in U.S. history, is a document that was approved by the Continental Congress on July 4, 1776, and it announced the separation of 13 North American British colonies from Great Britain. It explained, why the Congress, on July 2 “unanimously” by the votes of 12 colonies (with New York abstaining) had resolved, that “these United Colonies are, and of right ought to be Free and Independent States.” Accordingly, the day on which the final separation was officially voted, was July 2, although the 4th, the day on which the *Declaration of Independence* was adopted, has always been celebrated in the United States as the great national holiday – the Fourth of July, or the Independence Day.



The unanimous Declaration of the thirteen United States of America.

1. When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

2. We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to affect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having an indirect object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.
3. He has refused his Assent to Laws, the most wholesome and necessary for the public good.
4. He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.
5. He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.
5. He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

6. He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them into compliance with his measures.
7. He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.
8. He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the meantime exposed to all the dangers of invasion from without, and convulsions within.
9. He has endeavored to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new Appropriations of Lands.
10. He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary powers.
11. He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries.
12. He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our people, and eat out their substance.
13. He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.
14. He has affected to render the Military independent of and superior to the Civil power.
15. He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended Legislation:



16. For quartering large bodies of armed troops among us.
17. For protecting them, by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States.
18. For cutting off our Trade with all parts of the world.
19. For imposing Taxes on us without our Consent.
20. For depriving us in many cases, of the benefits of Trial by Jury.
21. For transporting us beyond Seas to be tried for pretended offences.
22. For abolishing the free System of English Laws in a neighboring Province, establishing therein an arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies.
23. For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments.
24. For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.
25. He has abdicated Government here, by declaring us out of his Protection and waging War against us.
26. He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.
27. He is at this time transporting large Armies of foreign Mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation.
28. He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.

29. He has excited domestic insurrections amongst us, and has endeavored to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions.
30. In every stage of these Oppressions we have petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people.
31. Nor have we been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which, would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.
32. We, therefore, the Representatives of the United States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

KEY IDEAS AND DETAILS

Answer the following questions by circling the most suitable answer.

- 1 Which statement expresses a general principle that serves as a foundational basis for the argument Jefferson sets forth in the *Declaration of Independence*?
 - (a) The king is guilty of crimes against the colonies.
 - (b) Governments that abuse people's rights should be transformed or removed.
 - (c) The king's government should be abolished.
 - (d) Colonists have a right to exist free and independent of Great Britain.

- 2 Which quotation from the *Declaration of Independence* best supports the answer to question one?
 - (a) "...a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation." (paragraph 1)
 - (b) "...That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government..." (paragraph 2)
 - (c) "We have reminded them of the circumstances of our emigration and settlement here." (paragraph 31)
 - (d) "...that all political connection between them and the State of Great Britain, is and ought to be totally dissolved..." (paragraph 32)

- 3 Jefferson begins the majority of the paragraphs in the *Declaration of Independence* with the words "He has." Why is this structure effective in helping Jefferson make his argument?
 - (a) It enables the reader to determine which of the king's offenses are the most severe.
 - (b) It emphasizes the king's role in inflicting multiple forms of injustice.
 - (c) It contrasts the king's behavior with that of his deputies.
 - (d) It proposes a clear series of actions to oppose the king's mistreatment.

- 4 Which aspect of the *Declaration of Independence* provides support for the answer to question three?
 - (a) the metaphor of "political bands" (paragraph 1)
 - (b) the reference to "a long train of abuses and usurpations" (paragraph 2)
 - (c) the reference to "native justice and magnanimity" (paragraph 31)
 - (d) the appeal to "the protection of divine Providence" (paragraph 32)

Read the passage from a speech delivered by Patrick Henry on March 23, 1776, to the Second Virginia Convention in Richmond, Virginia, as quoted in William Wirt's *Sketches of the Life and Character of Patrick Henry* (1817).

Speech to the Second Virginia Convention

Patrick Henry



1. “Ask yourselves how this gracious reception of our petition, comports with those warlike preparations which cover our waters and darken our land? Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation – the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir: she has none. They are meant for us: they can be meant for no other. They are sent over to bind and rivet upon us those chains, which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert the storm which is now coming on.

We have petitioned – we have remonstrated – we have supplicated – we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrance have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free – if we mean to preserve inviolate those inestimable privileges for which we have been so long contending – if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which

we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained – we must fight! – I repeat it, sir, we must fight!! An appeal to arms and to the God of Hosts, is all that is left us!”

2. “They tell us, sir,” continued Mr. Henry, “that we are weak – unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed; and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us, hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power.

Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us.

The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable – and let it come!! I repeat it, sir, let it come!!!”

3. “It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace – but there is no peace. The war is actually begun! The next gale that sweeps from the north, will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains, and slavery? Forbid it, Almighty God! – I know not what course others may take; but as for me,” cried he, with both his arms extended aloft, his brows knit, every feature marked with the resolute purpose of his soul, and his voice swelled to its boldest note of exclamation – “give me liberty, or give me death!”

Answer the following questions by circling the most suitable answer.

- 1 In paragraph 1, Henry says of the colonists, “we have prostrated ourselves before the throne.” In this context, what does it mean to prostrate oneself?
 - (a) to put oneself in a humble and submissive position
 - (b) to use up one’s physical and mental resources
 - (c) to waste one’s time in a hopeless cause
 - (d) to put oneself in an advantageous situation

- 2 What points does Henry seek to make in saying that the colonists have prostrated themselves before the throne? Select two possible answers.
 - (a) They continue to behave as if they are subjects of the king.
 - (b) Their efforts have attracted the sympathy of the king.
 - (c) They would be better advised to stand up to the king.
 - (d) Their actions have caused a division between the king and parliament.
 - (e) Their actions are testing the king’s patience.
 - (f) They are unknowingly imitating the king’s behavior.

- 3 What is Henry’s overall purpose in his speech?
 - (a) to urge caution
 - (b) to warn of danger
 - (c) to incite action
 - (d) to reveal information

- 4 Which quote from paragraph 1 most directly supports the answer to question three?
 - (a) “Ask yourselves how this gracious reception of our petition, comports with those warlike preparations which cover our waters and darken our land? Are fleets and armies necessary to a work of love and reconciliation?”
 - (b) “I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to ca fleets and armies necessary to a work of love and reconciliation?”
 - (c) “Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned – we have remonstrated – we have supplicated – we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament.”
 - (d) “If we wish to be free – if we mean to preserve inviolate those inestimable privileges for which we have been so long contending – if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained – we must fight! – I repeat it, sir, we must fight!!”

- 5 Which two statements best describe Henry's views about those who continue to strive for reconciliation with the British?
- (a) They demonstrate admirable loyalty toward the king.
 - (b) They have ignored the truth about Britain's intentions toward the colonists.
 - (c) They are victims of the king's lies.
 - (d) They make the colonists more vulnerable to British tyranny.
 - (e) They consider themselves morally superior to those who advocate fighting.
 - (f) They are pursuing an alternative course toward the same goal.
- 6 Select two quotes from Henry's speech that most directly support the answers to question five.
- (a) "Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love?" (paragraph 1)
 - (b) "Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable...." (paragraph 1)
 - (c) "Our petitions have been slighted; our remonstrance's have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation." (paragraph 1)
 - (d) "Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us, hand and foot?" (paragraph 2)
 - (e) "There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us." (paragraph 2)
 - (f) "Our chains are forged. Their clanking may be heard on the plains of Boston!" (paragraph 2)

Read the transcript of a video by the Kettering Foundation about a recent finding about the *Declaration of Independence*.

Transcript of “From Subjects to Citizens”

Kettering Foundation



1. New advances in science have uncovered a fascinating twist in the writing of the Declaration of Independence, one that's still of interest to the Kettering Foundation today.
2. Spectral imaging technology shows that in writing the Declaration of Independence, Thomas Jefferson had first referred to the American colonists as “subjects.” But, in the course of revising the document, he then carefully expunged the word, smearing the ink and overwriting it with the word “citizens,” so as to completely obliterate the original word.
3. The sentence in which Jefferson made the change didn't make it into the final document, but the word “citizens” is also used elsewhere in the final Declaration, while “subjects” is not.
4. This finding reveals an important shift in the Founders' thinking: that the people's allegiance was to one another, not to a distant king.
5. That change in thinking, from “subject” to “citizen,” is the starting point for Kettering Foundation's view of democracy.

CRAFT AND STRUCTURE

- 1 The transcript refers to the fact that Jefferson expunged the word “subjects” from an early draft of the *Declaration of Independence*. What does the word “expunged” mean in this context?
 - (a) deleted
 - (b) directed
 - (c) recopied
 - (d) emphasized

- 2 Which word from paragraph 2 of the transcript best supports the answer to question one?
- (a) referred (c) overwriting
(b) revising (d) obliterate
- 3 Paragraph 4 of the transcript contains the claim that the discovery “reveals an important shift in the Founders’ thinking: that the people’s allegiance was to one another.” Which quote from the *Declaration of Independence* best illustrates this view of “the Founders’ thinking”?
- (a) “...Our repeated Petitions have been answered only by repeated injury.” (paragraph 30)
(b) “We have reminded them of the circumstances of our emigration and settlement here.” (paragraph 31)
(c) “...that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do.” (paragraph 32)
(d) “...with a firm reliance on the protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.” (paragraph 32)
- 4 Which paragraph of the *Declaration of Independence* most directly reflects “the Founders’ thinking” as discussed in the transcript?
- (a) paragraph five (c) paragraph twenty six
(b) paragraph seven (d) paragraph twenty eight

Refer to the *Declaration of Independence*, *Speech to the Second Virginia Convention*, and the transcript of a video about the *Declaration of Independence*.

- 5 Based on all three sources, what was a major assumption shared by Thomas Jefferson and Patrick Henry?
- (a) Even though they are right to rebel against Britain, the colonists should be equally aware of the dangers of conflict within the colonies themselves.
(b) Even though they are right to sever ties with the British, the colonists should exercise moderation in their approach.
(c) Even though they have little reason to be optimistic about a conflict with Britain, the colonists should begin to prepare for war.
(d) Even though they are still considered British subjects, the colonists’ foremost loyalty should be to each other.

- 6 Select two quotes that best support the answer to question five. Quotes from any of the three sources may be used.
- (a) "But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security." (*Declaration of Independence*, paragraph 2)
 - (b) "He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the meantime exposed to all the dangers of invasion from without, and convulsions within." (*Declaration of Independence*, paragraph 8)
 - (c) "'Ask yourselves how this gracious reception of our petition, comports with those warlike preparations which cover our waters and darken our land?'" (*Speech to the Second Virginia Convention*, paragraph 1)
 - (d) "...I know not what course others may take; but as for me, cried he, with both his arms extended aloft, his brows knit, every feature marked with the resolute purpose of his soul, and his voice swelled to its boldest note of exclamation – 'give me liberty, or give me death!'" (*Speech to the Second Virginia Convention*, paragraph 3)
 - (e) "The sentence in which Jefferson made the change didn't make it into the final document...." (*From Subjects to Citizens*, paragraph 3)
 - (f) "This finding reveals an important shift in the Founders' thinking: that the people's allegiance was to one another, not to a distant king." (*From Subjects to Citizens*, paragraph 4)

INTEGRATION OF KNOWLEDGE AND IDEAS

You have read three sources involving the establishment of American Independence from Great Britain. The sources are:

- *Declaration of Independence*, signed on July 4, 1776
- A passage from Patrick Henry's March 23, 1776, *Speech to the Second Virginia Convention*
- The transcript of the video *From Subjects to Citizens*

An important idea presented in the sources involves the colonists' notions of the purpose of government. Write an essay in which you explore the perspectives offered in the sources regarding the government's purpose and its relationship to the people it governs. Cite evidence from all three sources to support your ideas.

SPEAKING AND LISTENING

Present a persuasive speech. Divide yourselves into three groups and select one of the following topics for discussion and presentation:

- (a) Educational standards should be dictated and controlled by government.
- (b) Old buildings must be preserved.
- (c) Save for retirement even if you never plan on retiring.
- (d) City and country infrastructure should never be privately owned.

WRITING

TEXT TYPES AND PURPOSES

Write an analytical essay on any one of the topics given below. Remember to define your objectives before deciding on a topic. Research and analyze the topic before writing. Analytical essays are a type of writing in which facts and figures are examined based on research and in depth analysis. You need to present analytical views. Choose the topic that works for you and one that you can easily discuss.

- (a) Analyze the educational standards of your country.
- (b) Analyze the process of urbanization in general and ways to work with old buildings in particular.
- (c) Analyze retirement plans in your country and other countries.
- (d) The Pros and Cons of privately owned railroads and airlines.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to ensure accuracy. You may use digital aids for visual enhancement.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

KNOWLEDGE OF LANGUAGE

The Present Continuous Tense

1. Use the present continuous tense with “always” or “never” to show that we are angry or annoyed.
 - You are *always* making these mistakes, Mike!
 - This student is *never* submitting her homework!
2. Use the present continuous tense with “at the moment” or “right now” to indicate events that are occurring at present.
 - Ellen is having a bath *at the moment*.
 - *Right now*, Mark is talking to her manager.

Spelling Rules:

If a verb ends in “e”, delete the “e” before you add “ing”.

- come
I’m *coming*.
- have
He’s *having* lunch.

Common mistakes:

1. Forgetting the verb “be”.
 - *I watching television.* ✗
I’m watching television. ✓
 - *She not coming.* ✗
She’s not coming. ✓
2. Creating questions incorrectly.
 - *She is working?* ✗
Is she working? ✓
3. Spelling errors
 - *I’m studing law.* ✗
I’m studying law. ✓

EXERCISE

- 1 Which word CANNOT go in the space?
_____ are talking very loudly!
(a) They (b) He (c) She
- 2 The girl _____ cycling to school.
(a) is (b) are (c) am
- 3 My husband and I _____ staying here for a long time.
(a) isn't (b) don't (c) aren't
- 4 Which question is correct?
(a) Where is she working?
(b) What you doing?
(c) Where you are staying?
- 5 Which is the correct reply?
Where's James?
(a) He works in his office.
(b) He's working in his office.
(c) He is work in his office.
- 6 Fill in the blanks with the correct verb form.
(i) Luke _____ politics at university. (study)
(ii) We _____ lunch at the moment. (have)
(iii) I _____ well today. (not / feel)
(iv) Where are George and Lucy _____ at the moment? (live)
(v) I'm afraid someone _____ here. (sit)

The Past Continuous Tense

1. Use the past continuous tense to “set the scene” of a story before describing what happened.

It was raining. I was walking in the park. Some kids were playing football nearby. Suddenly...

2. Use the past continuous tense to describe an action which happened for some time in the past and was then interrupted. Use the past simple tense to indicate the interruption.

I was cooking dinner when suddenly there was a knock at the door.

3. Use the past continuous tense to describe events that were in progress at a certain time.

At 5 o'clock yesterday afternoon, I was driving home from work.

Note the difference in meaning.

- When James got home, I *cooked* dinner.
I started cooking AFTER he got home.
- When James got home, I *was cooking* dinner.
I started cooking BEFORE he got home.

Spelling Rules:

- If a verb ends in “e”, delete the “e” before you add “ing”.
 - ♦ have
I was *having* lunch.
- If a verb ends in one vowel and one consonant, double the consonant (except w and y).
 - ♦ get
He was just *getting* up.
 - ♦ play
We were *playing*.

Common mistakes:

1. Remembering the verb “be” but forgetting “ing”.

I was watch television. ✗

I was watching television. ✓

2. Spelling errors

- *I was studing.* ✗

I was studying. ✓

- *We were eatting.* ✗

We were eating. ✓

ASSIGNMENT

- 1 _____ were talking loudly when the teacher came into the room.
(a) We (b) They (c) He
- 2 Ellen _____ listening when the teacher spoke to her.
(a) were (b) was (c) weren't
- 3 Helen and I _____ looking when we crossed the road.
(a) wasn't (b) weren't (c) didn't
- 4 Which question is correct?
(a) Where they staying?
(b) What you were doing?
(c) Where was she living?
- 5 Which sentence has the same meaning as *I got into the bath, and then the phone rang.*
(a) I had a bath because the phone was ringing.
(b) I was having a bath when the phone rang.
(c) I was having a bath when the phone was ringing.
- 6 Fill in the blanks with correct verb forms.
(i) Philip told Kim what to do, but Kim _____. (not / listen)
(ii) I _____ economics at university when I met my wife-to-be. (study)
(iii) Raymond _____ very well, but he went to work anyway. (not / feel)
(iv) What _____ when I called? (do / you)
(v) The experiment went wrong because the scientists _____.
(not / concentrate)

The Brook

— *Alfred, Lord Tennyson*

IN THIS LESSON, WE WILL BE ABLE TO

- Read a poem to enhance our reading and comprehension skills.
- Identify figures of speech in text.
- Analyze the use of imagery in poetry.
- Apply the rules of prepositions and conjunctions in writing.
- Write a critical appreciation of a poem.

British poet, Alfred, Lord Tennyson penned *The Brook* in 1886, just six years before his death. The poem is a ballad in which the brook undertakes a long and winding journey across the countryside to join up with a large river. This simple and sweet poem about a little stream is full of more serious themes such as death, impermanence of humanity, though the poem also emphasizes nature's sheer beauty.

I come from haunts of coot and hern,

I make a sudden sally,

And sparkle out among the fern,

To bicker down a valley.

By thirty hills I hurry down,

Or slip between the ridges,

By twenty thorps, a little town,

And half a hundred bridges.

Till last by Philip's farm I flow



To join the brimming river,
For men may come and men may go,
But I go on forever.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
by many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I wind about, and in and out,
with here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,
And here and there a foamy flake
Upon me, as I travel

With many a silver water-break
Above the golden gravel,

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses;

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.



KEY IDEAS AND DETAILS

- 1 "For men may come and men may go, but I go on forever."
What do these lines mean?
- 2 "I make the netted sunbeam dance."
What image does the poet want to create in the minds of the readers?
- 3 *The Brook* offers a visual treat of sight and sound. Explain this statement.
- 4 How has the poet drawn parallelism between the journey of the brook and the life of the man?
- 5 Discuss the effectiveness of using first person narrative in the poem.
- 6 What does *The Brook* represent?

CRAFT AND STRUCTURE

- 1 Why does the poet use the word "bicker" in the poem?
- 2 What do the words "thirty hills", "twenty thorpes" and "half a hundred bridges" suggest?
- 3 Which word in the poem means to move quickly and quietly?
- 4 What is the synonym of the word "blossom".
- 5 Why is the word "chatter" being repeated in the poem?
- 6 Identify the poetic devices used in the first stanza.
- 7 Identify the poetic devices used in these lines:
 - (a) "Till last by Philip's farm I flow."
 - (b) "Come ... go"
 - (c) "chatter, chatter"

INTEGRATION OF KNOWLEDGE AND IDEAS

The structure of the poem *The Brook* is given below.

Fill in the blanks from the words given to complete the structure.

ballad	central	thirteen	trimeter
quatrains	ABAB CDCD	sing-song like	extra

The Brook by Alfred, Lord Tennyson is a _____ stanza ballad poem that is separated into sets of four lines, known as _____. These quatrains follow a simple rhyme scheme of _____, changing end sounds from stanza to stanza. As a _____ poem, this rhyme scheme is slightly unusual. The most common ballad rhyme scheme is "ABCB". But the structure of the quatrains is quite normal as is another feature of the poem, the refrain. The lines "For men may come, and men may go, But I go on forever" is _____ to the meaning of the poem and is used multiple times in the text.

Tennyson uses the traditional meter of alternative iambic tetrameter and iambic trimeter but adds an extra syllable onto the lines of iambic _____. This feminine ending that changes the meter slightly is not unusual in itself either. By adding the _____ syllable, the poet is able to increase the _____ nature of the rhymes and rhythm.

SPEAKING AND LISTENING

The Brook by Alfred, Lord Tennyson is a poem full of imagery. It describes the life of a brook that is going to “go on” for eternity. In your groups, select another poem that is rich in imagery and present it in class. Each student in the group reads one stanza, using the correct intonations and voice modulation. Then, provide a brief summary of the poem. Be prepared to facilitate a question-and-answer session at the end of your presentation.

WRITING

TEXT TYPES AND PURPOSES

Write a critical appreciation of the poem *The Brook*.
The steps required to evaluate and analyze the poem are as follows:

- 1 Analysis of:
 - the genre,
 - the rhyme scheme,
 - the figure of speech,
 - the language style,
 - the tone of the speaker,
 - the reference to other works.
- 2 Evaluate the meaning of the poem in the context of the:
 - speaker,
 - title,
 - denotation,
 - connotation,
 - purpose of writing,
 - movements.

