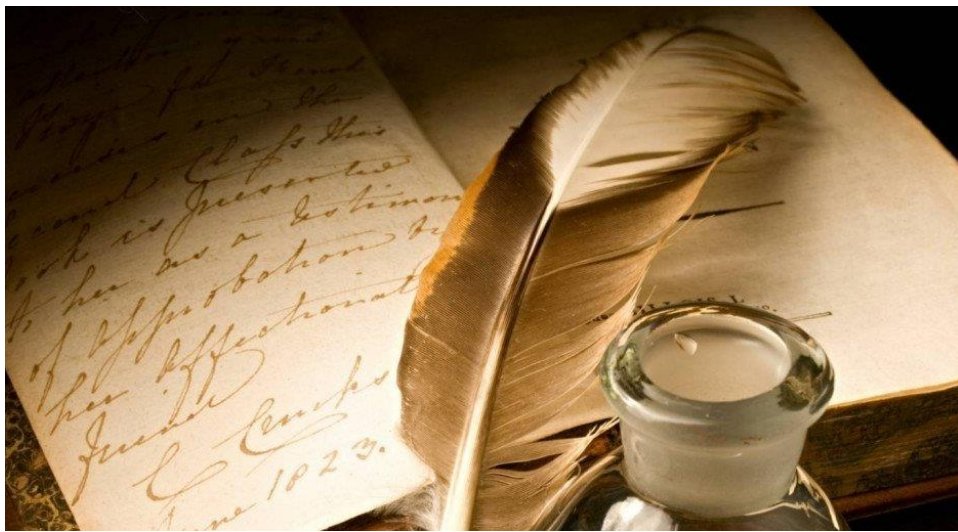


МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Державний заклад
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Г. В. Мельниченко

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ
ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ
РОБОТИ З ДИСЦИПЛІНИ
«ТВОРЧЕ ПИСЬМО (ОСНОВНА ІНОЗЕМНА МОВА)»
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спеціальність 014 Середня освіта. Мова і література (англійська)



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Г. В. Мельниченко

Методичні рекомендації до практичних занять та самостійної роботи з дисципліни «Творче письмо (основна іноземна мова)» (для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності 014 Середня освіта. Мова і література (англійська)). Університет Ушинського. Одеса, 2022. 106 с.

Рецензенти:

Юмрукуз А. А., кандидат філологічних наук, доцент, завідувач кафедри західних і східних мов ДЗ «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського».

Томасевич Н. П., кандидат філологічних наук, доцент, завідувач кафедри іноземних мов державного університету «Одеська політехніка»

Методичні рекомендації призначені для аудиторної та самостійної роботи з дисципліни «Творче письмо (основна іноземна мова)» здобувачів вищої освіти першого (бакалаврського) рівня спеціальності 014 Середня освіта. Мова і література (англійська). Рекомендації містять стислий теоретичний матеріал, плани практичних занять, словник стилістичних термінів, запропоновано завдання для індивідуальної роботи та короткі творчі письмові вправи, покликані емоційно налаштувати студентів на креативну діяльність.

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FOREWORD

A high level of competence in creative writing in the English language accords with versatile development of personality, and is instrumental in forming a specialist competitive in the modern changeable world.

Competence in creative writing in the English language is an ability to conduct constructive non-standard writing activity in the English language on the basis of highly developed psychological processes or external controlling stimulus and a system of knowledge of necessary algorithms and rules of implementation of such activity, and ability to combine these algorithms and rules in new configurations.

As a result of purposeful development of the competence in creative writing in the English language the students are to know:

- the essence of the notion “creative writing”; styles, forms, genres of creative writing; the place of creative writing in the system of training future teacher of the English language and literature;
- text types according to the purpose and meaning; its main categories and structural elements;
- types, compositional and linguistic features of descriptive, argumentative and narrative texts;
- and to be able to:
- pinpoint and analyze artistic devices instrumental in creating a necessary effect;
- work with dictionaries of synonyms, antonyms; make up synonymic and antonymic pairs, epithets and metaphors lists;
- write creative texts of different types following templates and prompts, on the given topic or in the framework of a task;
- keep to compositional, linguistic and stylistic norms when creating such texts; fluently and originally express ideas and feelings, demonstrate an extensive vocabulary and use accurate linguistic thesaurus to create bright images;
- analyze and edit own texts.

This training manual is aimed at creating favourable conditions for developing competence in creative writing in the English language. Thus, each theme of the book comprises a theoretical and a practical blocks ensuring balance between reproductive and creative activity. The latter is

also provided by a series of short creative tasks recommended for the warming-up stage, aimed at emotional tuning in creative process. A list of stylistic devices and topics for individual work enables students to further develop acquired skills in out-of-class creative activity.

It is highly recommended to synchronize discussing theoretical and practical material in the form of workshops.

The course is based on the principles of personality oriented education and authenticity, which is intended to develop students' creative demands and aesthetic sphere.



THEME 1. INTRODUCTION TO THE SUBJECT AREA

*“One child, one teacher,
one book, one pen can change the world”
Malala Yousafzai*

Objectives

- to understand the essence of the notion “creative writing” and its difference from practical and academic writing;
- to know a short history of appearance of creative writing as an academic discipline;
- to apprehend the styles, forms and genres of creative writing;
- to know text categories and know how to evaluate one text due to them.

Outline

1. Creative writing – a special type of self-expressing writing based on the writer’s experience, imagination and emotions, relatively free of writing rules and patterns, and aimed at creating an original product.

2. Appearance of the discipline is connected with an attempt to escape strict rules and templates of academic and practical writing. There are two possible birthplaces of the discipline – the USA and the UK. The proponent of the former – David Myers (“the Elephant’s teach”) – describes it as a result of a teaching experiment since approximately 1880 – to give students a chance of seeing themselves as writers. As a result of this experiment the subject started to be taught by professional writers. According to the British version – the first creative writing programme appeared in 1970 at the University of East Anglia as a part of a Master of Arts degree. But long before it, the prototype of the discipline had existed as a part of oratory.

3. Styles of creative writing:

- fictional writing, such as fantasy, science-fiction, drama, horror
- non-fiction writing (essay, diary, private letters, motivational letters, reference letters, publicist articles etc)

4. Forms of creative writing

- prose (novels, short stories, speeches, memoirs, diaries, letters, etc)
- poetry (poems, songs, etc)
- drama (movie and tv scripts)

5. Genres of creative writing

- children’s writing
- fantasy

- crime fiction
- science fiction
- romance and relationship writing
- poetry (epic, narrative poetry, satirical, elegy, lyric, prose poetry)

6. Text categories:

6.1. Integrity - the state of being whole and undivided. Indicators of text integrity:

- it contains universal themes (death, mortality, grief, love, procrastination, adolescence, time, jealousy, etc.);
- it possesses organic unity (unity of form (dialogue, description), content, techniques (i.e. irony; the 1st person narration), linguistic means used in the text;
- it can generate discussion or argument

6.2. Cohesion

The verb *cohere* means “to stick together”. Cohesion is related to connecting the words and sentences into the whole unity. Cohesion is achieved through the following five main ways:

- using different words (synonyms)
- substitution - using one or more words (*one, so, do, have, be*) to substitute for one or more words used earlier within one sentence
- reference words – the words used to refer to something which is mentioned elsewhere in the text, usually in a preceding sentence (*it, this, these*).
- linking words, showing relationships between ideas., e.g.

Linking words in narration:

- in the beginning
- prior to
- once, on, immediately
- no sooner....than, hardly...when
- eventually

Ellipsis - leaving out one or more words, because the meaning is clear from the context.

6.3. Coherence

The words “cohesion” and “coherence” both mean that a text joins together to make a unified whole. Although they are similar, they are not the same. *Cohesion* relates to the *micro* level of the text, i.e. the words and

sentences and how they join together. *Coherence*, in contrast, relates to the connection of ideas and whether they can be understood by the reader, and as such is concerned with the *macro* level of a text, such as topic sentences, thesis statement, the summary in the concluding paragraph. [2]

6.4. Informativeness aimed at disclosing information. The best technique to measure it – to try to make up a summary of your text.

6.5. Discreteness (formation from distinct parts (text partitioning: title, introduction, main body, paragraphs, bullet points; conclusion).

6.6. Importance of creative writing skills for a future teacher.

- They provide growth of a culture of creativity amongst educators as it develops critical readers
- They demand deeper commitment to excellence.
- They mould powerful adults who can render their points of view, thoughts and feelings very clearly creating an incredible logical and aesthetic impact on children.
- They inspire pupils they teach and develop their language.

DISCUSSION AND TASKS

1. What is creative writing?
2. Where was the discipline “Creative writing” introduced into the academic programme for the first time? What evoked its appearance?
3. Name styles, forms and genres of creative writing.
4. What are text categories?
5. What is integrity of the text and how to make sure that your text is integrative?
6. What makes this text integrative?

“...Without further warning the great tree suddenly bowed, seemed to hesitate an instant, suspended at an impossible slant, yet reluctant to the last, battling against the inevitable to the last. Then with a 130 mighty roar it thundered to the ground. The trunk leaped in the air, gave a spasmodic sideways kick as the tough branches a hundred feet away, hit the first obstacle of rock. Then it reared high up again, as though it would complete a somersault, and crashed to its side, lying with the angle of the valley.

A flight of winged reverberations took the air sharply, with a mighty thrust of wings - for an instant only - then came quietly to rest again among the branches of the trees and upon the naked spurs of rock. And

the waves of silence flowed forward over the valley, covering everything, healing the terrible instant of thunder that had gashed it across.

He had heard the last unmistakable crackle of the falling tree. He had barely time to leap aside, leaving his axe there, sunk in its heart. He saw the lower end rear up into the air, and his heart was almost humbled for a moment. He had sent yet another giant thundering to his doom. . . and almost in the same instant his heart knew terror as he saw the quick sideways kick of the jagged base, spurred and weighted with death. He had no time to avoid it . . .”(from R. Mais. “A tree falls” [1, p. 61.]

7. What is cohesion? How is it achieved in the text below?

Running vs gymming

"Tomorrow is the day to go to the gym..." or "Monday is the day to go to the stadium..." was the promise everyone made to themselves while eating pizza or cake. But where should we go in order to get fit and healthy? Definitely the best choice is to combine running and the gym. However, we still want to choose one or the other. Of course, whether to go to the gym or to the treadmill is an individual choice, depending on your lifestyle and the amount of time you have available, finances and your specific fitness goals.

Running takes less time and effort than the gym. You literally walk out of the house and your workout has already started. You can also run anywhere. At the gym, on the other hand, you don't have the same freedom. First you have to find a gym close to home. And then you have to do some training with a trainer so you know exactly how to use this or that piece of equipment, and sometimes it drags on.

Buying a gym membership card can be a real waste. Of course, there are many options in this day and age and everyone can choose the right one. But running is more financially advantageous because the only expenses you need for running are gym clothes.