After doing the analysis and evaluation, you should write the description of the poem followed by a comprehensive interpretation in your own words.

PRODUCTION AND DISTRIBUTION OF WRITING

Remember to revise and edit your work to ensure accuracy. You may consider using digital aids for visual enhancement.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

CONVENTIONS OF STANDARD ENGLISH

LANGUAGE

KNOWLEDGE OF LANGUAGE

Prepositions

A preposition is a word that shows the relationship of a noun or a pronoun to some other word in a sentence.

- *The new house is behind the fire station.*
("Behind" shows the spatial relationship of the two places.)
- *I saw him after the game.*
("After" relates the verb "saw" to the noun "news".)

A compound preposition is a preposition that is made up of more than one word.

They were early because of the clear road.

Prepositions are found at the beginning of phrases that usually end with a noun or a pronoun called the object of the preposition.

She hit the ball over the fence.

("Fence" is the object of the preposition "over".)

Conjunctions

A conjunction is a word that joins single words or groups of words.

A **coordinating conjunction** joins words or groups of words that have equal grammatical weight.

I wanted to go, but I did not have time.

A correlative conjunction works in pairs to join words or groups of words that have equal grammatical weight in a sentence.

Neither he nor I went.

A **subordinating conjunction** joins two clauses, or ideas, in such a way as to make one grammatically dependent on the other.

A subordinating conjunction introduces a subordinate, or dependent, clause – one that cannot stand alone as a sentence.

Although I wanted to go, I did not.

A conjunctive adverb is used to clarify the relationship between clauses of equal weight in a sentence.

I had little time; therefore, I did not go.

ASSIGNMENT

Underline all of the prepositions in the sentences below.

- 1 In tennis a game begins with the serve, which many players consider the most important stroke in the game.
- 2 The ball is tossed into the air and is hit flat or with spin over the net into the opponent's service box.
- 3 After the return of the serve, the players trade shots, each trying to move the other around the court.
- 4 The play ends when one player fails to hit the ball over the net within the boundary lines of the tennis court on one bounce.
- 5 A player must not hit the ball beyond the baseline or into the net or miss two serves in a row.
- 6 A good player hits the ball past the other player or over the other player's head.
- 7 The best players can hit the tennis ball to any spot in the court; for them, the "feel" of the ball against the racket strings is second nature.
- 8 Among the most prestigious tennis championships, after Wimbledon in southeast England, is the U.S. Open.
- 9 Since 1978 the U.S. Open has been held at Flushing Meadows, New York; previously it was held for many years at Forest Hills, New York.
- 10 During a big point in a late-round match of an important tournament in front of thousands of spectators, total silence reigns despite the number of people present.

Pygmalion

– George Bernard Shaw

IN THIS LESSON, WE WILL BE ABLE TO

- Read a play to enhance our reading and comprehension skills.
- Define the various socio-economic classes of the Edwardian era.
- Analyze multiple interpretations of a drama, evaluating how each version interprets the source text.
- Research on daily routines of class representatives.
- Analyze the rules of subject-verb agreement.
- Write and role-play an original short involving open-ended dialog.

Pygmalion is a play by George Bernard Shaw, premiered at the *Imperial Court Theater* in Vienna on 16 October 1913 and was first staged in German in 1913. Its English-language premiere took place at *Her Majesty's Theater* in the West End in April 1914.

The play is a humane comedy about the English class system. Henry Higgins, a phonetician, accepts a bet that simply by changing the speech of a Cockney flower seller he will be able, in six months, to pass her off as a duchess. After a six-month grueling training, Eliza, the student of Professor Higgins, successfully “pass” the exam, only to find out that she is now lost between the classes and is an outcast in the society.

The play became famous as a motion picture in 1938 and later as the stage musical *My Fair Lady* (1956), with a musical score by Alan Jay Lerner and Frederick Loewe. A 1964 film version of the musical featured Rex Harrison and Audrey Hepburn.

Let's Ponder

What is Cockney? How does it sound? Do you know any famous Cockney actors?

Scan the QRs to learn about Cockney accent.



<https://www.youtube.com/watch?v=s11qjmvTdJ8>



<https://www.youtube.com/watch?v=1WvIwkL8oLc>

Source: <https://www.gutenberg.org/files/3825/3825-h/3825-h.htm>

While reading Act I of the play, note how different classes sound.
Pay attention to grammar and phonetics.



ACT I

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily.

The clock strikes the first quarter.

THE DAUGHTER [in the space between the central pillars, close to the one on her left] I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

THE MOTHER [on her daughter's right] Not so long. But he ought to have got us a cab by this.

A BYSTANDER [on the lady's right] He won't get no cab not until half-past eleven, missus, when they come back after dropping their theater fares.

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

THE BYSTANDER. Well, it ain't my fault, missus.

THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theater door.

THE MOTHER. What could he have done, poor boy?

THE DAUGHTER. Other people got cabs. Why couldn't he?

Freddy rushes in out of the rain from the Southampton Street side and comes between them closing a dripping umbrella. He is a young man of twenty, in evening dress, very wet around the ankles.

THE DAUGHTER. Well, haven't you got a cab?

FREDDY. There's not one to be had for love or money.

THE MOTHER. Oh, Freddy, there must be one. You can't have tried.

THE DAUGHTER. It's too tiresome. Do you expect us to go and get one ourselves?

FREDDY. I tell you they're all engaged. The rain was so sudden: nobody was prepared; and everybody had to take a cab. I've been to Charing Cross one way and nearly to Ludgate Circus the other; and they were all engaged.

THE MOTHER. Did you try Trafalgar Square?

FREDDY. There wasn't one at Trafalgar Square.

THE DAUGHTER. Did you try?

FREDDY. I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

THE DAUGHTER. You haven't tried at all.

THE MOTHER. You really are very helpless, Freddy. Go again; and don't come back until you have found a cab.

FREDDY. I shall simply get soaked for nothing.

THE DAUGHTER. And what about us? Are we to stay here all night in this draught, with next to nothing on. You selfish



FREDDY. Oh, very well: I'll go, I'll go. [He opens his umbrella and dashes off Strandwards, but comes into collision with a flower girl, who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident]

THE FLOWER GIRL. Nah then, Freddy: look wh' y' gowin, deah.

FREDDY. Sorry [he rushes off].

THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket] There's manners f' yer! Te-oo bunches o voylets trod into the mad. [She sits down on the plinth of the column, sorting her flowers, on the lady's right. She is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist].

THE MOTHER. How do you know that my son's name is Freddy, pray?

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oo py me f'them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.]

THE DAUGHTER. Do nothing of the sort, mother. The idea!

THE MOTHER. Please allow me, Clara. Have you any pennies?

THE DAUGHTER. No. I've nothing smaller than sixpence.

THE FLOWER GIRL [hopefully] I can give you change for a tanner, kind lady.

THE MOTHER [to Clara] Give it to me. [Clara parts reluctantly]. Now [to the girl] This is for your flowers.

THE FLOWER GIRL. Thank you kindly, lady.

THE DAUGHTER. Make her give you the change. These things are only a penny a bunch.

THE MOTHER. Do hold your tongue, Clara. [To the girl]. You can keep the change.

THE FLOWER GIRL. Oh, thank you, lady.

THE MOTHER. Now tell me how you know that young gentleman's name.

THE FLOWER GIRL. I didn't.

THE MOTHER. I heard you call him by it. Don't try to deceive me.

THE FLOWER GIRL [protesting] Who's trying to deceive you? I called him Freddy or Charlie same as you might yourself if you was talking to a stranger and wished to be pleasant. [She sits down beside her basket].

THE DAUGHTER. Sixpence thrown away! Really, mamma, you might have spared Freddy that. [She retreats in disgust behind the pillar].

An elderly gentleman of the amiable military type rushes into shelter and closes a dripping umbrella. He is in the same plight as Freddy, very wet about the ankles. He is in evening dress, with a light overcoat. He takes the place left vacant by the daughter's retirement.

THE GENTLEMAN. Phew!

THE MOTHER [to the gentleman] Oh, sir, is there any sign of its stopping?

THE GENTLEMAN. I'm afraid not. It started worse than ever about two minutes ago.
[He goes to the plinth beside the flower girl; puts up his foot on it; and stoops to turn down his trouser ends].

THE MOTHER. Oh, dear! [She retires sadly and joins her daughter].

THE FLOWER GIRL [taking advantage of the military gentleman's proximity to establish friendly relations with him]. If it's worse it's a sign it's nearly over. So cheer up, Captain; and buy a flower off a poor girl.

THE GENTLEMAN. I'm sorry, I haven't any change.

THE FLOWER GIRL. I can give you change, Captain,

THE GENTLEMEN. For a sovereign? I've nothing less.

THE FLOWER GIRL. Garn! Oh, do buy a flower off me, Captain. I can change half-a-crown. Take this for tuppence.

THE GENTLEMAN. Now don't be troublesome: there's a good girl. [Trying his pockets] I really haven't any change—Stop: here's three hapence, if that's any use to you [he retreats to the other pillar].

THE FLOWER GIRL [disappointed, but thinking three halfpence better than nothing] Thank you, sir.

THE BYSTANDER [to the girl] You be careful: give him a flower for it. There's a bloke here behind taking down every blessed word you're saying. [All turn to the man who is taking notes].

THE FLOWER GIRL [springing up terrified] I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb. [Hysterically] I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me. [General hubbub, mostly sympathetic to the flower girl, but deprecating her excessive sensibility. Cries of Don't start hollerin' Who's hurting you? Nobody's going to touch you. What's the good of fussing? Steady on. Easy, easy, etc., come from the elderly staid spectators, who pat her comfortingly. Less patient ones bid her shut her head, or ask her roughly what is wrong with her. A remoter group, not knowing what the matter is, crowd in and increase the noise with question and answer: What's the row? What she do? Where is he? A tec taking her down. What! him? Yes: him over there: Took money off the gentleman, etc. The flower girl, distraught and mobbed, breaks through them to the gentleman, crying mildly] Oh, sir, don't let him charge me. You dunno what it means to me. They'll take away my character and drive me on the streets for speaking to gentlemen. They—

THE NOTE TAKER [coming forward on her right, the rest crowding after him] There, there, there, there! Who's hurting you, you silly girl? What do you take me for?

THE BYSTANDER. It's all right: he's a gentleman: look at his boots. [Explaining to the note taker] She thought you was a copper's nark, sir.

THE NOTE TAKER [with quick interest] What's a copper's nark?

THE BYSTANDER [inept at definition] It's a—well, it's a copper's nark, as you might say. What else would you call it? A sort of informer.

THE FLOWER GIRL [still hysterical] I take my Bible oath I never said a word—

THE NOTE TAKER [overbearing but good-humored] Oh, shut up, shut up. Do I look like a policeman?

THE FLOWER GIRL [far from reassured] Then what did you take down my words for? How do I know whether you took me down right? You just show me what you've wrote about me. [The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man]. What's that? That ain't proper writing. I can't read that.

THE NOTE TAKER. I can. [Reads, reproducing her pronunciation exactly] "Cheer ap, Keptin; n' haw ya flahr orf a pore gel."

THE FLOWER GIRL [much distressed] It's because I called him Captain. I meant no harm. [To the gentleman] Oh, sir, don't let him lay a charge agen me for a word like that. You—

THE GENTLEMAN. Charge! I make no charge. [To the note taker] Really, sir, if you are a detective, you need not begin protecting me against molestation by young women until I ask you. Anybody could see that the girl meant no harm.

THE BYSTANDERS GENERALLY [demonstrating against police espionage] Course they could. What business is it of yours? You mind your own affairs. He wants promotion, he does. Taking down people's words! Girl never said a word to him. What harm if she did? Nice thing a girl can't shelter from the rain without being insulted, etc., etc., etc. [She is conducted by the more sympathetic demonstrators back to her plinth, where she resumes her seat and struggles with her emotion].

THE BYSTANDER. He ain't a tec. He's a blooming busybody: that's what he is. I tell you, look at his boots.

THE NOTE TAKER [turning on him genially] And how are all your people down at Selsey?

THE BYSTANDER [suspiciously] Who told you my people come from Selsey?

THE NOTE TAKER. Never you mind. They did. [To the girl] How do you come to be up so far east? You were born in Lisson Grove.

THE FLOWER GIRL [appalled] Oh, what harm is there in my leaving Lisson Grove? It wasn't fit for an animal to live in; and I had to pay four-and-six a week. [In tears] Oh, boo—hoo—oo—

THE NOTE TAKER. Live where you like; but stop that noise.

THE GENTLEMAN [to the girl] Come, come! he can't touch you: you have a right to live where you please.

A SARCASTIC BYSTANDER [thrusting himself between the note taker and the gentleman] Park Lane, for instance. I'd like to go into the Housing Question with you, I would.

THE FLOWER GIRL [subsiding into a brooding melancholy over her basket, and talking very low-spiritedly to herself] I'm a good girl, I am.

THE SARCASTIC BYSTANDER [not attending to her] Do you know where I come from?

THE NOTE TAKER [promptly] Hoxton.

Titterings. Popular interest in the note taker's performance increases.

THE SARCASTIC ONE [amazed] Well, who said I didn't? Bly me! You know everything, you do.

THE FLOWER GIRL [still nursing her sense of injury] Ain't no call to meddle with me, he ain't.

THE BYSTANDER [to her] Of course he ain't. Don't you stand it from him. [To the note taker] See here: what call have you to know about people what never offered to meddle with you? Where's your warrant?

SEVERAL BYSTANDERS [encouraged by this seeming point of law] Yes: where's your warrant?

THE FLOWER GIRL. Let him say what he likes. I don't want to have no truck with him.

THE BYSTANDER. You take us for dirt under your feet, don't you? Catch you taking liberties with a gentleman!

THE SARCASTIC BYSTANDER. Yes: tell HIM where he come from if you want to go fortune-telling.

THE NOTE TAKER. Cheltenham, Harrow, Cambridge, and India.

THE GENTLEMAN. Quite right. [Great laughter. Reaction in the note taker's favor. Exclamations of He knows all about it. Told him proper. Hear him tell the toff where he come from? etc.]. May I ask, sir, do you do this for your living at a music hall?

THE NOTE TAKER. I've thought of that. Perhaps I shall some day.

The rain has stopped; and the persons on the outside of the crowd begin to drop off.

THE FLOWER GIRL [resenting the reaction] He's no gentleman, he ain't, to interfere with a poor girl.

THE DAUGHTER [out of patience, pushing her way rudely to the front and displacing the gentleman, who politely retires to the other side of the pillar] What on earth is Freddy doing? I shall get pneumonia if I stay in this draught any longer.

THE NOTE TAKER [to himself, hastily making a note of her pronunciation of "monia"] Earlscourt.

THE DAUGHTER [violently] Will you please keep your impertinent remarks to yourself?

THE NOTE TAKER. Did I say that out loud? I didn't mean to. I beg your pardon. Your mother's Epsom, unmistakeably.

THE MOTHER [advancing between her daughter and the note taker] How very curious! I was brought up in Largelady Park, near Epsom.

THE NOTE TAKER [uproariously amused] Ha! ha! What a devil of a name! Excuse me. [To the daughter] You want a cab, do you?

THE DAUGHTER. Don't dare speak to me.

THE MOTHER. Oh, please, please Clara. [Her daughter repudiates her with an angry shrug and retires haughtily.] We should be so grateful to you, sir, if you found us a cab. [The note taker

produces a whistle]. Oh, thank you. [She joins her daughter]. The note taker blows a piercing blast.

THE SARCASTIC BYSTANDER. There! I knowed he was a plain-clothes copper.

THE BYSTANDER. That ain't a police whistle: that's a sporting whistle.

THE FLOWER GIRL [still preoccupied with her wounded feelings] He's no right to take away my character. My character is the same to me as any lady's.

THE NOTE TAKER. I don't know whether you've noticed it; but the rain stopped about two minutes ago.

THE BYSTANDER. So it has. Why didn't you say so before? and us losing our time listening to your silliness. [He walks off towards the Strand].

THE SARCASTIC BYSTANDER. I can tell where you come from. You come from Anwell. Go back there.

THE NOTE TAKER [helpfully] Hanwell.

THE SARCASTIC BYSTANDER [affecting great distinction of speech] Thank you, teacher. Haw haw! So long [he touches his hat with mock respect and strolls off].

THE FLOWER GIRL. Frightening people like that! How would he like it himself.

THE MOTHER. It's quite fine now, Clara. We can walk to a motor bus. Come. [She gathers her skirts above her ankles and hurries off towards the Strand].

THE DAUGHTER. But the cab—[her mother is out of hearing]. Oh, how tiresome! [She follows angrily].

All the rest have gone except the note taker, the gentleman, and the flower girl, who sits arranging her basket, and still pitying herself in murmurs.

THE FLOWER GIRL. Poor girl! Hard enough for her to live without being worried and chivied.

THE GENTLEMAN [returning to his former place on the note taker's left] How do you do it, if I may ask?

THE NOTE TAKER. Simply phonetics. The science of speech. That's my profession; also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.

THE FLOWER GIRL. Ought to be ashamed of himself, unmanly coward!

THE GENTLEMAN. But is there a living in that?

THE NOTE TAKER. Oh yes. Quite a fat one. This is an age of upstarts. Men begin in Kentish Town with 80 pounds a year, and end in Park Lane with a hundred thousand. They want to drop Kentish Town; but they give themselves away every time they open their mouths. Now I can teach them—

THE FLOWER GIRL. Let him mind his own business and leave a poor girl—

THE NOTE TAKER [explosively] Woman: cease this detestable boohooing instantly; or else seek the shelter of some other place of worship.

THE FLOWER GIRL [with feeble defiance] I've a right to be here if I like, same as you.

THE NOTE TAKER. A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton; and don't sit there crooning like a bilious pigeon.

THE FLOWER GIRL [quite overwhelmed and looking up at him in mingled wonder and deprecation without daring to raise her head] Ah—ah—ah—ow—ow—oo!

THE NOTE TAKER [whipping out his book] Heavens! what a sound! [He writes; then holds out the book and reads, reproducing her vowels exactly] Ah—ah—ah—ow—ow—ow—oo!

THE FLOWER GIRL [tickled by the performance and laughing in spite of herself] Garn!

THE NOTE TAKER. You see this creature with her curbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. That's the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines.

THE GENTLEMAN. I am myself a student of Indian dialects; and—

THE NOTE TAKER [eagerly] Are you? Do you know Colonel Pickering, the author of Spoken Sanskrit?

THE GENTLEMAN. I am Colonel Pickering. Who are you?

THE NOTE TAKER. Henry Higgins, author of Higgins's Universal Alphabet.

PICKERING [with enthusiasm] I came from India to meet you.

HIGGINS. I was going to India to meet you.

PICKERING. Where do you live?

HIGGINS. 27A Wimpole Street. Come and see me tomorrow.

PICKERING. I'm at the Carlton. Come with me now and let's have a jaw over some supper.

HIGGINS. Right you are.

THE FLOWER GIRL [to Pickering, as he passes her] Buy a flower, kind gentleman. I'm short for my lodging.

PICKERING. I really haven't any change. I'm sorry [he goes away].

HIGGINS [shocked at girl's mendacity] Liar. You said you could change half-a-crown.

THE FLOWER GIRL [rising in desperation] You ought to be stuffed with nails, you ought. [Flinging the basket at his feet] Take the whole blooming basket for sixpence.

The clock strikes the second quarter.

HIGGINS [rebuking him for his Pharisaic want of charity to the poor girl] A reminder. [He raises his hat solemnly; then throws a handful of money into the basket and follows Pickering].

THE FLOWER GIRL [picking up a half-crown] Ah—ow—ooh! [Picking up a couple of florins] Aaah—ow—ooh! [Picking up several coins] Aaaaaah—ow—ooh! [Picking up a half-sovereign] Aasaaaaaaaaah—ow—ooh!!!

FREDDY [springing out of a taxicab] Got one at last. Hallo! [To the girl] Where are the two ladies that were here?

THE FLOWER GIRL. They walked to the bus when the rain stopped.

FREDDY. And left me with a cab on my hands. Damnation!