Going to the gym covers more sporting needs than running. Running can only be a cardio workout to improve breathing and fitness in general. However, for muscle gain or active weight loss, this is not enough. Going to the gym is ideal for increasing strength and stamina. A large number of exercise machines will help you with this.

From all of the above, running is still more suitable for most people. Running takes less time and is cheaper than buying a gym membership. However, keep in mind that running is not a perfect health panacea. (written by Kaverina A., student of the 2nd year (Bachelor Degree Program, 2021)

8. Study the grammar reference on the use of some transitional words and do the exercise below:

If the second event occurred immediately after the first we can use constructions **No sooner...than, Hardly\ scarcely\barely ...when** used in the Past Perfect Tense format:

- **Hardly had** I reached the station when the train came.
- **No sooner had** we heard the noise than we rushed to the spot.
- **Hardly had** I entered the garden when I saw a snake.

In the first part of the sentence in this case we use **inversion** – changing of the normal word order of a structure, for instance, the subject-verb word order.

Translate using the constructions mentioned above:

1. Як тільки я відчинив вікно, одразу почав дмухати вітер.
2. Джек не встиг приїхати, як йому сказали повертатися.
3. Тільки-но вони зустрілись, як пішов дрібний дощик. 4. Щойно я відправив повідомлення, як вона прийшла. 5. Ледь я донів стакан холодної води, як відчув зубний біль. 6. Тільки-но я зайшов до квартири, як задзвонив телефон. 7. Не встиг я відкрити двері до половини, як кріз щилину зазирнув сам адвокат. 8. Не встиг він оговтатися, як Пітер вже був на волі. 9. Щойно він вимовив слово, як бурхливий вітер закружляв і без того невгамовне листя, змішуючи його зі сріблом пилу. 10. Тільки-но визирнуло сонце, як ураз розтанула тонка плівка льоду, висвободивши квіти й комах від неволі.

9. What is coherence? How to make sure that your text is coherent? Write a reverse outline of the text above to check that the ideas are logical and well organised.

10. What is informativeness? How to measure the degree of informativeness in your text? Evaluate the degree of informativeness in the text below:

“Dave and Jason quickly walked down the street. Dave was wearing a black coat and a blue hat that he thought looked warm. It was a windy day and Jason was feeling a little bit cold.

The tall man led him down the road and past some shops and then they crossed over the street at some traffic lights where the cars stopped obediently for them to cross at their leisure though Dave quickly strode across with long steps. Jason remembered how his former comrade had always won the 100 meter sprint at school, over 30 years ago. He wondered whether he too had happy memories of their days at school. For Jason, they had truly been some of the best days of his life. He could have gone to the reunion a few months ago but he had decided not to in the end because he was going on holiday with his sister and her kids, his niece and nephew, who were aged three and five years.” (from <https://www.aliventures.com/fix-bad-writing/>)

11. Write a short essay (800-900 words) on what you expect to master in the course “Creative writing”.

RESOURCES

1. Rossner R. The Whole Story. Short Stories for Pleasure and Language Improvement. Longman Publishing Group, 1988 110 pp.
2. Smith S. Cohesion. URL : <https://www.eapfoundation.com/writing/cohesion/>
3. What bad writing looks like ... and how to fix It. URL: <https://www.aliventures.com/fix-bad-writing/>



THEME 2. THE ART OF DESCRIPTIVE WRITING. DESCRIBING LANDSCAPES.

*"If the writer, working,
does not see the words of what he writes about,
then the reader will not see anything behind him."*

K. Paustovsky

Objectives

- to give definition of description as a functional speech type;
- to recount techniques of creating vivid descriptive texts;
- to know how to work with dictionaries of synonyms;

- to be able to use some stylistic devices (metaphors, epithets, similes, hyperboles, parallelisms) in creative writing;
- to be able to describe a favourite nature nook.

Outline

1. Description is type of text aimed at artistic depicting of a character, object, or scene in a way that creates a vivid picture in the reader’s mind.

2. Tips for writing descriptive texts

2.1. Eliminate obvious details from descriptions (e.g., a blue sky, a hot flame, white clouds).

2.2. Use sensory details, i.e.:

How it smells	How it sounds	How it feels
chilly-fresh smell crisp salt air fishy or like algae fishy, soil-like, or musky	bubbles ripples trickles	satined glassy weightless

1) Use figurative techniques:

EPITHETS – a word or phrase which describes the main quality of someone or something in an fresh artistic way.

- a winding river
- a swollen river
- a noble river
- an unforgivable river
- a patient river

METAPHOR – a figure of speech that describes one thing by mentioning another one.

For instance, metaphorical descriptions of a river might be as follows:

- a snake that sneaks around London;
- a baby, crawling through the countryside;
- an acrobat, tumbling rapidly over the river bed;
- opened his mouth wider and wider until he vomited waves into the sea;
- moves swiftly, stealing anything in its path.

SIMILE – a figure of speech comparing two different things. It is often introduced by the words “like” or “as”:

- The rapids are like children, always full of energy.
- The rapids crash from side to side like a lion trying to get out of its cage.
- The lake is like a cheetah waiting to charge.
- The waterfall is like a diver, reaching for the waters that await it.
- The crystal clear waterfall is like a giant shower.
- The whirlpool raged angrily like a hippo.
- The rapids zoom like footballers trying to score goals. [1]

HYPERBOLE – use of exaggeration for emphasis or effect. See some examples of hyperbolic depicting the river:

- Flew for eternity
- A wave weighed a ton
- Billions of splashes
- Stronger (denser) than iron
- Never ending

PARALLELISM – repetition of the same grammatical forms or constructions:

- It was the best of rivers, it was the worst of friends.
- The river had everything for us, but it gave nothing to us.
- The water was all going to Heaven, we were all going the other way."

2.3. Beware of over-description.

"In an enormous medieval wooden chair, at the far side of the room facing the outer door, sat an unbelievable heavenly woman. Her long yellow hair rippled down her marble satin shoulders; her transparent sparkling gown was green, green as young reeds, shot with silver like beads of dew; and her breathtaking, earth-shattering belt was of gold, shaped like a chain of flag-lilies set with the pale-blue eyes of forget-me-nots."(after J. R. R. Tolkien)

2.4. Read good examples of descriptive writing.

2.5. Consider the point of view of the one who describes.

2.6. Consider the proper title for your description and explain to yourself why it is the best. Here are some tips regarding the choice of the title:

- Keep it short and sweet.

- Make it capture the overall concept of your description.
- Make it unique.
- Let stir up intrigue.
- Include your character in the title.

3. Tips to describe a landscape.

3.1. Browse for the sites suggesting lists of words to describe a landscape, e. g.

<https://describingwords.io/for/landscape>

<https://worddreams.wordpress.com/2011/07/08/how-to-describe-a-landscape/>

<https://piclits.com>

3.2. Read examples of description from classic literature, think what makes them effective, try to copy the techniques.

3.3. Keep to the accepted structure of descriptive text

- **Identification** of the phenomenon to be described. This part explains why the author has chosen this object or person for description. It usually contains a strong thesis statement and is to captivate reader's attention from the first words.

If you have a place where you are above all that is earthbound – you will forgive my affection to the nook or rather the hill I want to describe. The higher the place the further the problems. It is on this elevation that I feel at the beginning and the end of everything.

- **Description**; describing the phenomenon in detail.
 - o **The first paragraph** tells the reader about the object itself, its characteristics and the most distinguishing features. It gives a full and vivid picture through the smallest details of observation.
 - o **The second paragraph** portrays surroundings. In this section, you are free to use as many stylistic devices as you want. Your reader must feel the atmosphere of the environment you describe.
 - o **The last paragraph** refers to senses and emotions. You describe everything you can feel, see, hear, touch, and smell. Your task is to make the picture alive.

Placed on the very top of a southern village it crowns everything with the canopy of local gardens and a small wood. The canopy of an unforgettable rich past and a sad monotonous future. It is in this place that my grandfather was thinking about a better future, it is here that my mother and father were dating... And it is right from this point on

the earth that the nature revealed its beauty through myriads of wild flowers, bugs and birds. Covered with stones, gravels and pebbles of all sizes and colours, it resembles a path to some fairy-tale city. Lined with dense brushwood of hemp and burdock, it suggests some scenes from children's adventure books. Such is the hill in front of my granny's house.

Mount it and freeze on its top, with closed eyes. Take a whiff of a distant bay, and ponds, and corn field hidden behind another, even higher, hill ahead. A warm breeze will brush all troubles and sorrows out of your mind. You will hear a cacophony of never-ending frog concert that reaches from the pit. In an instant it will be overlapped with the village cocks' shrill clarion and the surprisingly early chorus of crickets. But very soon all will be subdued incapable of contesting with the trills of the oriole – the queen of the Ukrainian wooden plain. You will follow this song across the carpet of hemlock, dwale and lucerne. But you will be not the only one under the spell – a lizard, green and brown for camouflage, is coming along stumbling over your breathing and heart-beating. Among the wheat stalks daddy longlegs curdle swinging with every note. Such is the steppe.

Sit in the midst of all this. You will feel your every cell filled with warmth and ease. You will notice that your broken wings are ratooning and a sweet liquour is streaming your veins. Nothing matters any more. Such are the miracles of this place.

- **Conclusion.** The last stage is the conclusion. It sums up your emotions, attitudes, and impressions.

It is a place, where we find ourselves at the beginning of time, and everything seems to be untouched by an inexorable march of progress. [2]

3.4. Remember that nature is not only greenery. It is everything you see, hear and feel around it. Write your descriptive essay on nature so that your readers will actually smell the rain, hear the birds singing, enjoy the sunset, and touch the lion. [2]

3.5. Speculate about a possible title. Don't use the words naming the object of your description. Rely on your emotions and associations, use bright metaphors to render your attitude to the place, e.g., "The ethereal", "The hub of my soul", "Not elsewhere."

DISCUSSION AND TASKS

1. What is description? What can be described?
2. What are some tips for writing an effective nature description?
3. Edit the extract cutting out obvious description:

A blue stream wound its merry way through the green forest. It sprung over the grey rocks in its way. Pebbles whisked about in the under wash like pieces of silver glitter. Streams are the liquid soul of the green forest, and this one was glowing. Chords of soft light speared down from above, bathing its surface in gold. It was glinting with little sparkles, like a thousand brilliant diamonds blessed with an yellow fire.