THE FLOWER GIRL [with grandeur] Never you mind, young man. I'm going home in a taxi. [She sails off to the cab. The driver puts his hand behind him and holds the door firmly shut against her. Quite understanding his mistrust, she shows him her handful of money]. Eightpence ain't no object to me, Charlie. [He grins and opens the door]. Angel Court, Drury Lane, round the corner of Micklejohn's oil shop. Let's see how fast you can make her hop it. [She gets in and pulls the door to with a slam as the taxicab starts].

FREDDY. Well, I'm dashed!



To listen to an audio book, scan the QR.
<https://www.youtube.com/watch?v=MfjePA-Hnfk>

KEY IDEAS AND DETAILS

- 1 Who is Freddy and what is he tasked with?
- 2 Why does the Lady give the Flower Girl sixpence?
- 3 How can you describe the character of the Daughter?
- 4 Who is the Notetaker? What does he do for a living?
- 5 Why is the Flower Girl scared of the Notetaker?
- 6 Who is the man referred to as "Captain"?
- 7 Who is the author of Higgins's Universal Alphabet?
- 8 Who is the author of Spoken Sanskrit?
- 9 Who was planning to go to India and why?

CRAFT AND STRUCTURE

Compare and contrast the language used by the Flower Girl, the Sarcastic Bystander and the Bystander.

Fill in the table to present your findings. One has been done for you as an example.

Language Peculiarities	the Flower Girl	the Sarcastic Bystander	the Bystander
Grammar	<i>I ain't done</i>		
Vocabulary			
Phonetics			

THE FLOWER GIRL [springing up terrified] I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb. [Hysterically] I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me. [General hubbub, mostly sympathetic to the flower girl, but deprecating her excessive sensibility. Cries of Don't start hollerin' Who's hurting you? Nobody's going to touch you. What's the good of fussing? Steady on. Easy, easy, etc., come from the elderly staid spectators, who pat her comfortingly. Less patient ones bid her shut her head, or ask her roughly what is wrong with her. A remoter group, not knowing what the matter is, crowd in and increase the noise with question and answer: What's the row? What she do? Where is he? A tec taking her down. What! him? Yes: him over there: Took money off the gentleman, etc. The flower girl, distraught and mobbed, breaks through them to the gentleman, crying mildly] Oh, sir, don't let him charge me. You dunno what it means to me. They'll take away my character and drive me on the streets for speaking to gentlemen. They—

THE SARCASTIC BYSTANDER [affecting great distinction of speech] Thank you, teacher. Haw haw! So long [he touches his hat with mock respect and strolls off].

THE BYSTANDER. It's all right: he's a gentleman: look at his boots. [Explaining to the note taker] She thought you was a copper's nark, sir.

INTEGRATION OF KNOWLEDGE AND IDEAS

Analyze multiple interpretations of *Pygmalion*, evaluating how each version interprets the source text. Which version appeals to you most and why?



***Pygmalion* by Bernard Shaw**

<https://www.gutenberg.org/files/3825/3825-h/3825-h.htm>



***Pygmalion* (1938) – a British film**

<https://www.youtube.com/watch?v=ygBkAcyYkW0>

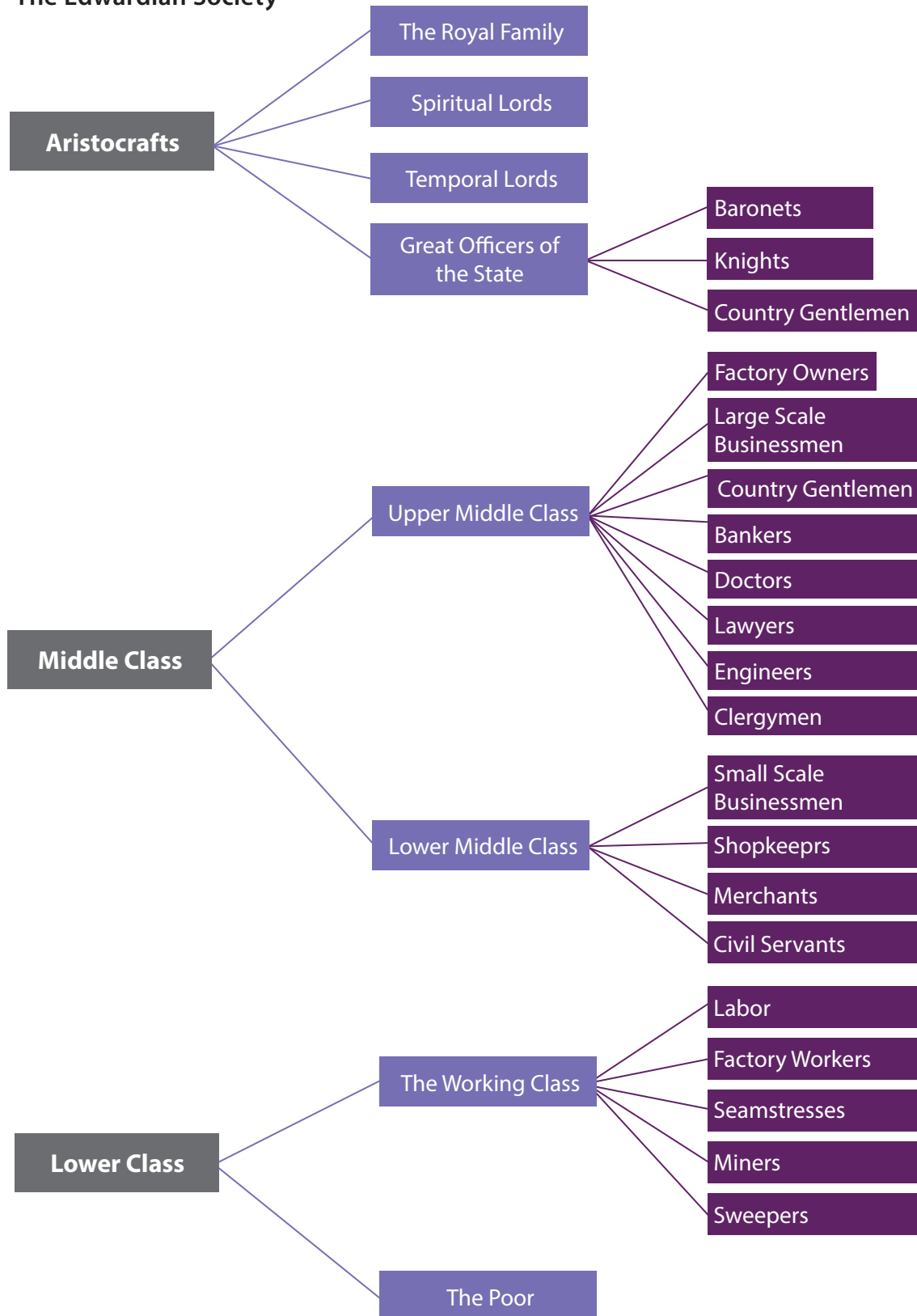


***My Fair Lady* (1964) – an American musical comedy-drama**

<https://www.youtube.com/playlist?list=PLZ5Hu8EjKUR7sMH3NfYaI5H3fg-7nt1WU>

Study the Tree Diagram of the Edwardian Society. Which classes do the characters of Pygmalion belong to ?

The Edwardian Society



SPEAKING AND LISTENING

Research on the Edwardian classes and their daily routines through the main characters of *Pygmalion* by Bernard Shaw.

Work in mini groups. Select one of the characters of the play. Refer to the diagram *the Edwardian Society* and place the character in the appropriate stratum. Research on the class the character belongs to and prepare a presentation.

In your presentation you should mention the following:

- description of an average day of the class representative,
- sources of income,
- social duties,
- interesting facts,
- famous representatives of the class.

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

TEXT TYPES AND PURPOSES

A play is a literary form of writing for theater, which narrates a story with elements of conflicts, tensions, and actions through dialogs of characters. For dramatic significance, it is divided into acts and scenes. The writers present their feelings, emotions, and ideas through their characters and the way they speak and act.

Dialog Sample

"What do you want for dinner?" Jack asked his friend John.

"I don't know – you decide," John replied.

However, some writers get creative with their punctuation. Some use an em-dash to notate a line of dialog:

"Someday he's going to hit one of those long shots, and" – his voice turned huffy – "I won't be there to see it."

Dialog usually appears in quotation marks. If you put your dialog in quotation marks, note that punctuation, like periods and question marks, go inside the quotation marks. Dialog should reflect your character's background. Be true to the period. Desire should motivate your characters to speak. Fictional characters don't say "uh". There's always subtext. Dialog is what characters in fiction say. It is how characters express themselves verbally, usually in conversation with each other.

WRITING

In your groups, come up with an original dialog for a short scene based on your character and research into his / her background. Your scene should be named "A Day in the Life of ..." and reflect your findings. Be creative and imaginative with the plot of your scene.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work for accuracy. You may consider producing your short play with the help of digital resources.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

LANGUAGE

CONVENTIONS OF STANDARD ENGLISH

KNOWLEDGE OF LANGUAGE

Subject-Verb Agreement

Verbs must agree with subjects in number and in person (1st / 2nd / 3rd). A plural noun must have a plural verb. A singular noun must have a singular verb.

A **plural noun** is a noun that indicates more than one of something, idea, or individual: *horses, children, mosses*.

A **singular noun** indicates that there is only one of something, idea, or individual: *horse, child, moss*.

Even though we don't always think of verbs in terms of their singularity or plurality, a verb will change form depending on whether its noun is plural or singular.

A common mistake in Subject-Verb agreement is to assume that present tense verbs ending in "s" (*drinks, runs, dances*) are plural. They are in fact singular.

- Singular present tense verbs end in "s" (*The dog walks*).
- Plural present tense verbs do not end in "s", but plural subjects do (*The dogs walk*.)

Here are some examples.

- The horses run across the field.
The horse runs across the field.
- These mosses are hard to identify.
This moss is hard to identify.

In the first example, the plural noun (horses) matches the plural verb (run), while the singular noun (horse) matches the singular verb (runs). Run and runs are different verb forms.

In the second example, the plural noun (mosses) matches the plural verb (are), while the singular noun (moss) matches the singular verb (is). Are and is are different verb forms.

The closest word to the verb is not always the subject.

- *The leader of the students **has** long hair.*
The **head noun** of the phrase is "The leader." The prepositional phrase "of the students" modifies the subject. The **full subject** is *The leader of the students*. Is the subject singular or plural? It's singular (one), and the third person (the leader = she / he).
- *The bird in the trees **was** beautiful.*
Similarly, the subject is the bird in the trees. This is one thing, so the verb will be 'was', not 'were'.
- *The man who bought a hundred houses **is** rich.*
Again, the subject is "*The man (who bought a hundred houses)*". To find the subject, just look at the verb and ask yourself (what / who) is rich? The answer is the **man** (not the houses) is rich.

In inverted sentences, the verb agrees with the noun that comes after it.

An inverted sentence is when the subject comes after the verb.

- *There is a problem.*
(verb = is , singular subject = a problem)
- *Here are your glasses.*
(verb = are, plural subject = your glasses)
- *Now comes the difficult part.*
(verb = comes, singular subject = the difficult part)
- *How important are the price, location, and size?*
(verb = are, plural subjects = price / location / size)

Everyone / Someone / Anyone / No one / etc. are singular subjects.

Everyone refers to every single person. These subjects agree with a verb in the third-person singular form.

- *Everyone is hungry.*
- *Somebody lives here.*

Phrases in parentheses () or between commas are not part of the subject.

- *The man, in addition to his daughter, lives here.* (subject = the man)
- *The man (in addition to his daughter) lives here.* (subject = the man)

“Neither” and “either” require singular verbs even though they seem to be referring to two separate things.

- *Either my aunt or my uncle **is** arriving by train today.*
- *Neither Juan nor Carmen **is** available.*
- *Either Kiana or Casey **is** helping today with stage decorations.*

The verb in an or, either / or, or neither / nor sentence agrees with the noun or pronoun closest to it.

- *Neither the plates nor the serving bowl **goes** on that shelf.*
- *Neither the serving bowl nor the plates **go** on that shelf.*

This rule can lead to bumps in the road. For example, if I am one of two (or more) subjects, it could lead to this odd sentence:

Awkward: *Neither she, my friends, nor I am going to the festival.*

If possible, it's best to reword such grammatically correct but awkward sentences.

Better:

Neither she, I, nor my friends are going to the festival.

OR

She, my friends, and I are not going to the festival.

As a general rule, use a plural verb with two or more subjects when they are connected by *and*.

- *A car and a bike **are** my means of transportation.*

But note these exceptions:

- *Breaking and entering **is** against the law.*
- *The bed and breakfast **was** charming.*

In those sentences, *breaking and entering* and *bed and breakfast* are compound nouns.

Sometimes the subject is separated from the verb by such words as *along with*, *as well as*, *besides*, *not*, etc. These words and phrases are not part of the subject. Ignore them and use a singular verb when the subject is singular.

- *The politician, along with the newsmen, is expected shortly.*
- *Excitement, as well as nervousness, is the cause of her shaking.*

Parentheses are not part of the subject.

- *Joe (and his trusty mutt) **was** always welcome.*

If this seems awkward, try rewriting the sentence.

Sentences beginning with *here* or *there*, the true subject follows the verb.

- *There are four hurdles to jump.*
- *There is a high hurdle to jump.*
- *Here are the keys.*

Use a singular verb with distances, periods of time, sums of money, etc., when considered as a unit.

- *Three miles **is** too far to walk.*
- *Five years **is** the maximum sentence for that offense.*
- *Ten dollars **is** a high price to pay.*

BUT

- *Ten dollars (i.e., dollar bills) **were** scattered on the floor.*

With words that indicate portions – e.g., *a lot*, *a majority*, *some*, *all* – we follow the reversed structure, meaning we are guided by the noun after words indicating portions. If the noun after these words is singular, use a singular verb. If it is plural, use a plural verb.

- *A lot of the **pie** has disappeared.*
- *A lot of the **pies** have disappeared.*
- *Fifty percent of the **pie** has disappeared.*
- *Fifty percent of the **pies** have disappeared.*
- *A third of the **city** is unemployed.*
- *A third of the **people** are unemployed.*
- *All of the **pie** is gone.*
- *All of the **pies** are gone.*
- *Some of the **pie** is missing.*
- *Some of the **pies** are missing.*

ASSIGNMENT

Circle the correct answer.

- 1 Everyone (has / have) done his or her homework.
- 2 Each of the students (is / are) responsible for doing his or her work.
- 3 Either my father or my brothers (is / are) going to sell the car.
- 4 Neither my sisters nor my mother (is / are) going to sell the house.
- 5 The samples on the tray in the lab (need / needs) testing.
- 6 Mary and John usually (plays / play) together.
- 7 Both of the dogs (has / have) collars.
- 8 Neither the dogs nor the cat (is / are) very hungry.
- 9 Either the girls or the boy (walk / walks) in the evening.
- 10 Either the boy or the girls (walk / walks) in the evening.
- 11 At the end of the fall (comes / come) the hard tests.
- 12 The slaughter of animals for their fur (has / have) caused controversy.
- 13 The student, as well as his teacher, (was / were) going on the field trip.
- 14 The hard tests (comes / come) at the end of the fall.
- 15 Both of my roommates (has / have) decided to live in the dorms.

For more exercises, scan the QRs.



Subject and Verb Agreement (Advanced Level) Quiz

https://www.grammarbook.com/grammar_quiz/subject_verb_agreement_advanced.asp



Subject-verb agreement: Advanced

<https://www.noslangues-ourlangues.gc.ca/en/quiz/jeu-quiz-sva-advanced-eng>

The Time Machine

– H. G. Wells

IN THIS LESSON, WE WILL BE ABLE TO

- Read an excerpt to enhance our reading and comprehension skills.
- Identify elements of science fiction.
- Apply the rules of parallelism.
- Write a sequel to a story.

The Time Machine is a science fiction novel by H. G. Wells, published in 1895. The concept of time travel became immensely popular after this novel was published. The term “time machine” was coined by Wells. It has now been accepted as a term used for any vehicle or device that enables time travel. The novel is considered one of the earliest works of science fiction.

In another moment we were standing face to face, I and this fragile thing out of futurity. He came straight up to me and laughed into my eyes. The absence from his bearing of any sign of fear struck me at once. Then, he turned to the two others who were following him, and spoke to them in a strange and very sweet and liquid tongue.

There were others coming, and presently a little group of perhaps eight or ten of these exquisite creatures were about me. One of them addressed me. It came into my head, oddly enough, that my voice was too harsh and deep for them. So I shook my head, and, pointing to my ears, shook it again. He came a step forward, hesitated, and then touched my hand. Then, I felt other soft little tentacles upon my back and shoulders. They wanted to make sure I was real. There was nothing in this at all alarming. Indeed, there was something in these pretty little people that inspired confidence; a graceful gentleness, a certain childlike ease. And besides, they looked so frail that I could fancy myself flinging the whole dozen of them about like nine-pins. But I made a sudden motion to warn them when I saw their little pink hands feeling at the Time Machine. Happily then, when it was not too late, I thought of a danger I had hitherto forgotten, and reaching over the bars of the machine I unscrewed the little levers that would set it in motion, and put these in my pocket. Then, I turned again to see what I could do in the way of communication.

And then, looking more nearly into their features, I saw some further peculiarities in their Dresden – china type of prettiness. Their hair, which was uniformly curly, came to a sharp end at the neck and cheek; there was not the faintest suggestion of it on the face, and their ears were singularly minute. The mouths were small, with bright red, rather thin lips, and the little chins ran to a point. The eyes were large and mild; and, this may seem egotism on my part, I fancied even that there was a certain lack of the interest I might have expected in them.

As they made no effort to communicate with me, but simply stood round me smiling and speaking in soft cooing notes to each other, I began the conversation. I pointed to the Time Machine and to myself. Then, hesitating for a moment how to express time, I pointed to the sun. At once a quaintly pretty little figure in chequered purple and white followed my gesture, and then astonished me by imitating the sound of thunder.

For a moment I was staggered, though the import of his gesture was plain enough. The question had come into my mind abruptly: were these creatures' fools? You may hardly understand how it took me. You see I had always anticipated that the people of the year Eight Hundred and Two Thousand odd would be incredibly in front of us in knowledge, art, everything.

Then, one of them suddenly asked me a question that showed him to be on the intellectual level of one of our five-year-old children; asked me, in fact, if I had come from the sun in a thunderstorm! It let loose the judgment I had suspended upon their clothes, their frail light limbs, and fragile features. A flow of disappointment rushed across my mind. For a moment I felt that I had built the Time Machine in vain.

I nodded, pointed to the sun, and gave them such a vivid rendering of a thunderclap as startled them. They all withdrew a pace or so and bowed. Then, came one laughing towards me, carrying a chain of beautiful flowers altogether new to me, and put it about my neck. The idea was received with melodious applause, and presently they were all running to and fro for flowers, and laughingly flinging them upon me until I was almost smothered with blossom. You, who have never seen the like, can scarcely imagine what delicate and wonderful flowers countless years of culture had created. Then, someone suggested that their plaything should be exhibited in the nearest building, and so I was led past the sphinx of white marble, which had seemed to watch me all the while with a smile at my astonishment, towards a vast gray edifice of fretted stone. As I went with them the memory of my confident anticipations of a profoundly grave and intellectual posterity came, with irresistible merriment, to my mind.

The building had a huge entry, and was altogether of colossal dimensions. I was naturally most occupied with the growing crowd of little people, and with the big open portals that yawned before me shadowy and mysterious. My general impression of the world I saw over their heads was a tangled waste of beautiful bushes and flowers, a long neglected and yet weedless garden. I saw a number of tall spikes of strange white flowers, measuring a foot perhaps across the spread of the waxen petals. They grew scattered, as if wild, among the variegated shrubs, but, as I say, I did not examine them closely at this time. The Time Machine was left deserted on the turf among the rhododendrons.

The arch of the doorway was richly carved, but naturally I did not observe the carving very narrowly, though I fancied I saw suggestions of old Phoenician decorations as I passed through, and it struck me that they were very badly broken and weather-worn. Several more brightly clad people met me in the doorway, and so we entered, I, dressed in dingy nineteenth-century garments, looking grotesque enough, garlanded with flowers, and surrounded by an eddying mass of bright, soft-colored robes and shining white limbs, in a melodious whirl of laughter and laughing speech.



The big doorway opened into a proportionately great hall hung with brown. The roof was in shadow, and the windows, partially glazed with colored glass and partially unglazed, admitted a tempered light. The floor was made up of huge blocks of some very hard white metal, not plates nor slabs-blocks, and it was so much worn, as I judged by the going to and fro of past generations, as to be deeply channeled along the more frequented ways.