4. Find and characterize stylistic devices in these descriptions:
 - the golden flesh of the rocks beneath their dark skin
 - the mountains were bone-white
 - the bush watchful and alive
 - the mountain peaks were like a row of arrow tips
 - the sun toasted our skin
 - rock arose from the ground as if it reached for the sky
 - the landscape sings her lullaby in sweet nostalgic hues
 - the sun scorched our skin to a crisp, and the wind disemboweled our bodies to the bones
 - rivers saturated the sea with gold
 - to see a sunrise-gold beach
 - it looked at peace in its jade-green gown
 - Dresden was one big flame
 - the pitiless waves weighed a ton
 - and what stars! live, beating, kneading eyes.
 - the air is blue, silver dust, smoky, starry
 - it was in a quarrel with the earth and does not want to shine more
 - illuminated the ray of water, forest, surrounding fields, houses of people
 - the sun notifies about his arrival
 - the sun filled everything around
 - look at the magic painting of the autumn on the leaves of the maple

5. How does the sea smell and sound? How does it feel? Use sensory details to feel in the table:

How it smells	How it sounds	How it feels
iodic	roars	supportive

6. Practice describing pieces of nature in small groups. Choose different stylistic devices for each object suggested below, i.e.

- 1) the cloud is an unsubstantial cloth (metaphor)
- 2) a quaint and sinister cloud (epithets)
- 3) the clouds were like gloomy gaffers (simile)
- 4) with the clouds weighing a ton (hyperbole)
- 5) clouds grey with sorrows, their puffs bloody with pain (parallelism)

Group 1. Describe a tree branch

Group 2. Describe a leaf

Group 3. Describe a field

Group 4. Describe a mountain

Group 5. Describe roots

Group 6. Describe an anthill

7. Make up a list of epithets (or metaphorical epithets) for the suggested objects:

- Sea – winelike, wine-dark,
- Dawn – rosy-fingered,
- Wind – ruthless,
- Sunset – pinkish-gold,.....
- Rain – kaleidoscopic,

You may want to use some links for that:

- <https://describingwords.io/for/landscape>
- <https://worddreams.wordpress.com/2011/07/08/how-to-describe-a-landscape/>
- <https://piclits.com>

8. Continue the sentences to make up a parallel construction, i. e.

- The forest was nut-brown, – The forest was nut-brown, its contours were sinister.
- *The twigs were crunching under my feet,*
- *The trees were the towers of the forest, ...*

- *The morning stars shone like silver petals, ...*
- *The beauty of the forest comforted our hearts, ...*
- *The smell of the forest was pulpy, ...*
- *We picked some berries and they tasted orchard sweet, ...*

9. Rewrite the extract using stylistic devices where appropriate.

The waterfall was blue. It was falling over the rocks. At its widest point, it was rising and falling down the mountain. It had a beautiful pool in the middle of it. It was clear. The waterfall flowed smoothly. The frogs croaking added to the wonderful sounds.

10. Read the extracts. What makes them effective?

A. *“Yet even so, Jon Snow was not sorry he had come. There were wonders here as well. He had seen sunlight flashing on icy thin waterfalls as they plunged over the lips of sheer stone cliffs, and a mountain meadow full of autumn wildflowers, blue coldsnaps and bright scarlet frostfires and stands of piper’s grass in russet and gold. He had peered down ravines so deep and black they seemed certain to end in some hell, and he had ridden his garron over a wind-eaten bridge of natural stone with nothing but sky to either side. Eagles nested in the heights and came down to hunt the valleys, circling effortlessly on great blue-grey wings that seemed almost part of the sky.”* George R.R. Martin, *A Clash of Kings*

B. *“On any other day she would have stood barefoot on the wet grass listening to the mockingbirds’ early service; she would have pondered over the meaninglessness of silent, austere beauty renewing itself with every sunrise and going ungazed at by half the world. She would have walked beneath yellow-ringed pines rising to a brilliant eastern sky, and her senses would have succumbed to the joy of the morning.”* Harper Lee, *To Kill a Mockingbird*

C. *“How beautiful the sky looked, how blue and calm and deep! How brilliant and majestic was the setting sun! How tenderly shone the distant waters of the Danube! And fairer still were the purpling mountains stretching far away beyond the river, the convent, the mysterious gorges, the pine forests veiled in mist to their summits.”* Leo Tolstoy, *War and Peace*

11. For one page (200-300 words), describe a nature nook (a spot under one particular tree, a bank of your native river, a road leading to a field, etc.) that you particularly like.

RESOURCES

1. River metaphors and similes. URL : <https://otleyallsaints.wordpress.com/2011/09/12/river-metaphors-and-similes/>
2. Writing tips, sample and news for students. URL : <https://www.advancedwriters.com/blog/descriptive-essay-on-nature/>
3. <https://describingwords.io/for/landscape>
4. <https://piclits.com>
5. <https://worddreams.wordpress.com/2011/07/08/how-to-describe-a-landscape/>



THEME 3. THE ART OF DESCRIPTIVE WRITING. DESCRIBING A PERSON

“Every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion.”
Oscar Wilde, “The Picture of Dorian Gray”

Objectives

- to understand what creative description of a person implies;
- to describe techniques of writing effective description of a person;
- to write a description of a person – close or unknown;
- to know stylistic value of inversion and repetition and be able to use them in description.

Outline

1. Description of people implies verbal depicting of their physical appearance emphasizing features and traits visually apparent to others or making them distinctive among others. This can be combined with

description of a person's typical behaviour, inner world or the influence the person has had on you.

2. Tips for writing a successful portrait of a person:

2.1. Describe not only physical appearance. Some details about habits or behaviour can create a better image than many carefully selected adjectives. Besides, other people's reaction to the person can be very helpful.