Transverse to the length were innumerable tables made of slabs of polished stone, raised perhaps a foot from the floor, and upon these were heaps of fruits. Some I recognized as a kind of hypertrophied raspberry and orange, but for the most part they were strange.

Between the tables was scattered a great number of cushions. Upon these my conductors seated themselves, signing for me to do likewise. With a pretty absence of ceremony they began to eat the fruit with their hands, flinging peel and stalks, and so forth, into the round openings in the sides of the tables. I was not loath to follow their example, for I felt thirsty and hungry. As I did so I surveyed the hall at my leisure.

And perhaps the thing that struck me most was its dilapidated look. The stained-glass windows, which displayed only a geometrical pattern, were broken in many places, and the curtains that hung across the lower end were thick with dust. And it caught my eye that the corner of the marble table near me was fractured. Nevertheless, the general effect was extremely rich and picturesque. There were, perhaps, a couple of hundred people dining in the hall, and most of them, seated as near to me as they could come, were watching me with interest, their little eyes shining over the fruit they were eating. All were clad in the same soft and yet strong, silky material.

Fruit, by the by, was all their diet. These people of the remote future were strict vegetarians, and while I was with them, in spite of some carnal cravings, I had to be frugivorous also. Indeed, I found afterwards that horses, cattle, sheep, dogs, had followed the Ichthyosaurus into extinction. But the fruits were very delightful; one, in particular, that seemed to be in season all the time I was there; a floury thing in a three-sided husk; was especially good, and I made it my staple. At first I was puzzled by all these strange fruits, and by the strange flowers I saw, but later I began to perceive their import.

However, I am telling you of my fruit dinner in the distant future now. So soon as my appetite was a little checked, I determined to make a resolute attempt to learn the speech of these new men of mine. Clearly that was the next thing to do. The fruits seemed a convenient thing to begin upon, and holding one of these up I began a series of interrogative sounds and gestures. I had some considerable difficulty in conveying my meaning. At first my efforts met with a stare of surprise or inextinguishable laughter, but presently a fair-haired little creature seemed to grasp my intention and repeated a name. They had to chatter and explain the business at great length to each other, and my first attempts to make the exquisite little sounds of their language caused an immense amount of amusement.

However, I felt like a schoolmaster amidst children, and persisted, and presently I had a score of noun substantives at least at my command; and then I got to demonstrative pronouns, and even the verb “to eat.” But it was slow work, and the little people soon tired and wanted to get away from my interrogations, so I determined, rather of necessity, to let them give their lessons in little doses when they felt inclined. And very little doses I found they were before long, for I never met people more indolent or more easily fatigued.

A queer thing I soon discovered about my little hosts, and that was their lack of interest. They would come to me with eager cries of astonishment, like children, but like children they would soon stop examining me and wander away after some other toy. The dinner and my conversational beginnings ended, I noted for the first time that almost all those who

had surrounded me at first were gone. It is odd, too, how speedily I came to disregard these little people.

I went out through the portal into the sunlit world again as soon as my hunger was satisfied. I was continually meeting more of these men of the future, who would follow me a little distance, chatter and laugh about me, and, having smiled and gesticulated in a friendly way, leave me again to my own devices.

The calm of evening was upon the world as I emerged from the great hall, and the scene was lit by the warm glow of the setting sun. At first things were very confusing. Everything was so entirely different from the world I had known – even the flowers. The big building I had left was situated on the slope of a broad river valley, but the Thames had shifted perhaps a mile from its present position. I resolved to mount to the summit of a crest, perhaps a mile and a half away, from which I could get a wider view of this our planet in the year Eight Hundred and Two Thousand Seven Hundred and One A.D. For that, I should explain, was the date the little dials of my machine recorded.

As I walked I was watching for every impression that could possibly help to explain the condition of ruinous splendor in which I found the world; for ruinous it was. A little way up the hill, for instance, was a great heap of granite, bound together by masses of aluminum, a vast labyrinth of precipitous walls and crumpled heaps, amidst which were thick heaps of very beautiful pagoda-like plants-nettles possibly; but wonderfully tinted with brown about the leaves, and incapable of stinging. It was evidently the derelict remains of some vast structure, to what end built I could not determine. It was here that I was destined, at a later date, to have a very strange experience; the first intimation of a still stranger discovery; but of that, I will speak in its proper place.

Looking round with a sudden thought, from a terrace on which I rested for a while, I realized that there were no small houses to be seen. Apparently, the single house, and possibly even the household, had vanished. Here and there among the greenery were palace-like buildings, but the house and the cottage, which form such characteristic features of our own English landscape, had disappeared.

KEY IDEAS AND DETAILS

- 1 In which year did the time traveler go through his Time Machine?
(a) 802701 BC (b) 820701 AD (c) 802701 AD (d) 280107 AD
- 2 Where did the little people think the time traveler came from?
(a) from the moon in a lightning (c) from another planet
(b) from the Sun in a thunderstorm (d) from Asia
- 3 The little people have the mental capacity of _____.
(a) a child (b) giants (c) animals
- 4 After interacting with the little people of the future, the time traveler feels they are more intelligent and mature than him.
(a) True (b) False
- 5 What did everyone eat when the time traveler had food with the little people?
(a) They only eat meat. (c) They only eat fruits.
(b) They only eat seafood. (d) They only eat grains and nuts.
- 6 What does the time traveler think the original use of the place was?
(a) museum or library (c) malls
(b) garden (d) park
- 7 The time traveler is not worried when the little people of the future touch him when he first arrives.
(a) True (b) False
- 8 What did the little people give the time traveler when he arrives in the future?
(a) Wood
(b) Fruits
(c) The little people didn't give anything to the time traveler.
(d) Flowers

CRAFT AND STRUCTURE

- 1 What is the meaning of “appetite”?
 - (a) intense dislike
 - (b) a strong desire or liking for something
 - (c) lack of sympathy
- 2 What does the word “hesitation” in the passage infer?
 - (a) make a choice from a number of alternatives
 - (b) lose strength
 - (c) the action of pausing before saying or doing something
- 3 What assessment does the time traveler make of the little creatures’ personalities?
 - (a) foolish
 - (b) lazy
 - (c) aggressive
 - (d) foolish and lazy
- 4 When the author writes, “And besides, they looked so frail that I could fancy myself flinging the whole dozen of them about like ninepins”, what two things should a skilled reader conclude?
 - (a) The author is using a metaphor to help the reader imagine what the little people of the future look like.
 - (b) He is surrounded by twelve of the little people of the future.
 - (c) He is not worried about them hurting him, as he could beat them up if he had to.
 - (d) The author is using a simile to help the reader imagine what the little people of the future look like.

INTEGRATION OF KNOWLEDGE AND IDEAS

Imagine you created a time machine for yourself. Describe a journey you would undertake and whether it would be in the past or the future. Based on the story by H.G. Wells, write a small account of your fantasies of being in a time machine. Be as creative and imaginative as you can.

SPEAKING AND LISTENING

Your teacher will divide the class into two groups. One group is from the distant past and the second is from the distant future. Each group brainstorms and gives a presentation in class, describing life during the period that has been assigned to them.

WRITING

TEXT TYPES AND PURPOSES

Write a sequel to the story that you have read above. The sequel should include both historical events and cultural changes. You can assume that the end of the story is the culminating sentence of the passage and you are free to develop on your own imaginary sequel. Your teacher will guide you on the nuances of writing a sequel.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to present it more accurately. You may consider producing it digitally.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop the written piece and present it creatively.

LANGUAGE

CONVENTIONS OF STANDARD ENGLISH

KNOWLEDGE OF LANGUAGE

Parallelism

The balance between two or more similar words, phrases, or clauses is referred to as parallelism in grammar. Parallelism is also called parallel structure or parallel construction. Parallel construction prevents awkwardness, promotes clarity, and improves writing style and readability.

Rules of Parallelism

Parallelism is used to balance nouns with nouns, prepositional phrases with prepositional phrases, participles with participles, infinitives with infinitives, clauses with clauses.

- Parallelism is used with elements joined by coordinating conjunctions.
My mother likes cooking and to read. ✗
My mother likes cooking and reading. ✓
- Parallelism is used with elements in lists or in a series.
This task can be done individually, in pairs, or can be done in groups of four. ✗
This task can be done individually, in pairs, or in groups of four. ✓
- Parallelism is used with elements being compared.
She is crazy about watching TV more than to read a book. ✗
She is crazy about watching TV more than reading a book. ✓
- Parallelism is used with elements joined by a linking verb or a form of “be”.
To learn is understanding the world. ✗
To learn is to understand the world. ✓
- Parallelism is used with elements joined by linking words.
The teacher not only wants his students to keep quiet but also to do the task. ✗
The teacher wants his students not only to keep quiet but also to do the task. ✓

Parallel Structure means using the same construction for sentence elements that are the same.

Below are THREE rules to consider when checking for Parallel Structure in your writing:

1. Parallel Structure should be used when elements are joined by coordinating conjunctions:
I am allergic to the dog's hair and how it smells. ✗
I am allergic to the dog's hair and its smell. ✓
2. Parallel Structure should be used when writing elements in the form of a list or a series:
The class valued respect, honesty, and being on time in a teacher. ✗
The class valued respect, honesty, and promptness in a teacher. ✓
3. Parallel Structure should be used when comparing or contrasting elements (A is better than B. X is less than Y):
James enjoys reading more than to write. ✗
James enjoys reading more than writing. ✓

ASSIGNMENT

(A) Which of the following forms the correct parallel structure?

- 1 Justin was excited about inviting friends over, eating a good meal, and
 - (a) a game of cards.
 - (b) to play cards.
 - (c) playing a game of cards.
- 2 I have always enjoyed reading the book more than
 - (a) I watched the movie version.
 - (b) watching the movie.
 - (c) to watch the movie.
- 3 When the weather outside is cold and _____, I like to be indoors.
 - (a) sartin to get windy
 - (b) windy
 - (c) getting windy
- 4 Running, lifting, and _____ are three of Ashley's favorite exercises.
 - (a) racquetball
 - (b) a spinning class
 - (c) cycling

(B) Write a word or phrase in the blank that forms the correct parallel structure.

- 1 The little girl liked eating cookies better than _____ at her Grandmother's house.
- 2 Students like to sleep, relax and _____ during the summer.
- 3 He went to the store to pick up a carton of milk and two _____.
- 4 Food, shelter, and _____ are all I need to survive on a deserted island.
- 5 _____ is much better than a visit to the dentist.

Pride and Prejudice

— Jane Austen

IN THIS LESSON, WE WILL BE ABLE TO

- Read an excerpt to enhance our reading and comprehension skills.
- Analyze a flow chart.
- Present a story using PowerPoint.
- Identify different types of pronouns.
- Write an original adventure story.

The novel *Pride and Prejudice* (1813) is likely set either during the French Revolution [1787–99] or the Napoleonic Wars [1799–1815]. In the story, Jane Austen depicted the world in all its own narrow pride and prejudice, with unswerving accuracy and satire. The novel inspired various stage, film, and television productions.

The Bennet family, the fictional characters in this novel, has a character called Mr. Bennet. He is an intelligent, but eccentric and sarcastic man, who is fond of his two eldest daughters, especially his favorite, Elizabeth, but scorns the rest of the family. He does not care for society's conventions, and mocks his wife's obsession with finding suitable husbands for their daughters. Mrs. Bennet is a woman of little sense and much self-pity.

It is a truth, universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings, or views of such a man may be, on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters.

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.



“Do you not want to know, who has taken it?” cried his wife impatiently.

“You want to tell me, and I have no objection to hearing it.”

This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune, from the north of England; that he came down on Monday, in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? How can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

“Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes.”

“I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome, as any of them, Mr. Bingley may like you the best of the party.”

“My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.”

“In such cases, a woman has not often much beauty to think of.”

“But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighborhood.”

“It is more than I engage for, I assure you.”

“But consider your daughters. Only think, what an establishment it would be, for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him, if you do not.”

“You are over-scrupulous, surely. I dare say, Mr. Bingley, will be very glad to see you; and I will send a few lines by you, to assure him of my hearty consent, to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy.”

“I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humored as Lydia. But you are always giving her the preference.”

“They have none of them much to recommend them,” replied he; “they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters.”

“Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves.”

“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least.”

“Ah, you do not know what I suffer.”

“But I hope you will get over it, and live to see many young men, of four thousand a year, come into the neighborhood.”

“It will be no use to us, if twenty such should come, since you will not visit them.”

“Depend upon it, my dear, that when there are twenty, I will visit them all.”

Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three-and-twenty years, had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

Mr. Bennet was among the earliest of those who waited on Mr. Bingley. He had always intended to visit him, though to the last, always assuring his wife that he should not go; and till the evening after the visit was paid, she had no knowledge of it. It was then disclosed in the following manner. Observing his second daughter employed in trimming a hat, he suddenly addressed her with:

“I hope Mr. Bingley will like it, Lizzy.”

“We are not in a way to know what Mr. Bingley likes,” said her mother resentfully, “since we are not to visit.”

“But you forget, mamma,” said Elizabeth, “that we shall meet him at the assemblies, and that Mrs. Long promised to introduce him.”

“I do not believe Mrs. Long will do any such thing. She has two nieces of her own. She is a selfish, hypocritical woman, and I have no opinion of her.”

“No more have I,” said Mr. Bennet; “and I am glad to find that you do not depend on her serving you.”

Mrs. Bennet deigned not to make any reply, but, unable to contain herself, began scolding one of her daughters.

“Don’t keep coughing so, Kitty, for Heaven’s sake! Have a little compassion on my nerves. You tear them to pieces.”

“Kitty has no discretion in her coughs,” said her father; “she times them ill.”

“I do not cough for my own amusement,” replied Kitty fretfully. “When is your next ball to be, Lizzy?”

“Tomorrow fortnight.”

“Aye, so it is,” cried her mother, “and Mrs. Long does not come back till the day before; so it will be impossible for her to introduce him, for she will not know him herself.”

“Then, my dear, you may have the advantage of your friend, and introduce Mr. Bingley to her.”

“Impossible, Mr. Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?”

“I honor your circumspection. A fortnight’s acquaintance is certainly very little. One cannot know what a man really is, by the end of a fortnight. But if we do not venture,

somebody else will; and after all, Mrs. Long and her nieces must stand their chance; and, therefore, as she will think, it an act of kindness, if you decline the office, I will take it on myself.”

The girls stared at their father. Mrs. Bennet said only, “Nonsense, nonsense!”

“What can be the meaning of that emphatic exclamation?” cried he. “Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? I cannot quite agree with you there. What say you, Mary? For you are a young lady of deep reflection, I know, and read great books and make extracts.”

Mary wished to say something sensible, but knew not how.

“While Mary is adjusting her ideas,” he continued, “let us return to Mr. Bingley.”

“I am sick of Mr. Bingley,” cried his wife.

“I am sorry to hear that; but why did not you tell me that before? If I had known as much this morning I certainly would not have called on him. It is very unlucky; but as I have actually paid the visit, we cannot escape the acquaintance now.”

The astonishment of the ladies was just what he wished; that of Mrs. Bennet perhaps surpassing the rest; though, when the first tumult of joy was over, she began to declare that, it was what she had expected all the while.

“How good it was in you, my dear Mr. Bennet! But I knew I should persuade you at last. I was sure, you loved your girls too well, to neglect such an acquaintance. Well, how pleased I am! And it is such a good joke, too, that you should have gone this morning, and never said a word about it till now.”

“Now, Kitty, you may cough as much as you choose,” said Mr. Bennet; and, as he spoke, he left the room, fatigued with the raptures of his wife.

“What an excellent father you have, girls!” said she, when the door was shut. “I do not know how you will ever make him amends for his kindness; or me, either, for that matter. At our time of life, it is not so pleasant, I can tell you, to be making new acquaintances every day; but for your sakes, we would do anything. Lydia, my love, though you are the youngest, I dare say Mr. Bingley will dance with you at the next ball.”

“Oh!” said Lydia stoutly, “I am not afraid; for though I am the youngest, I’m the tallest.”

The rest of the evening was spent in conjecturing how soon he would return Mr. Bennet’s visit, and determining when they should ask him to dinner.

KEY IDEAS AND DETAILS

- 1 Which of the following characters are present in the story?
 - (a) Mr. and Mrs. Bennet
 - (b) Mr. and Mrs. Bennet, and their daughters
 - (c) Mr. Bennet and Mr. Bingley
 - (d) None; an omniscient narrator introduces absent characters

- 2 Complete the following sentence based on the excerpt:
It is a truth universally acknowledged, that
 - (a) a single man in possession of a good fortune must be in want of a wife.
 - (b) marriage is overrated.
 - (c) Jane Austen is a genius.
 - (d) the inheritance laws of Regency England leave much to be desired.

- 3 What does Mrs. Bennet want Mr. Bennet to do?
 - (a) to visit Mr. Bingley
 - (b) to write a letter to Mr. Bingley
 - (c) to take more interest in his daughters
 - (d) to let her and the five Bennet sisters visit Mr. Bingley

- 4 According to Mrs. Bennet, who has the best sense of humor?
 - (a) Lizzy
 - (b) Lydia
 - (c) Jane
 - (d) Mary

- 5 Who would agree that “a single man in possession of a good fortune, must be in want of a wife”?
 - (a) Mr. Bennett
 - (b) Mrs. Bennett
 - (c) Elizabeth Bennett
 - (d) Mr. Bingley

- 6 What is the name of the estate where Mr. Bingley lives?
 - (a) Netherfield Park
 - (b) Mansfield Park
 - (c) Longbourn Manor
 - (d) Pemberley

- 7 Why is Mrs. Bennett interested in making the acquaintance with Mr. Bingley?
 - (a) meet new people
 - (b) marry off her daughters
 - (c) find a rich friend
 - (d) have a look at his house

- 8 How many daughters does Mrs. Bennett have?
(a) four (b) three (c) five (d) six
- 9 What does Mrs. Bennett complain about when her husband denies the request to meet the man who has bought Netherfield?
(a) her husband's unkindness
(b) her poor match
(c) her unmarried daughters
(d) her nerves
- 10 Who is Mr. Bennett's favorite daughter?
(a) Elizabeth (b) Kitty (c) Jane (d) Mary
- 11 Who has two unmarried nieces?
(a) Mr. Bennet (b) Mrs. Long (c) Mr. Bingley (d) Mr. Elizabeth
- 12 According to the village rumors, where is Mr. Bingley from?
(a) London (b) Ireland (c) North England (d) Scotland
- 13 What does Mrs. Bennett think all single men are in pursuit of?
(a) a wife
(b) a job
(c) a loving neighbor
(d) more money
- 14 What annoying habit does Kitty have?
(a) talking incessantly
(b) coughing
(c) wringing her hands
(d) sneezing
- 15 Why does Mr. Bennet favor Lizzy?
(a) she is clever and nervous
(b) she is pretty and tall
(c) she is witty
(d) she is extremely hardworking

CRAFT AND STRUCTURE

- 1 "My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Elaborate how this line brings a twist to the story.

- 2 "What an excellent father you have, girls!" said she, when the door was shut. "I do not know how you will ever make him amends for his kindness; or me, either, for that matter."

What does Mrs. Bennet mean?

- 3 "You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least."

Does Mr. Bennet really mean what he is saying or is he implying something else? Explain.

- 4 "This was invitation enough."

What does this mean?

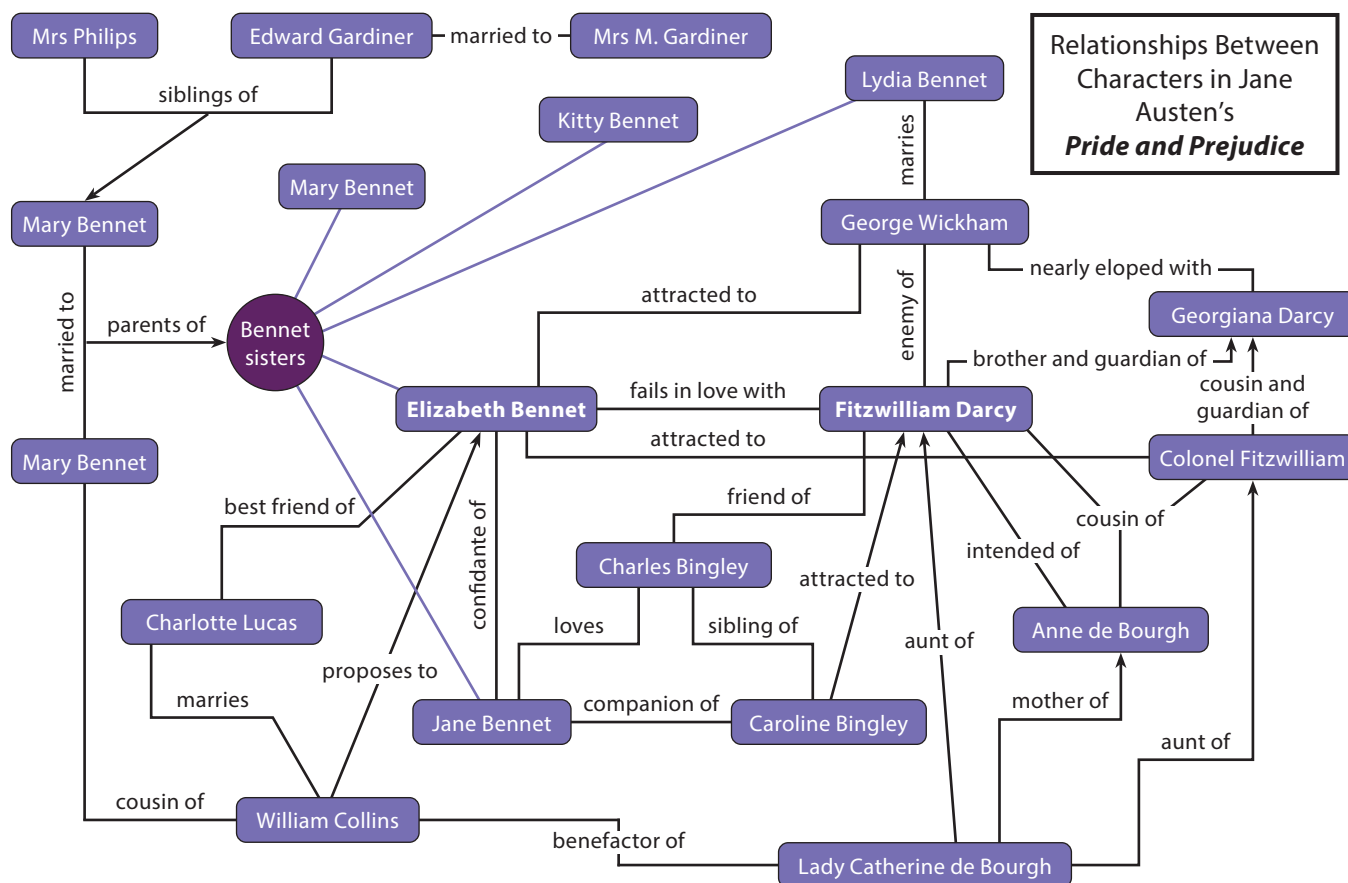
- 5 "The rest of the evening was spent in conjecturing."

What does the word "conjecturing" mean?

INTEGRATION OF KNOWLEDGE AND IDEAS

A flowchart is a type of diagram that represents a workflow or process. A flowchart can also be defined as a diagrammatic representation of an algorithm; a step-by-step approach to solving a task. The flowchart shows the steps as boxes of various kinds, and their order by connecting the boxes with arrows. An example of a flowchart is given below.

Analyze Mr. and Mrs. Bennet's characters based on the excerpt and present your analysis as a flow chart. Your flow chart must include the following information: their traits, characteristics, relationships, your impression of them as individuals and as a family.



SPEAKING AND LISTENING

Work in groups. Select one of the opening sentences provided below. Brainstorm how you would like to take the story forward. You could do this as homework and decide in your groups how you can divide the work equally. Present your story to your classmate (reading aloud, acting).

Some story prompts that the teacher could give are:

- Today, she would find out if her entire life was a lie.
- For months, I'd been crying myself to sleep every night.
- She'd thought about this moment, imagined it, for years, but she'd never expected what happened.
- While I could see hundreds of stars in the sky, there was no moon that night.
- As I flipped through the photo album, I couldn't stop the memories from flashing and the tears from filling my eyes.

WRITING

TEXT TYPES AND PURPOSES

Write an original story of a family on an adventure trip and present it using PowerPoint (the topics to be assigned by your teacher). You may add images to make it more pictorial. Use sensory language that vividly describes the characters, setting and the situation leading to the adventure. You may leave the reader with a twist in the tale at the end of the story.

The basic purpose of a PowerPoint presentation is to communicate information or media through a series of slides. Along with regular text, your slides can contain numerous types of content such as tables, images, drawings, charts, links, word art, videos, audio and even embedded add-ins from Microsoft. Don't forget to type your story in. Your story must be both engaging and informative. Balance text and pictures. The main purpose of the project is to catch your audience's attention and captivate your listeners. Present your projects to your classmates.

ASSIGNMENT

In each sentence, circle the correct pronoun. Underline its antecedent.

- 1 Our class will have an election tomorrow. (We, You) will vote in the morning.
- 12 Jim or Sue compete to be the class leaders. (We, They) are both good fit.
- 3 Sue helps to clean the classroom once everyone leaves. (It, She) leads by example.
- 4 Jim and Sue are on the safety patrol. (They, You) help us stay safe.
- 5 Jim and Sue, thank you for leading us. (We, You) show us how to be good citizens!
- 6 Carrie and I will count the votes. (We, They) will count them after the classes.
- 7 Both of the girls had to take medication for (her, their) allergies.
- 8 Each of the exhibits at the museum required (its, their) own special lighting.
- 9 One of the brochures has a photograph of Barcelona on (its, their) cover.
- 10 Few of the members on the girls' team had arranged (her, their) own transportation.
- 11 Everything in the jewelry case has (its, their) own price tag.
- 12 Either of those girls may be invited to display (her, their) paintings at the fair.
- 13 Each of the baby girls has already received (her, their) vaccinations.
- 14 Neither of those dogs ever learned to obey (its, their) master.

Have you Earned your Tomorrow

– Edgar Albert Guest

IN THIS LESSON, WE WILL BE ABLE TO

- Read a poem to enhance our reading and comprehension skills.
- Identify devices in poetry.
- Facilitate an interview.
- Analyze the use of dependent clauses in sentences.
- Write an autobiography.

Have you Earned your Tomorrow by Edgar Guest presents a number of probing questions to a reader about how they spend their days. In the second half of the poem, the speaker enquires into the reader's actions further. He hopes that everyone does what they can to bring hope and courage to those who do not have it. Guest has been called "the poet of the people". Most often, his poems were fourteen lines long and presented a deeply sentimental view of everyday life.

Is anybody happier because you passed his way?

Does anyone remember that you spoke to him today?

This day is almost over, and its toiling time is through;

Is there anyone to utter now a kindly word of you?

Did you give a cheerful greeting to the friend who came along?

Or a churlish sort of "Howdy" and then vanish in the throng?

Were you selfish pure and simple as you rushed along the way,

Or is someone mighty grateful for a deed you did today?

Can you say tonight, in parting with the day that's slipping fast,

That you helped a single brother of the many that you passed?



Is a single heart rejoicing over what you did or said;

Does a man whose hopes were fading now with courage look ahead?



Did you waste the day, or lose it, was it well or sorely spent?

Did you leave a trail of kindness or a scar of discontent?

[...]

KEY IDEAS AND DETAILS

1 *Did you waste the day, or lose it, was it well or sorely spent?*

Did you leave a trail of kindness or a scar of discontent?

These last two lines in the poem express an important issue. What is the poet trying to convey?

2 Cite a line from the poem to indicate that the hard day's work is accomplished.

3 *Does a man whose hopes were fading now with courage look ahead?*
How would this happen?

4 What message does the poet convey to readers?

5 The second stanza begins with a question. What is the poet trying to imply in this question?

6 *Is a single heart rejoicing over what you did or said;*
State one thing that you did today to make someone happy.

CRAFT AND STRUCTURE

- 1 *Or a churlish sort of "Howdy"...* What do you infer from this phrase?
- 2 *Or a scar of discontent...* What does this imply?
- 3 Pick out words from the poem that express going away.
- 4 The poet has used various poetic devices in this poem. Pick out the lines that use the alliterations and interrogations.

INTEGRATION OF KNOWLEDGE AND IDEAS

Make a mind map using each stanza to present inferences of how you would tackle the situation mentioned by the poet in each stanza.

Enter the Main Topic. Start by entering the main subject in the center of the mind map, for instance, "Air and Water".

Brainstorm Topics. Create main branches to enter your topics such as "Water", "Composition", and "Atmosphere". Do not worry about the order of the topics.

Create Sub-topics. Elaborate on your topics by creating sub-topics. Ensure that you use very short phrases or even single words.

Rearrange the Topics. Often, you will feel the need to rearrange the flow chart once it is done. Don't hesitate to do it. Most software tools allow you to drag and drop branches. This will enable you to structure the topics that you brainstormed. Often, you will add some new branches and / or delete some. It happens as you are digging deeper into the topic.

Add Images and Formatting. According to the mind mapping theory, images and colors improve memory retention. You can use different colors and fonts and place images on the branches. Unleash your creativity.

Notes and Research. Research on your topic and make notes along the way.

Diagrammatic sample – Air and Water



SPEAKING AND LISTENING

Work in groups. Your teacher will divide your class into even number of groups. Some groups will be the interviewers and the other groups will be the interviewees. Each interviewer will moderate a talk show with two interviewees on an assigned topic. The discussion could revolve around the situations presented in the poem or the topics suggested by your teacher. Interviewers could prepare a list of questions. Interviewees should be ready to reason their opinion. Use quotes, vivid examples, your own experience. You can assume other peoples' identity and present their perspectives as your own.

WRITING

TEXT TYPES AND PURPOSES

Imagine that you are a rich philanthropist. Write your autobiography. Make an honest and truthful literary picture of your life.

The tips to remember while writing an autobiography:

- Write in the first person (I / Me).
- Write in chronological order with time connectives.
- Include memories, influences, and achievements.
- Use names of individuals, places, and dates for specific events.
- Include hopes and plans for the future.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work for accuracy. You could consider producing it digitally.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

KNOWLEDGE OF LANGUAGE

Dependent Clauses

• Noun Clauses

Noun Clause is a dependent clause used as a noun. It contains a subject and a verb, but it does not express a complete thought and cannot stand alone as a complete sentence. Noun clauses start with a pronoun or subordinating conjunction.

- You get to choose **which restaurant we go to tonight**.
- The reason we were late is **because my car ran out of gas**.
- Jane is the only one **who knows my secret**.
- My dog will sleep **wherever he wants**.

• Adjective Clauses

Adjective Clauses are used to point out or describe any noun or pronoun in the sentences. They contain a subject and a verb; they do not express a complete thought and cannot stand alone as complete sentences. Adjective clauses are placed after the noun they are modifying. Adjective clauses start with a pronoun.

- The kids **who live in this neighborhood** take the bus to school. (Modifies kids)
- Sean **who is my best friend** lives in that house. (Modifies Sean)
- The dog **that bit me last week** lives next door. (Modifies dog)
- Maria **whose father is a Spanish professor** is my Spanish tutor. (Modifies Maria)

• Adverbial Clauses

Adverbial Clauses are used as adverbs. They contain a subject and a verb, but they do not express a complete thought and cannot stand alone as a complete sentence. Adverb clauses answer questions how, when, where, and why. Adverb clauses start with a subordinating conjunction.

- Call me **when you get home**. (Answers when)
- I cooked dinner **while the kids were playing outside**. (Answers when)
- This is the store **where the robbery took place**. (Answers where)
- Bring extra clothes **since we might get wet at the beach**. (Answers why)
- You can have another cookie **if you tell me your secret**. (Answers how)



ASSIGNMENT

Identify the type of clause used in the following sentences.

- 1 The jury believed that the man was guilty.
(a) Adjective clause (b) Noun clause (c) Adverb clause
- 2 Come when you like.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 3 I know the girl who won the prize.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 4 He confessed that he was guilty.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 5 I know you have great regard for him.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 6 Do you think that I am a fool?
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 7 Before I die I want to see Venice.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 8 The hand that rocks the cradle rules the world.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 9 I know a boy whose father serves in the army.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 10 I will not go until he arrives.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 11 The coffee maker that I bought for my wife is expensive.
(a) Noun clause (b) Adjective clause (c) Adverb clause
- 12 If you give respect, you get respect.
(a) Noun clause (b) Adjective clause (c) Adverb clause

The Overcoat

– Nikolai Gogol

Translated by Constance Garnett

IN THIS LESSON, WE WILL BE ABLE TO

- Read an excerpt to enhance our reading and comprehension skills.
- Write a journal entry.
- Present a story in class.
- Distinguish between countable and uncountable nouns.
- Analyze the use of comparatives in sentences.

Gogol is one of the most famous and influential Russian authors of all time and *The Overcoat* is his claim to fame. *The Overcoat* is a short story by a Ukrainian-born Russian author Nikolai Gogol, published in 1842. The story and its author have had great influence on Russian literature. The story is considered to be an early literary masterpiece of the movement – Russian Naturalism. It is also accepted to be the progenitor of the modern short story form.

When and how he entered the department, and who appointed him, no one could remember. However much the directors and chiefs of all kinds were changed, he was always to be seen in the same place, the same attitude, the same occupation; so that it was afterwards affirmed that he had been born in uniform with a bald head. No respect was shown to him in the department. The porter not only did not rise from his seat when he passed, but never even glanced at him, any more than if a fly had flown through the reception-room. His superiors treated him in coolly despotic fashion. Some sub-chief would thrust a paper under his nose without so much as saying, “Copy,” or, “Here’s a nice interesting affair,” or anything else agreeable, as is customary amongst well-bred officials. And he took it, looking only at the paper, and not observing who handed it to him, or whether he had the right to do so; simply took it, and set about copying it.



The young officials laughed at and made fun of him, so far as their official wit permitted; told in his presence various stories concocted about him, and about his landlady, an old woman of seventy; declared that she beat him; asked when the wedding was to be; and



strewed bits of paper over his head, calling them snow. But Akakiy Akakievitch answered not a word, any more than if there had been no one there beside himself. It even had no effect upon his work: amid all these annoyances he never made a single mistake in a letter. But if the joking became wholly unbearable, as when they jogged his hand, and prevented his attending to his work, he would exclaim, "Leave me alone! Why do you insult me?" And there was something strange in the words and the voice in which they were uttered. There was in it, something which moved to pity; so much that one young man, a new comer, who, taking pattern by the others, had permitted himself to make sport of Akakiy, suddenly stopped short, as though all about him had undergone a transformation, and presented itself in a different aspect. Some unseen force repelled him from the comrades whose acquaintance he had made, on the supposition

that they were well-bred and polite men. Long afterwards, in his gayest moments, there recurred to his mind the little official with the bald forehead, with his heart-rending words, "Leave me alone! Why do you insult me?" In these moving words, other words resounded, "I am thy brother." And the young man covered his face with his hand; and many a time afterwards, in the course of his life, shuddered at seeing how much inhumanity there is in man, how much savage coarseness is concealed beneath delicate, refined worldliness, and even in that man whom the world acknowledges as honorable and noble.

It would be difficult to find another man who lived so entirely for his duties. It is not enough to say that Akakiy labored with zeal: no, he labored with love. In his copying, he found a varied and agreeable employment. Enjoyment was written on his face: some letters were even favorites with him; and when he encountered these, he smiled, winked, and worked with his lips, till it seemed as though each letter might be read in his face, as his pen traced it. If his pay had been in proportion to his zeal, he would, perhaps, to his great surprise, have been made even a councilor of state. But he worked, as his companions, the wits, put it, like a horse in a mill. Moreover, it is impossible to say that no attention was paid to him. One director being a kindly man, and desirous of rewarding him for his long service, ordered him to be given something more important than mere copying. So he was ordered to make a report of an already concluded affair, to another department: the duty consisting simply in changing the heading, and altering a few words from the first to the third person. This caused him so much toil, that he broke into a perspiration, rubbed his forehead, and finally said, "No, give me rather something to copy." After that they let him copy on forever.

KEY IDEAS AND DETAILS

Answer the following questions.

- 1 In paragraph 1, the author describes behavior that “is customary amongst well-bred officials.” How is this description important to the passage?
 - (a) It explains the narrator’s beliefs about the way Akakiy’s colleagues should treat each other.
 - (b) It suggests the extent to which Akakiy has failed to perform well in his position.
 - (c) It hints at the ways in which Akakiy believes his situation to be worse than it is.
 - (d) It magnifies the isolation and humiliation that characterize Akakiy’s situation.

- 2 Which quotation has the most similar effect to that of the answer to question 1, in terms of how it contributes to the passage?
 - (a) “When and how he entered the department, and who appointed him, no one could remember. However much the directors and chiefs of all kinds were changed, he was always to be seen in the same place, the same attitude, the same occupation; so that it was afterwards affirmed that he had been born in uniform with a bald head.” (paragraph 1)
 - (b) “The young officials laughed at and made fun of him, so far as their official wit permitted; told in his presence various stories concocted about him, and about his landlady, an old woman of seventy; declared that she beat him; asked when the wedding was to be; and strewed bits of paper over his head, calling them snow. But Akakiy Akakievitch answered not a word, any more than if there had been no one there besides himself.” (paragraph 2)
 - (c) “Enjoyment was written on his face: some letters were even favorites with him; and when he encountered these, he smiled, winked, and worked with his lips, till it seemed as though each letter might be read in his face, as his pen traced it. If his pay had been in proportion to his zeal, he would, perhaps, to his great surprise, have been made even a councilor of state.” (paragraph 3)
 - (d) “So he was ordered to make a report of an already concluded affair, to another department: the duty consisting simply in changing the heading, and altering a few words from the first to the third person. This caused him so much toil, that he broke into a perspiration, rubbed his forehead, and finally said, ‘No, give me rather something to copy.’ After that they let him copy on forever.” (paragraph 4)

- 3 How does the introduction of the “young man, a new comer” in paragraph 2 contribute to the meaning of the passage?
- (a) It allows the narrator to provide a broader commentary on what Akakiy’s mistreatment shows about people’s behavior.
 - (b) It permits insight into the motivations Akakiy’s colleagues have for teasing him so mercilessly.
 - (c) It suggests that the reader needs to view the events of the story from Akakiy’s perspective.
 - (d) It provides insight into Akakiy’s thoughts that is not otherwise available.
- 4 Which quotation from paragraph two most directly supports the answer to question 3?
- (a) “But Akakiy Akakievitch answered not a word, any more than if there had been no one there besides himself.”
 - (b) “...amid all these annoyances he never made a single mistake in a letter.”
 - (c) “Some unseen force repelled him from the comrades whose acquaintance he had made, on the supposition that they were well-bred and polite men.”
 - (d) “...many a time afterwards, in the course of his life, shuddered at seeing how much inhumanity there is in man, how much savage coarseness is concealed beneath delicate, refined worldliness...”
- 5 How does the description of Akakiy throughout paragraph 2, add to the development of his character?
- (a) It reveals his concerns beyond the workplace but shows he has no opportunity to deal with these concerns.
 - (b) It reveals his physical troubles and shows how these troubles have impacted his ability to work.
 - (c) It reveals his potential for advancement as a worker but shows he has no desire for advancement.
 - (d) It reveals his true feelings about his work and shows why he does not feel comfortable expressing these feelings.

- 6 Which pair of quotations from paragraphs 2 and 3 best supports the answer to question 5?
- (a) "It would be difficult to find another man who lived so entirely for his duties." / "This caused him so much toil, that he broke into a perspiration, rubbed his forehead, and finally said, 'No, give me rather something to copy.'"
 - (b) "...it seemed as though each letter might be read in his face, as his pen traced it." / "One director being a kindly man, and desirous of rewarding him for his long service, ordered him to be given something more important than mere copying."
 - (c) "If his pay had been in proportion to his zeal, he would, perhaps, to his great surprise, have been made even a councilor of state." / "...it is impossible to say that no attention was paid to him."
 - (d) "It is not enough to say that Akakiy labored with zeal...." / "After that they let him copy on forever."