"He wore the same jacket every day, a shapeless brown tweed that was frayed at the elbows and short in the sleeves, and his sandy hair was parted on the left, so a long forelock fell over one bespectacled eye. Bunny Corcoran was his name, Bunny being somehow short for Edmund. His voice was loud and honking, and carried in the dining halls." ("The Secret History", Dorothy Tartt)

2.2. Pay attention to eyes. It is not only colour that you are to rely on since it gives little information about a character's personality (although red eyes may suggest crying or supernatural malevolence). However, it is interesting to play with symbolic meaning of the colour:

– *'Though his eyes were kind and frank, they were more gray than blue.'* (blue – a symbol of clearness and innocence, gray – mystery and sophistication).

– *"She had the night-sky eyes of a psychic – an endless field of black scattered with cold white fire."* (black – evil and fear, white – purity, virginity).

2.3. Create contrast in appearance or\and moral characteristics, for example, a character who has a nervous temperament could have an intense, penetrating stare that one wouldn't expect, given their nervous or avoidant behaviour.

"His form was of the same strong contour as ever. His hair was still raven black ...But he reminded me of some wronged and fettered wild beast or bird, dangerous to approach in his sullen woe". ("Jane Eyre" by Ch. Bronte)

2.4. Rely on stylistic devices. Study the stylistic devices besides the ones mentioned above:

Inversion – a literary device in which the normal order of words is changed to achieve a particular effect of emphasis, e. g.

– *Never have I seen such a mop of hair.*

– *Dark pools of fear were her eyes*

Repetition – a literary device that involves using a word or phrase two or more times for special effect, e. g.

- *She was young the way an actual young person is young.*
- *“Nory had modest Catholic-like eyes, and looked a true Catholic, and her mother was a Catholic, and Nory’s mother was a Catholic because her father was a Catholic, and her father was a Catholic because his mother was a Catholic, or had been”.*

Sound Repetition

Alliteration - repetition of consonants

- The eyelashes shelled the shadowy shade of her eyes.

Assonance – repetition of vowels

- Her eyes were like diamond – bright but dry.

2.5. Use indirect types of characterization (indirect): via actions, speech, reaction of a character. There are two types of characterization in writing:

- Indirect characterization – describing a character’s appearance.
- Direct characterization – describing a character through that character’s thoughts, actions, speech, and other people’s reaction to them, e. g.

“He was a simple, good-natured man; he was moreover a kind neighbor and an obedient, henpecked husband.’ This description directly tells the reader about this man’s personality using words like simple, good-natured, kind, and obedient.” (direct characterization) (“Rip Van Winkle”, Washington Irving)

vs

“He saw that Nora was boiling. It took him 5 seconds before he responded keeping eye contact with hers.” (indirect characterization)

Beware of shifting to narration in the process of indirect describing! The extracts below will demonstrate how to do it correctly:

- “This extraordinary woman served a master who was his opposite pole. He was a silent and clean lord; he was always accompanied by two great dogs; he liked to plant many trees...”

- “Each thing represents something important to me. The notebook-my love for writing, the necklace-my love for dressing up, the crayons-my love of color and being carefree enough to color with crayons, the Prima bottles-my love of scrapbooking, my passport-my love of travel,

and the guitar pick-my love for music and remembering my cousin, who gave it to me.”(an extract from an essay, a college student)

As you can see in the second example, a portrait can be created via a collection of objects that have special meaning to this person, thus parts of the image get hidden amongst them.

2.6. Focus on details that reveal personality. This is even more important if you describe an unknown person.

“She at every free moment always walked to and fro in her little room from window to stove and back again, with her arms folded across her chest, talking to herself and coughing.” (“Crime and Punishment”, F. Dostoevsky):

The writer conveys the unstable mental state of Katerina’s character and her restless nature by telling us about her habitual actions.

2.7. Describe characters’ body language and gestures, which can tell a lot about their personality and psychological state. In “*Hard Times*” Ch. Dickens uses movement and body language to reinforce the impression of domineering and forceful:

“Girl number twenty,’ said Mr. Gradgrind, squarely pointing with his square forefinger, ‘I don’t know that girl. Who is that girl?’”

It is also very important in case of describing an unfamiliar person.

2.8. Select descriptive adjectives. Use fresh adjectives to create a vivid portrait. Search for the necessary adjectives studying existing lists, e.g., <https://grammar.yourdictionary.com/word-lists/list-of-descriptive-words-for-appearance.html>

<https://www.enchantedlearning.com/wordlist/adjectivesforpeople.shtml>

2.9. Follow the structure:

- **Topic sentence.** Introduce the person you are talking about. Explain why you have chosen him\ her.

A person who has influenced me most is my grandfather. My grandfather raised me to be sensitive, cheerful and compassionate. He is someone I love and cherish very deeply.

- **Body**

- physical appearance
- personality
- hobbies, interests
- something special about the person

My grandfather, Jack, is of medium height. He is in his early seventies but looks extremely young for his age. He is slim and has got short grey hair. My grandfather's face is round and friendly looking. He has small blue eyes and an expression full of kindness. He tends to wear casual clothes like jeans and tee shirts, which add to his youthful appearance.

My grandfather is an incredibly sensitive person who helps everyone in need. Yet, he never seeks a reward for his kindness. Moreover, my grandfather is so generous that he wants to share what he possesses with others. For example, he donated 10,000 shekels to an organization for Holocaust survivors. Furthermore, I can speak to him about all of my problems because he is trustworthy and keeps all my secrets. What he does not tolerate is a lie. He has always told me that if you don't tell the truth, you will only hurt your self-respect.

- Concluding sentence. Sum up the topic in your first line.