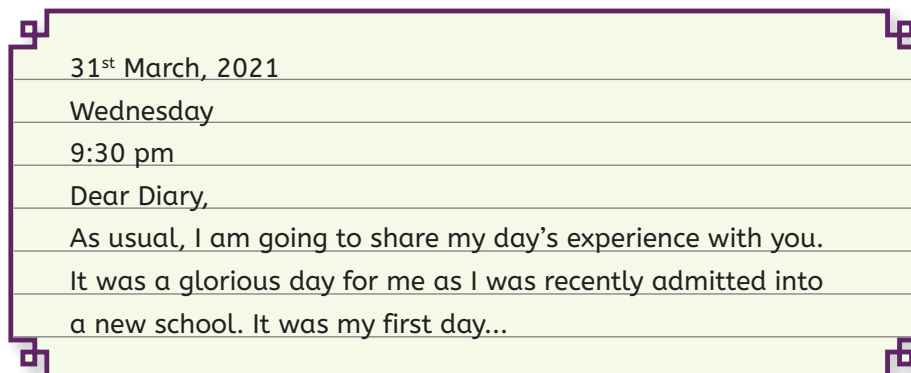
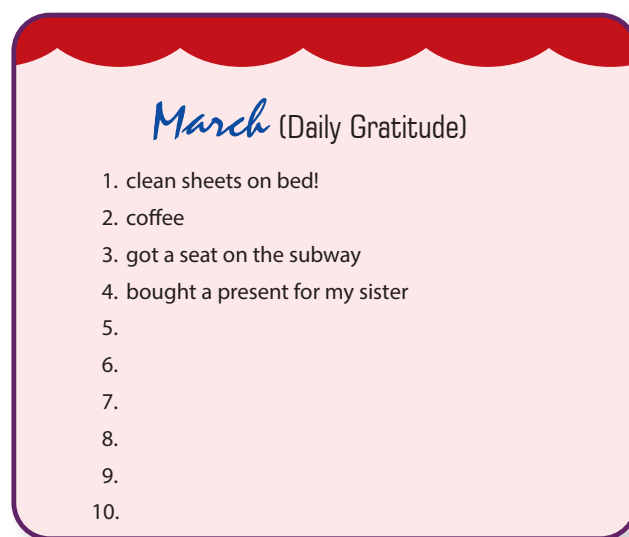
CRAFT AND STRUCTURE

- 1 As used in paragraph 3, what does the word "zeal" suggest about Akakiy?
- (a) He is a good-natured worker.
 - (b) He executes his work with precision.
 - (c) He takes pains to indicate to others that he is working.
 - (d) He is extremely passionate about his work.
- 2 Which quotation from paragraph 3 best illustrates the meaning of the word "zeal" as it is used in the paragraph?
- (a) "... he found a varied and agreeable employment."
 - (b) "Enjoyment was written on his face ..."
 - (c) "... to his great surprise ..."
 - (d) "... have been made even a councilor of state."
- 3 Comment on the ending of the passage.

INTEGRATION OF KNOWLEDGE AND IDEAS

Close to the middle of paragraph 2, the author describes a “young man, a newcomer” who shows sympathy for Akakiy. Write an imaginary journal entry from the young man’s point of view, as he reflects back on the situation later in life and the effects it has had on his life. Use what you have read in the passage to provide specific details relevant to the young man and Akakiy.

A journal would look like the samples below.



Your class will be divided into three groups for a story-telling session. Each group selects a story prompt to present on. The material is prepared and presented as a group activity in class.

Your teacher will provide your group with an the opening sentence to a story. Brainstorm in your group and decide on how to present your story. Every group member must participate and be mindful of voice modulations to convey the right emotions.

SPEAKING AND LISTENING

TEXT TYPES AND PURPOSES

Write an original short story which ends with the sentence:

As night became day, he started to understand the truth.

In developing your story, write down things you see, hear and like. Think of impactful moments or important people in your life and write about them. Read other short stories to help you in your writing. Draw on characters and concepts which you may have developed earlier on.

WRITING

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to present it accurately. You may consider a new approach to producing it, for instance, by converting it into an audio book.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

CONVENTIONS OF STANDARD ENGLISH

KNOWLEDGE OF LANGUAGE

Uncountable Nouns

Some nouns are countable – you can count them.

These include: *apples, books, cars, trees.*

Some nouns are uncountable – you cannot count them.

These include: *water, oil, rice, fruit, bread, information, money.*

LANGUAGE

Uncountable nouns have different grammar rules from countable nouns.

- Countable singular nouns: *apple*

- Singular countable nouns always need a determiner.

a, this, that, my, the

Look at *that* cat!

Can I have *an* apple?

Is this *your* bag?

- Use singular verbs and determiners.

This apple *is* nice.

- Countable plural nouns: *apples*

- Plural countable nouns do not need a determiner.

I like apples.

Dogs are friendly.

But they can be used with determiners.

Where are *my* shoes?

Are *those* pens yours?

- You can count countable nouns.

Can I have *five* apples please?

- Use plural verbs and determiners.

These apples *are* nice.

- Some determiners can only be used with countable nouns:
several, various, a few, many.

- Uncountable nouns: *fruit*

- Uncountable nouns do not need a determiner.

I like fruit.

But they can use singular determiners.

This fruit *is* nice.

- You cannot count uncountable nouns.
- Use singular verbs and determiners.

This bread *is* nice.

- Some determiners can only be used with uncountable nouns:
much, a bit of, a little.
 - Some determiners can be used with both countable and uncountable nouns.
some, a lot of, lots of, loads of, plenty of, any
- | |
|--|
| We've got <i>some</i> potatoes. We need <i>some</i> bread. |
| We don't have <i>any</i> potatoes. |
| We don't have <i>any</i> bread. |
- Whether the nouns are countable or uncountable, the comparative form of the adjectives modifying them will not be changed.

Comparatives

Use the comparative form to talk about how two things are different.

- *I am taller than you.*
- *This book is thicker than that one.*

Form:

1. If an adjective has one syllable, add "er" to the end. If it ends in "e" already, just add "r".

tall ⇒ taller	thick ⇒ thicker	nice ⇒ nicer	late ⇒ later
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2. If an adjective ends in one vowel and one consonant, write the consonant again, then write "er". But never write a "w" twice.

big ⇒ bigger	thin ⇒ thinner	slim ⇒ slimmer
new ⇒ newer (NOT newwer)	slow ⇒ slower (NOT slower)	

My brother is thinner than me.

3. If an adjective has two syllables and ends in "y", change the "y" to "i" and add "er".

funny ⇒ funnier	silly ⇒ sillier
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Which of these books is funnier?

4. Some adjectives have irregular superlative forms. These are listed below.

good ⇒ better	bad ⇒ worse	far ⇒ further
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Add "than" after a comparative adjective to compare one thing with another. However, this is not always necessary.

My house is smaller than yours.

ASSIGNMENT

- 1 Which of the following is correct?
 (a) This bread are delicious.
 (b) These bread are delicious.
 (c) This bread is delicious.
- 2 Can I have five _____ please?
 (a) banana (b) apples (c) oil
- 3 Which of the following is correct?
 (a) Can I have a few information about concerts please?
 (b) Can I have an information about concerts please?
 (c) Can I have some information about concerts please?
- 4 Do you have _____ free time?
 (a) many (b) much (c) a
- 5 I have _____ friends in Barcelona.
 (a) a little (b) much (c) several
- 6 Which noun is countable?
 (a) information (b) money (c) child
- 7 Which of the following sentences is correct?
 (a) My brothers are tallers than me.
 (b) My brother are taller than me.
 (c) My brothers are taller than me.
- 8 Which of the following sentences is wrong?
 (a) It had a nicer sand.
 (b) It was a beautiful day.
 (c) The day was more interesting than I expected.
- 9 Which of the following adjectives should be used instead of a blank?
Days in the deserts are _____ than nights.
 (a) hoter (b) hotter (c) more hot
- 10 Find and underline mistakes in the following sentences.
 (a) An information he provided me with was newwer than the information I received from Paul.
 (b) Brazil is famous for a coffee, oil, a natural resources.
 (c) Is that all your belongings?
 (d) I don't have many income, but it will do for now.
 (e) The more you learn, the more clever you become.
 (f) Once you understand these rule, you will be able to write more accurately.

A Case of Identity

— Arthur Conan Doyle

IN THIS LESSON, WE WILL BE ABLE TO

- Read an excerpt to enhance our reading and comprehension skills.
- Discern information and details from the text.
- Apply the rules of modal auxiliary verbs.
- Write a book review.

In Arthur Conan Doyle's story *A Case of Identity*, detective Sherlock solves yet another mystery, this time with no real crime involved. *A Case of Identity* is different than other Sherlock stories as crime is not actually committed here, yet Sherlock feels the need to pursue the case to the end. Mystery is an integral part of the story, but Doyle is doing more than just telling a story. He also gives his readers some insight into the relationship between Holmes and Watson. *A Case of Identity* is one of the earliest Sherlock Holmes stories, published in September 1891 in the Strand Magazine. It was reprinted in the compilation, "The Adventures of Sherlock Holmes" in 1892.

"My dear fellow," said Sherlock Holmes as we sat on either side of the fire in his lodgings at Baker Street, "life is infinitely stranger than anything which the mind of man could invent. We would not dare to conceive the things which are really mere common places of existence. If we could fly out of that window hand in hand, hover over this great city, gently remove the roofs, and peep in at the queer things which are going on, the strange coincidences, the planning's, the cross-purposes, the wonderful chains of events, working through generations, and leading to the most outré results, it would make all fiction with its conventionalities and foreseen conclusions most stale and unprofitable." "And yet I am not convinced of it," I answered. "The cases which come to light in the papers are, as a rule, bald enough, and vulgar enough. We have in our police reports realism pushed to its extreme limits, and yet the result is, it must be confessed, neither fascinating nor artistic." "A certain selection and discretion must be used in producing a realistic effect," remarked Holmes.



"This is wanting in the police report, where more stress is laid, perhaps, upon the platitudes of the magistrate than upon the details, which to an observer contain the vital essence of the whole matter. Depend upon it, there is nothing so unnatural as the common place." I smiled and shook my head.

"I can quite understand your thinking so," I said. "Of course, in your position of unofficial adviser and helper to everybody who is absolutely puzzled, throughout three continents, you are brought in contact with all that is strange and bizarre. But here," I picked up the morning paper from the ground. "Let us put it to a practical test. Here is the first heading upon which I come. 'A husband's cruelty to his wife.' There is half a column of print, but I know without reading it that it is all perfectly familiar to me. There is, of course, the other woman, the drink, the push, the blow, the bruise, the sympathetic sister or landlady. The crudest of writers could invent nothing more crude." "Indeed, your example is an unfortunate one for your argument," said Holmes, taking the paper and glancing his eye down it. "This is the Dundas separation case, and, as it happens, I was engaged in clearing up some small points in connection with it. The husband was a teetotaler, there was no other woman, and the conduct complained of was that he had drifted into the habit of winding up every meal by taking out his false teeth and hurling them at his wife, which, you will allow, is not an action likely to occur to the imagination of the average story-teller.

Take a pinch of snuff, Doctor, and acknowledge that I have scored over you in your example." He held out his snuffbox of old gold, with a great amethyst in the center of the lid. Its splendor was in such contrast to his homely ways and simple life that I could not help commenting upon it. "Ah," said he, "I forgot that I had not seen you for some weeks. It is a little souvenir from the King of Bohemia in return for my assistance in the case of the Irene Adler papers." "And the ring?" I asked, glancing at a remarkable brilliant which sparkled upon his finger.

"It was from the reigning family of Holland, though the matter in which I served them was of such delicacy that I cannot confide it even to you, who have been good enough to chronicle one or two of my little problems." "And have you any on hand just now?" I asked with interest. "Some ten or twelve, but none which present any feature of interest. They are important, you understand, without being interesting.

Indeed, I have found that it is usually in unimportant matters that there is a field for the observation, and for the quick analysis of cause and effect which gives the charm to an investigation. The larger crimes are apt to be the simpler, for the bigger the crime the more

obvious, as a rule, is the motive. In these cases, save for one rather intricate matter which has been referred to me from Marseilles, there is nothing which presents any features of interest. It is possible, however, that I may have something better before very many minutes are over, for this is one of my clients, or I am much mistaken.” He had risen from his chair and was standing between the parted blinds gazing down into the dull neutral-tinted London Street.

Looking over his shoulder, I saw that on the pavement opposite there stood a large woman with a heavy fur boa round her neck, and a large curling red feather in a broad-brimmed hat which was tilted in a coquettish Duchess of Devonshire fashion over her ear. From under this great panoply she peeped up in a nervous, hesitating fashion at our windows, while her body oscillated backward and forward, and her fingers fidgeted with her glove buttons. Suddenly, with a plunge, as of the swimmer who leaves the bank, she hurried across the road, and we heard the sharp clang of the bell. “I have seen those symptoms before,” said Holmes, throwing his cigarette into the fire. “Oscillation upon the pavement always means an *affaire de coeur*. She would like advice, but is not sure that the matter is not too delicate for communication. And yet even here we may discriminate. When a woman has been seriously wronged by a man she no longer oscillates, and the usual symptom is a broken bell wire. Here we may take it that there is a love matter, but that the maiden is not so much angry as perplexed, or grieved. But here she comes in person to resolve our doubts.”

As he spoke there was a tap at the door, and the boy in buttons entered to announce Miss Mary Sutherland, while the lady herself loomed behind his small black figure like a full-sailed merchantman behind a tiny pilot boat. Sherlock Holmes welcomed her with the easy courtesy for which he was remarkable, and, having closed the door and bowed her into an armchair, he looked her over in the minute and yet abstracted fashion which was peculiar to him. “Do you not find,” he said, “that with your short sight it is a little trying to do so much typewriting?” “I did at first,” she answered, “but now I know where the letters are without looking.”

Then, suddenly realizing the full purport of his words, she gave a violent start and looked up, with fear and astonishment upon her broad, good-humored face. “You’ve heard about me, Mr. Holmes,” she cried, “else how could you know all that?” “Never mind,” said Holmes, laughing; “it is my business to know things. Perhaps I have trained myself to see what others overlook. If not, why should you come to consult me?”

"I came to you, sir, because I heard of you from Mrs. Etherege, whose husband you found so easy when the police and everyone had given him up for dead. Oh, Mr. Holmes, I wish you would do as much for me. I'm not rich, but still I have a hundred a year in my own right, besides the little that I make by the machine, and I would give it all to know what has become of Mr. Hosmer Angel." "Why did you come away to consult me in such a hurry?" asked Sherlock Holmes, with his fingertips together and his eyes to the ceiling.

Again a startled look came over the somewhat vacuous face of Miss Mary Sutherland. "Yes, I did bang out of the house," she said, "for it made me angry to see the easy way in which Mr. Windibank – that is, my father – took it all. He would not go to the police, and he would not go to you, and so at last, as he would do nothing and kept on saying that there was no harm done, it made me mad, and I just on with my things and came right away to you." "Your father," said Holmes, "your stepfather, surely, since the name is different." "Yes, my stepfather. I call him father, though it sounds funny, too, for he is only five years and two months older than myself." "And your mother is alive?" "Oh, yes, mother is alive and well. I wasn't best pleased, Mr. Holmes, when she married again so soon after father's death, and a man who was nearly fifteen years younger than herself. Father was a plumber in the Tottenham Court Road, and he left a tidy business behind him, which mother carried on with Mr. Hardy, the foreman; but when Mr. Windibank came he made her sell the business, for he was very superior, being a traveler in wines. They got £4700 for the goodwill and interest, which wasn't near as much as father could have got if he had been alive."

I had expected to see Sherlock Holmes impatient under this rambling and inconsequential narrative, but, on the contrary, he had listened with the greatest concentration of attention. "Your own little income," he asked, "does it come out of the business?" "Oh, no, sir. It is quite separate and was left me by my uncle Ned in Auckland. It is in New Zealand stock, paying 4 1/2 per cent. Two thousand five hundred pounds was the amount, but I can only touch the interest." "You interest me extremely," said Holmes. "And since you draw so large a sum as a hundred a year, with what you earn into the bargain, you no doubt travel a little and indulge yourself in every way. I believe that a single lady can get on very nicely upon an income of about £60." "I could do with much less than that, Mr. Holmes, but you understand that as long as I live at home I don't wish to be a burden to them, and so they have the use of the money just while I am staying with them. Of course, that is only just for the time. Mr. Windibank draws my interest every quarter and pays it over to mother, and I find that I can do pretty well with what I earn at typewriting. It brings me two pence a sheet, and I can often do from fifteen to twenty sheets in a day."

"You have made your position very clear to me," said Holmes. "This is my friend, Dr. Watson, before whom you can speak as freely as before myself. Kindly tell us now all about your connection with Mr. Hosmer Angel." A flush stole over Miss Sutherland's face, and she picked nervously at the fringe of her jacket. "I met him first at the gasfitters' ball," she said. "They used to send father tickets when he was alive, and then afterwards they remembered us, and sent them to mother. Mr. Windibank did not wish us to go. He never did wish us to go anywhere. He would get quite mad if I wanted so much as to join a Sunday-school treat. But this time I was set on going, and I would go; for what right had he to prevent? He said the folk were not fit for us to know, when all father's friends were to be there. And he said that I had nothing fit to wear, when I had my purple plush that I had never so much as taken out of the drawer.

At last, when nothing else would do, he went off to France upon the business of the firm, but we went, mother and I, with Mr. Hardy, who used to be our foreman, and it was there I met Mr. Hosmer Angel." "I suppose," said Holmes, "that when Mr. Windibank came back from France he was very annoyed at your having gone to the ball." "Oh, well, he was very good about it. He laughed, I remember, and shrugged his shoulders, and said there was no use denying anything to a woman, for she would have her way." "I see. Then at the gasfitters' ball you met, as I understand, a gentleman called Mr. Hosmer Angel." "Yes, sir. I met him that night, and he called next day to ask if we had got home all safe, and after that we met him, that is to say, Mr. Holmes, I met him twice for walks, but after that father came back again, and Mr. Hosmer Angel could not come to the house anymore."

"No?" "Well, you know father didn't like anything of the sort. He wouldn't have any visitors if he could help it, and he used to say that a woman should be happy in her own family circle. But then, as I used to say to mother, a woman wants her own circle to begin with, and I had not got mine yet." "But how about Mr. Hosmer Angel? Did he make no attempt to see you?" "Well, father was going off to France again in a week, and Hosmer wrote and said that it would be safer and better not to see each other until he had gone. We could write in the meantime, and he used to write every day. I took the letters in the morning, so there was no need for father to know." "Were you engaged to the gentleman at this time?" "Oh, yes, Mr. Holmes. We were engaged after the first walk that we took. Hosmer, Mr. Angel was a cashier in an office in Leadenhall Street and" ... "What office?"

"That's the worst of it, Mr. Holmes, I don't know." "Where did he live, then?" "He slept on the premises." "And you don't know his address?" "No, except that it was Leadenhall Street." "Where did you address your letters, then?" "To the Leadenhall Street Post Office,

to be left till called for. He said that if they were sent to the office, he would be chaffed by all the other clerks about having letters from a lady, so I offered to typewrite them, like he did his, but he wouldn't have that, for he said that when I wrote them they seemed to come from me, but when they were typewritten he always felt that the machine had come between us. That will just show you how fond he was of me, Mr. Holmes, and the little things that he would think of."

"It was most suggestive," said Holmes. "It has long been an axiom of mine that the little things are infinitely the most important. Can you remember any other little things about Mr. Hosmer Angel?" "He was a very shy man, Mr. Holmes. He would rather walk with me in the evening than in the daylight, for he said that he hated to be conspicuous. Very retiring and gentlemanly he was. Even his voice was gentle. He'd had the quinsy and swollen glands when he was young, he told me, and it had left him with a weak throat, and a hesitating, whispering fashion of speech.

He was always well dressed, very neat and plain, but his eyes were weak, just as mine are, and he wore tinted glasses against the glare." "Well, and what happened when Mr. Windibank, your stepfather, returned to France?" "Mr. Hosmer Angel came to the house again and proposed that we should marry before father came back. He was in dreadful earnest and made me swear, with my hands on the Testament, that whatever happened I would always be true to him. Mother said he was quite right to make me swear, and that it was a sign of his passion. Mother was all in his favor from the first and was even fonder of him than I was.

Then, when they talked of marrying within the week, I began to ask about father; but they both said never to mind about father, but just to tell him afterwards, and mother said she would make it all right with him. I didn't quite like that, Mr. Holmes. It seemed funny that I should ask his leave, as he was only a few years older than me; but I didn't want to do anything on the sly, so I wrote to father at Bordeaux, where the company has its French offices, but the letter came back to me on the very morning of the wedding." "It missed him, then?" "Yes, sir; for he had started to England just before it arrived." "Ha! that was unfortunate. Your wedding was arranged, then, for the Friday. Was it to be in church?" "Yes, sir, but very quietly. It was to be at St. Saviour's, near King's Cross, and we were to have breakfast afterwards at the St. Pancras Hotel. Hosmer came for us in a hansom, but as there were two of us he put us both into it and stepped himself into a four-wheeler, which happened to be the only other cab in the street. We got to the church first, and when the four-wheeler drove up we waited for him to step out, but he never did, and when the

cabman got down from the box and looked there was no one there! The cabman said that he could not imagine what had become of him, for he had seen him get in with his own eyes. That was last Friday, Mr. Holmes, and I have never seen or heard anything since then to throw any light upon what became of him."

"It seems to me that you have been very shamefully treated," said Holmes. "Oh, no, sir! He was too good and kind to leave me so. Why, all the morning he was saying to me that, whatever happened, I was to be true; and that even if something quite unforeseen occurred to separate us, I was always to remember that I was pledged to him, and that he would claim his pledge sooner or later. It seemed strange talk for a wedding-morning, but what has happened since gives a meaning to it." "Most certainly it does. Your own opinion is, then, that some unforeseen catastrophe has occurred to him?" "Yes, sir. I believe that he foresaw some danger, or else he would not have talked so. And then I think that what he foresaw happened." "But you have no notion as to what it could have been?" "None." "One more question. How did your mother take the matter?" "She was angry, and said that I was never to speak of the matter again." "And your father? Did you tell him?" "Yes; and he seemed to think, with me, that something had happened, and that I should hear of Hosmer again. As he said, what interest could anyone have in bringing me to the doors of the church, and then leaving me?"

"Then you don't think I'll see him again?" "I fear not." "Then what has happened to him?" "You will leave that question in my hands. I should like an accurate description of him and any letters of his which you can spare." "I advertised for him in last Saturday's Chronicle," said she. "Here is the slip and here are four letters from him." "Thank you. And your address?" "No. 31 Lyon Place, Camberwell." "Mr. Angel's address you never had, I understand. Where is your father's place of business?" "He travels for Westhouse & Marbank, the great claret importers of Fenchurch Street."

"Thank you. You have made your statement very clearly. You will leave the papers here, and remember the advice which I have given you. Let the whole incident be a sealed book, and do not allow it to affect your life." "You are very kind, Mr. Holmes, but I cannot do that. I shall be true to Hosmer. He shall find me ready when he comes back." For all the preposterous hat and the vacuous face, there was something noble in the simple faith of our visitor which compelled our respect.

She laid her little bundle of papers upon the table and went her way, with a promise to come again whenever she might be summoned. Sherlock Holmes sat silent for a few minutes with his fingertips still pressed together, his legs stretched out in front of him, and

his gaze directed upward to the ceiling. Then he took down from the rack the old and oily clay pipe, which was to him as a counselor, and, having lit it, he leaned back in his chair, with the thick blue cloud-wreaths spinning up from him, and a look of infinite languor in his face.

“Quite an interesting study, that maiden,” he observed. “I found her more interesting than her little problem, which, by the way, is rather a trite one. You will find parallel cases, if you consult my index, in Andover in 77, and there was something of the sort at The Hague last year. Old as is the idea, however, there were one or two details which were new to me. But the maiden herself was most instructive.” “You appeared to read a good deal upon her which was quite invisible to me,” I remarked. “Not invisible but unnoticed, Watson. You did not know where to look, and so you missed all that was important. I can never bring you to realize the importance of sleeves, the suggestiveness of thumb-nails, or the great issues that may hang from a boot-lace. Now, what did you gather from that woman’s appearance? Describe it.”

“Well, she had a slate-colored, broad-brimmed straw hat, with a feather of a brickish red. Her jacket was black, with black beads sewn upon it, and a fringe of little black jet ornaments. Her dress was brown, rather darker than coffee color, with a little purple plush at the neck and sleeves. Her gloves were grayish and were worn through at the right forefinger. Her boots I didn’t observe. She had small round hanging gold earrings and a general air of being fairly well-to-do in a vulgar, comfortable, easy-going way.”

Sherlock Holmes clapped his hands softly together and chuckled. “Pon my word, Watson, you are coming along wonderfully. You have really done very well indeed. It is true that you have missed everything of importance, but you have hit upon the method, and you have a quick eye for color. Never trust to general impressions, my boy, but concentrate yourself upon details.

My first glance is always at a woman’s sleeve. In a man it is perhaps better first to take the knee of the trouser. As you observe, this woman had plush upon her sleeves, which is a most useful material for showing traces. The double line a little above the wrist, where the typewrist presses against the table, was beautifully defined. The sewing-machine, of the hand type, leaves a similar mark, but only on the left arm, and on the side of it farthest from the thumb, instead of being right across the broadest part, as this was. I then glanced at her face, and, observing the dint of a pince-nez at either side of her nose, I ventured a remark upon short sight and typewriting, which seemed to surprise her.” “It surprised me.”

“But, surely, it was obvious. I was then much surprised and interested on glancing down to observe that, though the boots which she was wearing were not unlike each other, they were really odd ones; the one having a slightly decorated toe-cap, and the other a plain one. One was buttoned only in the two lower buttons out of five, and the other at the first, third, and fifth.

Now, when you see that a young lady, otherwise neatly dressed, has come away from home with odd boots, half-buttoned, it is no great deduction to say that she came away in a hurry.” “And what else?” I asked, keenly interested, as I always was, by my friend’s incisive reasoning. “I noted, in passing, that she had written a note before leaving home but after being fully dressed. You observed that her right glove was torn at the forefinger, but you did not apparently see that both glove and finger were stained with violet ink. She had written in a hurry and dipped her pen too deep. It must have been this morning, or the mark would not remain clear upon the finger. All this is amusing, though rather elementary, but I must go back to business, Watson.

Would you mind reading me the advertised description of Mr. Hosmer Angel?” I held the little printed slip to the light. “Missing,” it said, “on the morning of the fourteenth, a gentleman named Hosmer Angel. About five ft. seven in. in height; strongly built, sallow complexion, black hair, a little bald in the center, bushy, black side-whiskers and mustache; tinted glasses, slight infirmity of speech. Was dressed, when last seen, in black frock-coat faced with silk, black waistcoat, gold Albert chain, and gray Harris tweed trousers, with brown gaiters over elastic-sided boots. Known to have been employed in an office in Leadenhall Street. Anybody bringing”. “That will do,” said Holmes.

“As to the letters,” he continued, glancing over them, “they are very commonplace. Absolutely no clue in them to Mr. Angel, save that he quotes Balzac once. There is one remarkable point, however, which will no doubt strike you.” “They are typewritten,” I remarked. “Not only that, but the signature is typewritten. Look at the neat little ‘Hosmer Angel’ at the bottom. There is a date, you see, but no superscription except Leadenhall Street, which is rather vague. The point about the signature is very suggestive, in fact, we may call it conclusive.” “Of what?” “My dear fellow, is it possible you do not see how strongly it bears upon the case?” “I cannot say that I do unless it were that he wished to be able to deny his signature if an action for breach of promise were instituted.” “No, that was not the point.

However, I shall write two letters, which should settle the matter. One is to a firm in the City, the other is to the young lady's stepfather, Mr. Windibank, asking him whether he could meet us here at six o'clock tomorrow evening. It is just as well that we should do business with the male relatives. And now, Doctor, we can do nothing until the answers to those letters come, so we may put our little problem upon the shelf for the interim." I had had so many reasons to believe in my friend's subtle powers of reasoning and extraordinary energy in action that I felt that he must have some solid grounds for the assured and easy demeanor with which he treated the singular mystery which he had been called upon to fathom. Once only had I known him to fail, in the case of the King of Bohemia and of the Irene Adler photograph; but when I looked back to the weird business of the Sign of Four, and the extraordinary circumstances connected with the Study in Scarlet, I felt that it would be a strange tangle indeed which he could not unravel. I left him then, still puffing at his black clay pipe, with the conviction that when I came again on the next evening I would find that he held in his hands all the clues which would lead up to the identity of the disappearing bridegroom of Miss Mary Sutherland.

A professional case of great gravity was engaging my own attention at the time, and the whole of next day I was busy at the bedside of the sufferer. It was not until close upon six o'clock that I found myself free and was able to spring into a hansom and drive to Baker Street, half afraid that I might be too late to assist at the denouement of the little mystery. I found Sherlock Holmes alone, however, half asleep, with his long, thin form curled up in the recesses of his armchair. A formidable array of bottles and test-tubes, with the pungent cleanly smell of hydrochloric acid, told me that he had spent his day in the chemical work which was so dear to him.

"Well, have you solved it?" I asked as I entered. "Yes. It was the bisulphate of baryta." "No, no, the mystery!" I cried. "Oh, that! I thought of the salt that I have been working upon. There was never any mystery in the matter, though, as I said yesterday, some of the details are of interest. The only drawback is that there is no law, I fear, that can touch the scoundrel." "Who was he, then, and what was his object in deserting Miss Sutherland?" The question was hardly out of my mouth, and Holmes had not yet opened his lips to reply, when we heard a heavy footfall in the passage and a tap at the door.

"This is the girl's stepfather, Mr. James Windibank," said Holmes. "He has written to me to say that he would be here at six. Come in!" The man who entered was a sturdy, middle sized fellow, some thirty years of age, clean-shaven, and sallow-skinned, with a bland, insinuating manner, and a pair of wonderfully sharp and penetrating gray eyes. He shot a questioning glance at each of us, placed his shiny top-hat upon the sideboard,

and with a slight bow sidled down into the nearest chair. “Good-evening, Mr. James Windibank,” said Holmes. “I think that this typewritten letter is from you, in which you made an appointment with me for six o’clock?”

“Yes, sir. I am afraid that I am a little late, but I am not quite my own master, you know. I am sorry that Miss Sutherland has troubled you about this little matter, for I think it is far better not to wash linen of the sort in public. It was quite against my wishes that she came, but she is a very excitable, impulsive girl, as you may have noticed, and she is not easily controlled when she has made up her mind on a point. Of course, I did not mind you so much, as you are not connected with the official police, but it is not pleasant to have a family misfortune like this noised abroad. Besides, it is a useless expense, for how could you possibly find this Hosmer Angel?”

“On the contrary,” said Holmes quietly; “I have every reason to believe that I will succeed in discovering Mr. Hosmer Angel.” Mr. Windibank gave a violent start and dropped his gloves. “I am delighted to hear it,” he said. “It is a curious thing,” remarked Holmes, “that a typewriter has really quite as much individuality as a man’s handwriting. Unless they are quite new, no two of them write exactly alike. Some letters get more worn than others, and some wear only on one side. Now, you remark in this note of yours, Mr. Windibank, that in every case there is some little slurring over of the “e,” and a slight defect in the tail of the “r.” There are fourteen other characteristics, but those are the more obvious.” “We do all our correspondence with this machine at the office, and no doubt it is a little worn,” our visitor answered, glancing keenly at Holmes with his bright little eyes.

“And now I will show you what is really a very interesting study, Mr. Windibank,” Holmes continued. “I think of writing another little monograph some of these days on the typewriter and its relation to crime. It is a subject to which I have devoted some little attention. I have here four letters which purport to come from the missing man. They are all typewritten. In each case, not only are the “e”s’ slurred and the “r”s’ tailless, but you will observe, if you care to use my magnifying lens, that the fourteen other characteristics to which I have alluded are there as well.” Mr. Windibank sprang out of his chair and picked up his hat. “I cannot waste time over this sort of fantastic talk, Mr. Holmes,” he said. “If you can catch the man, catch him, and let me know when you have done it.” “Certainly,” said Holmes, stepping over and turning the key in the door. “I let you know, then, that I have caught him!” “What! where?” shouted Mr. Windibank, turning white to his lips and glancing about him like a rat in a trap.

The whole story can be found here.



KEY IDEAS AND DETAILS

- 1 What are Holmes and Watson talking about at the beginning of the story?
 - (a) The case of Hosmer Angel.
 - (b) How strange life can be.
 - (c) How they want to fly over the city.
 - (d) A newspaper article.
- 2 How did Holmes prove Watson wrong?
 - (a) He personally checked the facts from the newspaper and pointed out the errors.
 - (b) He debunked Watson's "normal pattern" with the details of the case.
 - (c) He trumped Watson's "normal pattern" by reading a newspaper article out loud.
 - (d) He explained Watson the peculiarities of Mr. Angel's case.
- 3 Who did Holmes see when he looked out of the window?
 - (a) Watson
 - (b) a friend
 - (c) an old client
 - (d) a new client
- 4 How did Holmes know that the client left home in a hurry?
 - (a) She's standing still.
 - (b) She's blushing.
 - (c) She's playing with the buttons on her glove.
 - (d) She has mismatched shoes.
- 5 Who was the client that visited Holmes?
 - (a) Mary Sutherland
 - (b) Mrs. Sutherland
 - (c) Mary Angel
 - (d) Mary Windibank
- 6 What was the case about?
 - (a) Mary Sutherland's wedding plans
 - (b) Hosmer Angel's disappearance
 - (c) Mr. Windibank's business
 - (d) Mr. Hardy's mother
- 7 Which of the following characteristics best describes Mr. Windibank's character?
 - (a) controlling
 - (b) easy-going
 - (c) mean
 - (d) pleasant

- 8 What were the sources of Miss Mary Sutherland's income?
- (a) her father's inheritance & teaching (c) her uncle's inheritance & typing
(b) her mother's inheritance & typing (d) her aunt's inheritance & teaching
- 9 Miss Sutherland met Mr. Angel _____.
- (a) at work (c) through her stepfather
(b) through friends (d) at a ball
- 10 Which of the following statements is true?
- (a) Mary was five years older than her stepfather.
(b) Mary's mother married Mr. Hardy as soon as Mr. Sutherland passed away.
(c) Mr. Angel was Mr. Hardy's friend.
(d) Mary's stepfather was fifteen years younger than Mary's mother.
- 11 How did Mary and Hosmer communicate when they couldn't meet?
- (a) They called each other.
(b) They texted.
(c) They exchange letters.
(d) They talked through a common friend.
- 12 What was so peculiar about Mary and Hosmer's correspondence?
- (a) Mary's letters were typed, Hosmer's letters were handwritten.
(b) Mary's letters were handwritten, Hosmer's letters were typed.
(c) Mary's letters were handwritten, Hosmer sent telegrams.
(d) Both Mary and Hosmer typed their letters.
- 13 What was unusual about Hosmer's wedding proposal?
- (a) He gave her a huge ring.
(b) He wanted to get married that very week.
(c) He wanted to keep it a secret from Mary's mother.
(d) He vowed never to lie to her.
- 14 What happened to Hosmer on the way to the church?
- (a) He disappeared. (c) He fell into the river.
(b) He squeezed into the hansom. (d) He met Mr. Windibank.

- 15 What was unusual about how Mr. Windibank reacted once Mr. Angel didn't come to his own wedding?
- (a) Mr. Windibank was angry.
 - (b) Mr. Windibank was excited.
 - (c) Mr. Windibank told Mary she'd see her fiancée again.
 - (d) Mr. Windibank told Mary to forget about her fiancée.
- 16 Which of the following statements is not true?
- (a) Holmes was interested in the girl more than in the case.
 - (b) Watson observed Mary's clothing and spotted several details.
 - (c) Watson was very busy the next day.
 - (d) Holmes asked Mary to come on the 6th of the next month.
- 17 What two clues told Holmes that Mary was short-sighted and worked as a typist?
- (a) the dent on her nose
 - (b) the mark on her sleeve
 - (c) her odd boots
 - (d) the ink on her finger
- 18 What did Holmes and Watson find to be suspicious about Hosmer's letters?
- (a) They were handwritten.
 - (b) His signature was typed.
 - (c) His signature was encrypted.
 - (d) He typed in French.
- 19 Once Holmes solved the case, what was his concern about the appropriate punishment?
- (a) The offender had to be sent to the gallows.
 - (b) The case was too delicate to share with Watson.
 - (c) The culprit must serve a long sentence.
 - (d) The crime wasn't punishable by the law.
- 20 What two clues did Sherlock point out when comparing the letters from Mr. Angel and Mr. Windibank?
- (a) The e's were slurred.
 - (b) The ink was rather rare.
 - (c) The r's were worn out.
 - (d) There were only 14 letters used more often than the other letters.
- 21 Mary Sutherland described her stepfather as _____.
- (a) a very mean person
 - (b) an abuser
 - (c) a gay and lively man
 - (d) a very dear and kind gentleman

- 22 Which of the following statements is true?
- (a) Mary loved her stepfather more than her father.
 - (b) Mary suspected Mr. Windibank was embezzling the money.
 - (c) Mr. Windibank was cashing Mary's checks.
 - (d) Mr. Windibank was running her father's business.
- 23 How did Mary's mother treat Mr. Angel?
- (a) She loathed him.
 - (b) She was keen of him.
 - (c) She despised him.
 - (d) She didn't want her daughter to leave her.
- 24 What did Sherlock point out to Watson as an 'obvious clue'?
- (a) The fact that Mary's stepfather was always away when Hosmer was around.
 - (b) The fact that Mary's mother liked Hosmer at once.
 - (c) The fact that Mary's stepfather did not like Hosmer.
 - (d) The fact that Mary was young and good-looking.
- 25 Who did Sherlock send the letter to?
- (a) Mr. Windibank
 - (b) Mr. Hardy
 - (c) Mrs. Windibank
 - (d) Wine Exporting Company

CRAFT AND STRUCTURE

- 1 "Life is infinitely stranger than anything which the mind of man could invent."
What does Sherlock Holmes mean?
- 2 "He would be chaffed by all the other clerks about having letters from a lady."
What does "chaffed" mean in this context?
- 3 "The lady herself loomed behind his small black figure like a full-sailed merchantman behind a tiny pilot boat."
Identify the figure of speech.
- 4 "Mr. Windibank, turning white to his lips and glancing about him like a rat in a trap."
Identify the figure of speech.

INTEGRATION OF KNOWLEDGE AND IDEAS

- A. What makes Sherlock Holmes one of the best detectives? He can predict anything, using his deduction. Let's use Sherlock's method in modern life. Think of a present-day situation and write about how Sherlock's deductions may be used to solve a mystery.
- B. Bring a favorite magazine to class. Use the image on the cover to brainstorm words associated with it (and probable topics to be found in the magazine). Look at the headlines on the cover to predict the main topics featured inside. What words are used to entice the reader? Choose the best cover from a selection of four magazines. Write about what you think makes an appealing magazine cover.

SPEAKING AND LISTENING

Form two teams, A and B. One student from each team will go to the front of the class and read aloud a chosen passage e.g., a story or a newspaper article. He or she will read it aloud again with some changes. Each time a change in the text is read out, students from either team who notice the change must stand up and earn a point. The team which gets the most points wins. This activity requires you to listen carefully for important information and details.

WRITING

TEXT TYPES AND PURPOSES

Write a book review on *A Case of Identity* by Arthur Conan Doyle. A successful book review includes a short summary of the book, background information about the author and topic and an evaluation of the content.

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work for accuracy. You could consider a new approach by producing it in a digital format.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research and develop on the written piece and present it creatively.

KNOWLEDGE OF LANGUAGE

Modal Auxiliary Verbs

There are nine modal auxiliary verbs: *shall, should, can, could, will, would, may, must, might*.

There are also quasi-modal auxiliary verbs: *ought to, need to, has to*. While modal verbs do not need an auxiliary verb to form a question or a negative sentence, quasi-modals follow all the rules of regular verbs, but carry “modal meaning”.

Compare

- I must go. Must I go? I mustn't be there.
- I have to go. Do I have to go? I don't have to be there.

In the following extract, Nenna and Maurice are talking about a criminal, Harry, who stores his stolen goods on Maurice's boat, which is also called Maurice. Pay attention to the modal and quasi-modal auxiliaries.

“Maurice, **ought I to** go away?”

“You **can't**.”

“You said you were going to go away yourself.”

“No one believed it. You didn't. What would the others think?”

“They **would** probably think your boat belongs to Harry.”

.....

“What **will** you do if the police come?”

“What **will** you do if your husband doesn't?”

Nenna thought, I **must** take the opportunity to get things settled for me, even if it's only by chance, like throwing straws into the current. She repeated –

“Maurice, what **shall** I do?”

“Well, have you been to see him yet?”

“Not yet. But of course, I **ought to**. As soon as I can find someone to stay with the girls, for a night or two if it's necessary, I **shall** go. Thank you for making my mind up.”

ASSIGNMENT

Fill in the blanks with an appropriate modal auxiliary verb.