In short, my grandfather is one of the most important people in my life. I believe that he has contributed greatly to my ability to show compassion and sensitivity for others. [2]

DISCUSSION AND TASKS

1. What does describing a person imply?
2. Enumerate some techniques for writing a successful portrait of a person.
3. Find some examples of description of characters' appearance in literature, read them out and think what makes them effective or ineffective.
4. What makes the descriptions below effective?

1. "I could picture the smooth oval of Laura's face, her neatly pinned chignon, the dress she would have been wearing: a shirtwaist with a small rounded collar, in a sober colour – navy blue or steel grey or hospital-corridor green. Penitential colours – less like something she'd chosen to put on than like something she'd been locked up in." ("The Blind Assassin", Margaret Atwood's Booker)

2. "He was such a miserable specimen, the children said, all humps and hollows. He couldn't play cricket; he poked; he shuffled. He was a sarcastic brute, Andrew said. They knew what he liked best – to be forever walking up and down, up and down, with Mr. Ramsay, saying who had won this, who had won that ..." ("To The Lighthouse", V. Woolf)

3. *“He was a rich man: banker, merchant, manufacturer, and what not. A big, loud man, with a stare, and a metallic laugh. A man made out of coarse material, which seemed to have been stretched to make so much of him... A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility.” (“Hard Times”, Ch. Dickens)*

5. Read this example of indirect description and say how it can characterize Bunny.

“The next morning, around ten, I was ironing a shirt in the kitchen when there was another knock at the door. I went into the hall and found Henry standing there.

‘Does that sound like Bunny to you?’ he said quietly.

‘No,’ I said. This knock was fairly light; Bunny always beat at the door as if to bash it in. “ (The Secret History, Dorothy Tartt)

6. Read the article on how to describe eyes effectively following the link: <https://kathysteinemann.com/Musings/eyes/>. Summarize it.

7. Read the examples of eyes description from the novels below. What are the ways of depicting eyes and what can they add to the image of the character?

1. *“Her glazing eyes, staring out of death, to shake and bend my soul....Her eyes on me to strike me down” (Joyce, James. A Portrait of the Artist as a Young Man)*

2. *"plumbed the deepness of the ever-varying pupils, with their radiating fibrils of blue, and black, and gray, and violet." (“Tess of the d’Urbervilles” by Th. Hardy)*

8. Write a sentence – description of eyes using colour symbolism, e. g., red – *His azure eyes remained placid and disinterested but in the corner of the iris a rufous spark flashed and faded.*

9. Comment upon the use of stylistic devices in these descriptions of eyes:

– *"...your eyes are so pure and clear they remind me of ice chips."*

– *"Her eyes were the only exceptional thing about her, true hazel, like granite seen under green water."*

– *wounded eyes*

– *Piercing stare*

– *"His eyes were Fourth-of-July blue, high and bright with the snap of a flag in the wind."*

– *"His eyes were a shade of brown-black that Finn had never managed to determine; he remembered reading in one of the books that his grandfather had illustrated about a pirate with 'sparkling black cherry eyes,' and he'd always thought that perfectly described Con's eyes"*

- *Eyes were dark pools of fear*
- *bright eyes of an optimist*

10. What is inversion? What is the stylistic effect of using it in description?
11. What is repetition? What types of repetition do you know? What is the stylistic effect of using repetition in description?
12. What stylistic devices are used in the extracts of description below? How helpful are they in creating an image?

"...and out of it materialized a transparent man of most bizarre appearance."
(*"The Master and Margarita"*, M. Bulgakov)

"I am an invisible man. No I am not a spook like those who haunted Edgar Allen Poe. ...I am a man of substance, of flesh and bone, fiber and liquids - and I might even be said to possess a mind. I am invisible, simply because people refuse to see me." (*"Invisible man"*, R. Ellison)

There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl – a tree-toad white, a fish-belly white. (*"The adventures of Huckleberry Finn"*, Mark Twain)

13. Practice describing a character's looks. Describe their mouth, nose, brow, chin and ears. Pick up appropriate stylistic devices for each,

e.g. *"His mouth was a tight red knot."*

Group 1-2. Describe a mouth (4-5 separate sentences)

Group 3-4. Describe a nose

Group 5-6. Describe lips

Group 7-8. Describe hands

Group 9-10. Describe fingers

Group 11-12. Describe hair

14. Study the symbolic meaning of the following phonemes, add some associations of your own. Then using one phoneme and relying on the device of alliteration write a descriptive sentence and let your colleagues explain what image you have created.

[b] – is associated with beating, hitting, bruising, rattling, etc.

[s] – is associated with rustling, hissing, crawling

[m] – is associated with softness, tenderness, flexibility

[ʃ] – is associated with softness and fluffiness

- [l] – is associated with humidity, light, frictionless movement
- [i] – is associated with smallness, diminutiveness
- [h] – is associated with dwelling, houses, hissing
- [k] – is associated with coughing, sharpness

She was sure that she shouldn't show emotions in the conversation.
(repetition of [ʃ] is aimed at creating an image of a soft, cozy high-society woman)

15. Change the attributes describing a person for some indirect information, e. g.,

He is a generous man – He always puts two candies in his son's rucksack, in case a classmate comes around.

He is an optimistic man. –

He is a rude man. –

He is a devoted man. –

He is a greedy man. –

He is a confident man. –

He is a charismatic man. –

16. Reflect for several minutes on some outstanding detail in your fellow-student's portrait. Is it quick side-to-side eye movement? Or keeping an unwinking stare when talking to you? Or may be it is slight strabismus that makes the person evasive and mysterious? Write two – three sentences on it and let the group guess who it is.