- 1 After all, it is his business that is at stake. He _____ to be here on for the negotiations.
(a) can (b) should (c) must (d) ought
- 2 _____ you lend me a few hundred dollars?
Two options are possible.
(a) Can (b) Could (c) May (d) Must
- 3 It is dangerous to go out alone at night. You _____ never do it.
(a) could (b) should (c) shall
- 4 If you start in the morning, you _____ reach there by evening.
(a) will (b) would (c) could
- 5 They sell the best pizza in town. You _____ definitely try it.
(a) should (b) would (c) could
- 6 If it rains, we _____ get wet.
(a) will (b) would (c) could
- 7 If she spoke a little French, she _____ find a better job.
(a) will (b) can (c) could
- 8 When we were kids, we _____ go fishing with our grandpa to the Grand Lakes.
(a) will (b) would (c) should
- 9 _____ you like to come with me?
(a) Could (b) Would (c) Should
- 10 We _____ never throw food away if it is not spoiled.
Select all the possible answers.
(a) will (b) should (c) must
- 11 I can't find my phone. I _____ have lost it on the bus.
(a) could (b) might (c) must
- 12 I am not sure where she _____ have gone at this late hour but it is highly likely that you would find her at work.
(a) can (b) could (c) may (d) would

Are We Causing Antibiotic Resistance by Trying to Prevent It?

– Beth Skwarecki

IN THIS LESSON, WE WILL BE ABLE TO

- Read a blog post to enhance our reading and comprehension skills.
- Synthesize information from a given text.
- Present contrasting perspectives on the effects of antibiotics.
- Analyze the use of idioms and phrasal verbs in text.
- Write an informative / explanatory essay.

Health blogs cover health topics, events and / or related content of the health industry and the general community. Read the blog post *Are We Causing Antibiotic Resistance by Trying to Prevent It?* by Beth Skwarecki who is a freelance health and science writer based in Pittsburgh, PA.

1. You fill a prescription for antibiotics, and have 14 days' worth of pills in your hand. Pop quiz: if you want to be a good citizen and prevent the spread of antibiotic resistance, how many of those pills should you take?
2. The sticker on the bottle is clear: all of them. In India, where Andrew Read studies infectious disease, resistance is so prevalent that standard malaria treatment includes not just the pills, but a boy who comes to your home each day to check that you've taken your dose. And yet, Read believes that aggressive treatment with antibiotics is increasing the spread of resistance, not controlling it.
3. To be clear, nobody is saying patients should decide their own dose. But there is a good argument to be made that the public health message about antibiotics, which is consistent worldwide for many diseases and drugs, deserves a second look.

4. I first heard about this idea, in a talk Read gave at an evolutionary medicine conference in Palo Alto. He addressed one of those nagging questions I always had: if you have antibiotic-resistant pathogens in you, wouldn't they survive antibiotic treatment no matter how long the course?
5. The answer is yes, at least sometimes. It's true that some resistance is low-level, so you can kill off those bugs if you use enough medicine; sometimes the higher level resistance requires several mutations, so the sooner you can kill off your pathogens, the less likely they will find the magic combo of mutations that will let them completely evade the drug. But what if a high-level resistance mutation is already present?
6. Don't think that's so far-fetched: since most antibiotic drugs come from naturally occurring toxins, there have probably always been resistance genes. Researchers have found them in bacteria that have never been exposed to drugs, like in this 4-million-year-old cave. Friendly gut bacteria can be a reservoir for resistance genes, even years after the last antibiotic dose; and Read points out that among the 1012 individual malaria parasites in an infected person, the odds are that every possible point mutation is already present.
7. (By the way, we're not just talking antibiotics for bacteria; the same issues apply to antimicrobials that target fungi, or protists such as malaria, and even insecticides and cancer drugs.)

GERM-ON-GERM BATTLES

8. We talk of "fighting disease" as if it's the patient vs. the germ, but there is a germ-on-germ battle too: the resistant microbes vs. others. The others may be susceptible strains of the same bug, or even commensals like your friendly gut flora. In dosing with an antibiotic, you tip the scales toward the resistant ones, so they can outcompete their antibiotic-sensitive peers. While an aggressive dose can make resistance mutations less likely to happen (good), it has a flip side of boosting the success of any resistant bugs that survive (bad).
9. Those resistant bugs may be few and far between, but it turns out that rare mutations benefit the most when drugs kill off their competitors. Read's team showed, with a mouse model of malaria that the susceptible strains win out over the resistant strains in the absence of antibiotics; after treatment, though, the resistant ones bounce back faster and in greater numbers. The boost was the biggest for the mutants that were rare to begin with.

10. This isn't just a problem for the individual with the infection; it affects transmission rates. If you're the patient with the newly-boostered resistance mutation, when the next mosquito bites you, it's going to get a mouthful of resistant bugs, rather than the susceptible ones. The next person it bites will show up to the clinic infected with a strain that's hard to kill off.
11. Then, there's that huge reservoir of (hopefully) susceptible bacteria that you can't totally kill off, and don't want to: your normal flora.
12. Treating your body with antibiotics (regardless of what bugs were present – possibly none if your prescription was one of the 40% for respiratory infections that aren't bacterial) exposes your gut bacteria to antibiotics and increases selection for antibiotic-resistant versions of those. No biggie – until one of them transfers that gene to a pathogen you do care about. The vancomycin resistance gene in VRSA (MRSA's scarier cousin) apparently came from *E. faecalis* – you guessed it, gut bacteria.
13. Fortunately in VRSA's case, resistant bugs often take a hit when it comes to competing outside of the influence of the drug. That's why it never took off in the community like MRSA did (we think).

HOW TO BEST USE THE DRUGS WE HAVE

14. New drugs are potentially a useful weapon in the fight against resistance, but the drugs often just aren't available – leaving aside the question of whether an unlimited supply of drugs is just waiting to be discovered, there is the problem that drug companies aren't interested in a drug that, with widespread use, could be obsolete long before it's turned a profit; or a drug that is so good that it's saved as a last line of defence. The few new antibiotics, Gary Taubes reports, are minor tweaks to old drugs, or have toxic side effects; some classes of bacteria aren't getting new antibiotics at all.
15. So, if our antibiotic use strategy is actually encouraging resistance, what should we do instead? Many guidelines still stand, like preventing disease transmission in the first place (e.g. hand washing) and eliminating antibiotic use where it's not necessary: viral infections, for example, and use in livestock. When it comes to treating an individual patient, though, aggressive antibiotic use (finishing all your medication) may make that person feel better but ultimately pass the risk on to the community.

16. One suggestion, supported by Read and others, is this: rather than killing off all the pathogens, we could help the immune system with the smallest dose possible. That would reduce the microbes' numbers temporarily so the patient's natural defences can do their job. (The immune system seems to be equally effective against antibiotic-resistant and sensitive bugs.) This could mean pulses of treatment, or even the heretical advice to take the drugs until you feel better, then stop. Of course, you may need them again later on.
17. Evidence shows that many infections clear with less than a typical course of antibiotics, which is good since the longer the course, the more chances bugs get to develop resistance. Richard Everts identifies several infections where short courses are effective; they include (depending on the exact drug and dose) UTIs, bacterial meningitis, strep throat, and others. The short courses he reviewed were often along the lines of 3 days; for gonorrhoea, a single dose was effective. He concludes that symptoms should guide the length of treatment, except for particular diseases where symptoms don't reflect the true pathogen load. Quoted in the Taubes article, Louis B. Rice argues that long courses of antibiotics benefit the physician's peace of mind more than the patient or public health.
18. Back to those pills in your hand: the evidence isn't strong enough, yet, for anyone to feel comfortable telling your pharmacist to trash the sticker. Read did also consider the idea that the right drug regimen may change over time: aggressive treatment with fresh drugs, then shorter pulses of treatment once resistance develops. This means that different drugs would have different dosing regimens, subject to change. If that's the case, public health officials will need to consider the spread of information as well as the spread of resistance genes. They write: "Such a switch may be difficult in practice. Health messaging may require constancy, or it may be that by the time unambiguous evidence of high-level resistance has been obtained and policy changed, it is already too late."
19. Do you think we could realistically change the public health message about antibiotics? Would it be too confusing if the rule was different for different drug / pathogen combinations?



KEY IDEAS AND DETAILS

Read the blog post *Are We Causing Antibiotic Resistance by Trying to Prevent It?* and answer the multiple choice questions (MCQs) given by circling the most suitable answer.

- 1** Which statement sums up the main hypothesis in the first section of the blog post (paragraphs 1–7)?
 - (a) More antibiotic intervention is needed in some countries.
 - (b) People should follow the doctor’s orders when taking antibiotics.
 - (c) The standard treatment of malaria in India is no longer effective.
 - (d) Treating illnesses with antibiotics is increasing the spread of resistance.

- 2** Which two pieces of evidence from the blog post support the answer to question one?
 - (a) “To be clear, nobody is saying patients should decide their own dose.” (paragraph 3)
 - (b) “The answer is yes, at least sometimes.” (paragraph 5)
 - (c) “In dosing with an antibiotic, you tip the scales toward the resistant ones, so they can outcompete their antibiotic-sensitive peers.” (paragraph 8)
 - (d) “Read’s team showed, with a mouse model of malaria, that the susceptible strains win out over the resistant strains in the absence of antibiotics; after treatment, though, the resistant ones bounce back faster and in greater numbers.” (paragraph 9)
 - (e) “This isn’t just a problem for the individual with the infection; it affects transmission rates.” (paragraph 10)
 - (f) “Then there’s that huge reservoir of (hopefully) susceptible bacteria that you can’t totally kill off, and don’t want to: your normal flora.” (paragraph 11)

- 3** What is the author’s purpose for including the explanation in paragraph 6?
 - (a) to illustrate that some resistance genes may occur naturally
 - (b) to show that antibiotics are needlessly prescribed for non-bacterial infections
 - (c) to highlight that gut bacteria can fight off infections just as well as antibiotics
 - (d) to emphasize that people have overcome infections for millions of years without antibiotics

- 4 Which piece of evidence from the blog post best supports the answer to question three?
- (a) "But what if a high-level resistance mutation is already present?" (paragraph 5)
 - (b) "Researchers have found them in bacteria that have never been exposed to drugs, like in this 4-million-year-old cave." (paragraph 6)
 - (c) "(By the way, we're not just talking antibiotics for bacteria; the same issues apply to antimicrobials that target fungi, or protists such as malaria, and even insecticides and cancer drugs.)" (paragraph 7)
 - (d) "We talk of "fighting disease" as if it's the patient vs. the germ, but there is a germ-on-germ battle too: the resistant microbes vs others." (paragraph 8)
- 5 What set of conclusions does the author discuss in paragraphs 17 and 18?
- (a) Doctors prefer to treat all infections in the same way to be safe, even though that is not always the best course of action.
 - (b) Doctors need to find new ways to communicate with patients about drug use and infections to ensure that patients follow prescribed treatment plans.
 - (c) Certain infections may require different courses of antibiotic treatment that may be altered over time.
 - (d) Very common infections have triggered resistance bacteria that cannot be treated effectively with any antibiotic regimen.
- 6 Which two pieces of evidence from paragraphs 16–19 best support the answer to question five?
- (a) "(The immune system seems to be equally effective against antibiotic-resistant and sensitive bugs.)" (paragraph 16)
 - (b) "He concludes that symptoms should guide the length of treatment, except for particular diseases where symptoms don't reflect the true pathogen load." (paragraph 17)
 - (c) "...Louis B. Rice argues that long courses of antibiotics benefit the physician's peace of mind more than the patient or public health." (paragraph 17)
 - (d) "This means that different drugs would have different dosing regimens, subject to change." (paragraph 18)
 - (e) "If that's the case, public health officials will need to consider the spread of information as well as the spread of resistance genes." (paragraph 18)
 - (f) "Do you think we could realistically change the public health message about antibiotics?" (paragraph 19)

- 7 Which scenario does the author present as a treatment possibility for a bacterial infection?
- (a) combining different strains of antibiotics in a person's prescription to see which is most effective
 - (b) developing a personalized antibiotic regimen using an individual's gut bacteria
 - (c) injecting vulnerable bacterial strains into an infected person
 - (d) stopping antibiotics once symptoms are gone even if there are more pills remaining in a prescription
- 8 How does the author counter the suggestion made in the scenario identified in question seven?
- (a) The author explains that new drugs are not an effective treatment.
 - (b) The author suggests that not enough research has been done to change the way we use antibiotics.
 - (c) The author points out that drug companies will not comply with new regulations.
 - (d) The author says that tried and true methods such as hand washing should always be used first.

CRAFT AND STRUCTURE

Answer the following questions by circling the most suitable answer.

- 1 How is the word pathogens used in paragraph 4?
- (a) to specify the bacteria that cause only minor infections
 - (b) to explain which bacteria are considered friendly gut flora
 - (c) to indicate any bacteria that can cause disease
 - (d) to describe which bacteria develop into high-level resistance mutations
- 2 Which phrase from the blog post provides a clue to the answer to question one?
- (a) "...you can kill off those bugs if you use enough medicine..." (paragraph 5)
 - (b) "...find the magic combo of mutations..." (paragraph 5)
 - (c) "...have never been exposed to drugs..." (paragraph 6)
 - (d) "...several infections where short courses are effective..." (paragraph 17)

- 3 Read these sentences from paragraphs 1 and 2. Why does the author include these sentences in the blog post?

If you want to be a good citizen and prevent the spread of antibiotic resistance, how many of those pills should you take?

The sticker on the bottle is clear: all of them.

- (a) to establish a tone that indicates the seriousness of the issue
- (b) to question people's ability to treat their own infections
- (c) to describe a common practice that is being called into question
- (d) to introduce a scientist's research hypothesis

- 4 Which two pieces of evidence from the blog post support the answer to question three?

- (a) "In India, where Andrew Read studies infectious disease, resistance is prevalent that standard malaria treatment includes not just the pills, but a boy who comes to your home each day to check that you've taken your dose." (paragraph 2)
- (b) "But there is a good argument to be made that the public health message about antibiotics, which is consistent worldwide for many diseases and drugs, deserves a second look." (paragraph 3)
- (c) "If you're the patient with the newly-boosted resistance mutation, when the next mosquito bites you, she's going to get a mouthful of resistant bugs, rather than the susceptible ones." (paragraph 10)
- (d) "Many guidelines still stand, like preventing disease transmission in the first place (think hand washing) and eliminating antibiotic use where it's not necessary: viral infections, for example, and use in livestock." (paragraph 15)
- (e) "Evidence shows that many infections clear with less than a typical course of antibiotics, which is good since the longer the course, the more chances bugs get to develop resistance." (paragraph 17)
- (f) "Back to those pills in your hand: the evidence isn't strong enough, yet, for anyone to feel comfortable telling your pharmacist to trash the sticker." (paragraph 18)

INTEGRATION OF KNOWLEDGE AND IDEAS

Watch the video <https://www.youtube.com/watch?v=EXBW00yEgUU> and answer the questions given below.



- 1 Antibiotics resistance is the biggest threat to _____. Complete the sentence.
- 2 What are antibiotics?
- 3 When does antibiotic resistance happen?
- 4 Who is being affected by this antibiotic resistance?
- 5 The current global antibiotic crisis is a result of six factors. State the six factors.
- 6 Everyone can play a part in limiting the spreading of the antibiotic resistance. What role does a policy maker and a scientist play?

In groups, participate in a collaborative discussion on the topic below.

"Repeated, improper use of antibiotics – in both humans and animals – drives drug resistance among bacteria and has made some forms of bacteria virtually indestructible to modern medicine. While some businesses, political representatives, and members of the medical community are taking preventive and proactive steps to stop these dangerous and costly infections, patients and consumers can take antibiotic stewardship into their own hands by making informed decisions at the grocery store, at home, and at the doctor's office."

To what extent do you agree with this proposition? Present your research to the rest of the class and be prepared to take questions after each group presentation.

**SPEAKING
AND
LISTENING**

TEXT TYPES AND PURPOSES

Read the following statement: "no one can completely avoid the risk of resistant infections but some people are at a greater risk than others." Write an informative / explanatory essay to argue the statement and to demonstrate your point of view. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

WRITING

PRODUCTION AND DISTRIBUTION OF WRITING

Revise and edit your work to present it better. You could consider a new approach to producing it, say by converting it into a graphic form and using digital aids for the visuals.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE

Research the topic further. Use the information you have found in your essay, your class and your daily life. Share with your class what you have learned.

LANGUAGE

CONVENTIONS OF STANDARD ENGLISH

KNOWLEDGE OF LANGUAGE

Idioms – Meaning of idiom

- an expression that cannot be understood from the meanings of its separate words but that has a separate meaning of its own. The expression “give way,” meaning “retreat,” is an idiom.

A group of words established by usage as having a meaning not deducible from those of the individual words (e.g. over the moon, see the light. An idiom is a widely used saying or expression that contains a figurative meaning that is different from the phrase’s literal meaning. For example, if you say you’re feeling “under the weather,” you don’t literally mean that you’re standing underneath the rain.

Idioms are phrases in which the actual meaning cannot be derived from the literal meaning of the words used. For example, a popular idiom is “it’s raining cats and dogs.” If you are familiar with this particular phrase, you know that it is raining really hard. When you see an idiom or a phrase, don’t just try to remember the meaning, but rather pay attention to the context too. This helps understand the idiom better and remember it more easily.

EXERCISE

Look at the idioms and match them with their meanings.

Idioms		Meanings
Cashed up teenagers are letting loose on spending sprees.	•	• preventing something from causing problems
Teens should try to keep greed at bay.	•	• not having any money
Many adults had to tighten their belts because of rising costs.	•	• having just enough for basic needs
Most families have to live from hand to mouth.	•	• sharing the cost of something
Young people tend to go Dutch when they go out together.	•	• doing something in a way that is not controlled
Her salary is so low that she finds it hard to make ends meet.	•	• reducing expenditure

Phrasal Verbs

How do you describe phrasal verbs?

*A phrasal verb is a verb that is made up of a main verb together with an adverb or a preposition, or both. Typically, their meaning is not obvious from the meanings of the individual words themselves. E.g. **She has always looked down on me.***

Phrasal verbs are differentiated from other classifications of multi-word verbs and free combinations by criteria based on idiomaticity, replacement by a single-word verb, wh-question formation and particle movement.

You have to look at the whole sentence. If the two words can be understood literally, it's a verb and a preposition. If they have to be taken together with a meaning that has little or nothing to do with the meaning of the verb alone, then it's a phrasal verb.

*A phrasal verb is one that's followed by an adverb or a preposition, and together they behave as a semantic unit. (The adverb or preposition following the verb is called a particle.) A phrasal verb functions the same way as a simple verb, but its meaning is idiomatic: **The numbers don't add up.***

Phrasal verbs are important because they are extremely common in informal English, and unless you are familiar with their meanings, understanding informal language will be difficult. In addition, learning to use phrasal verbs correctly will help you sound natural in casual conversation.

How are phrasal verbs used?

Phrasal verbs are phrases that indicate actions. They are generally used in spoken English and informal texts. Examples of such verbs include: turn down, come across and run into.

ASSIGNMENT

Complete the sentence with the most appropriate phrasal verb.

- 1** Don't smoke in the forest. Fires _____ easily at this time of the year.
(a) carries away
(b) break out
(c) keep away
(d) put up with

- 2** I _____ seeing my friend again.
(a) look forward to
(b) called off
(c) wait for
(d) look to

- 3** I'm afraid, we have _____ of apple juice. Will an orange juice do?
(a) run away
(b) run out
(c) run down
(d) run off

- 4** Your website has helped me a lot to _____ the good work.
(a) put up
(b) keep on
(c) keep up
(d) put in

- 5** A friend of mine has _____ her wedding.
(a) called off
(b) call up
(c) call out
(d) call off

- 6 His mother can't _____ his terrible behavior anymore.
- (a) put on with
 - (b) put away
 - (c) get on with
 - (d) put up with
- 7 As an excuse for being late, she _____ a whole story.
- (a) carried away
 - (b) made up
 - (c) made on
 - (d) carried on
- 8 I got _____ by his enthusiasm.
- (a) made on
 - (b) made up
 - (c) carried away
 - (d) carried on

Further Practice ...

AP Central-College Board customizes practice papers that boost confidence and preparation for assessments. These aim to familiarize learners with the required format and to provide enhanced coursework drills and practice.

Scan here to access the specimen AP Exams:



This image shows a single sheet of white paper with horizontal blue ruling lines. The paper has rounded corners and is set against a dark background. There are 21 evenly spaced horizontal lines across the page, providing a template for writing or drawing.

Notes

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Notes

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has rounded corners at the top and bottom edges. The background behind the paper is a solid light gray color.