17. Rewrite the text to make it more effective. Choose the best variant. (work in microgroups)

" Harry had a thin face, sharp knees, black hair and green eyes. He wore broken round glasses... There was a very thin scar on his forehead that looked like lightning."

18. **Portrait of a person.** Write a 1-1,5 page essay (250-300 words) about someone you know well, a close friend or a family member. Prepare properly:

1. Gather information about the person. Interview others who know, or knew, the person and include their observations in your portrait.
2. Make your subject interesting to your reader by finding an interesting angle from which to present the subject, by including engaging details

to enliven the portrait. Remember that what YOU feel toward your character does not automatically make him\her interesting to anyone else.

3. Give your description a clear, logical organization.

RESOURCES

1. Adjectives describing people and personal qualities – word list. URL: <https://www.enchantedlearning.com/wordlist/adjectivesforpeople.shtml>
2. Descriptive essay: describing a person. URL: <http://ortbinyaminaenglish.yolasite.com/resources/Descriptive%20Writing%20.pdf>
3. List of descriptive words for appearance. URL: <https://grammar.yourdictionary.com/word-lists/list-of-descriptive-words-for-appearance.html>



THEME 4. THE ART OF ARGUMENTATIVE WRITING. WRITING A REFERENCE LETTER

“Letters are expectation packaged in an envelope.”

Shana Alexander

Objectives

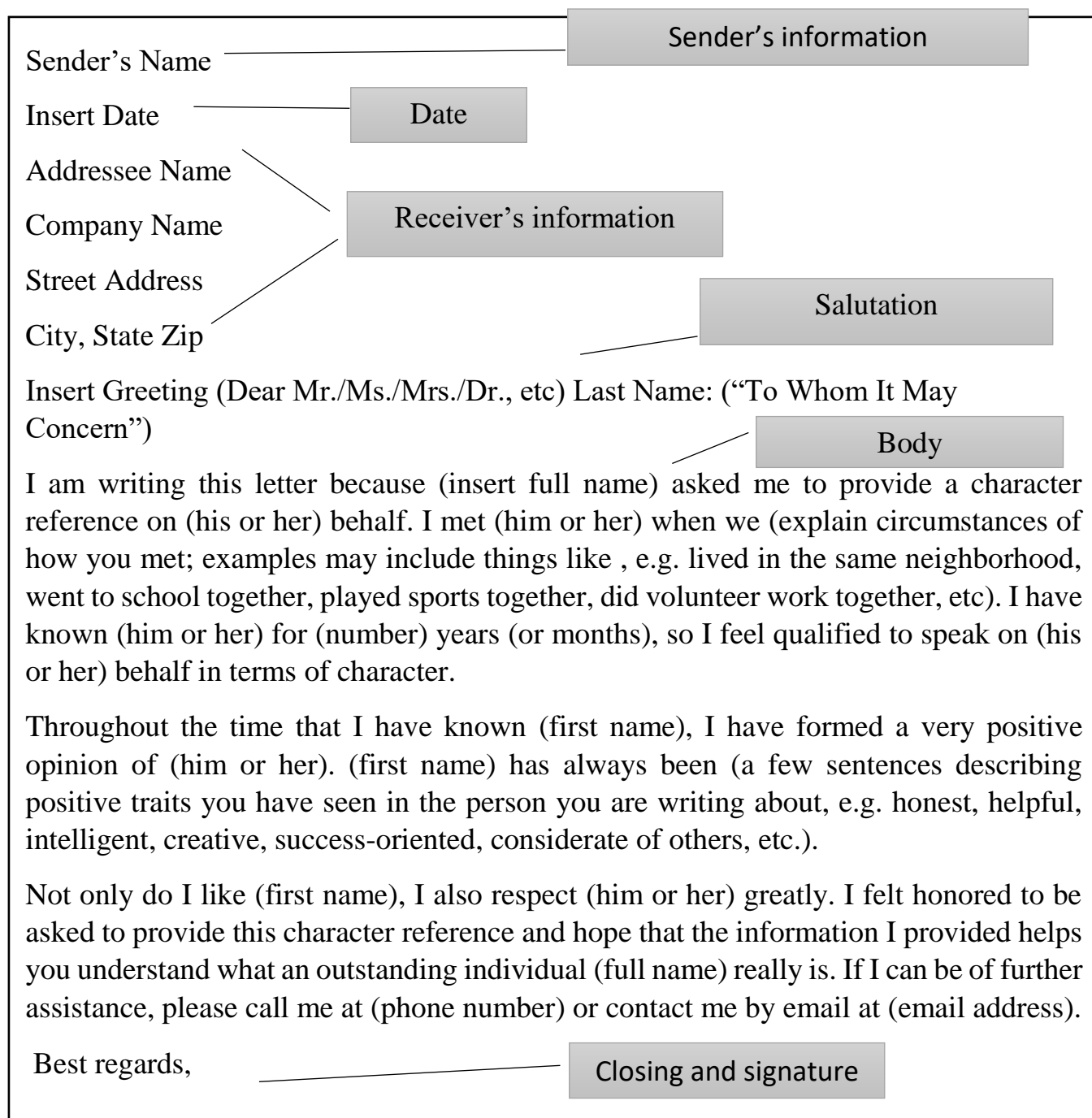
- to understand the specificity of argumentative writing as a special written speech type;
- to know what a reference letter is and what spheres it can be applied in;
- to recount the structural elements of the letter;
- to enumerate linguistic features of reference letters and be able to keep to them in writing;
- to be able to write a letter of reference for a fellow-student applying to an institution of higher education.

Outline

1. Argumentative writing is a genre of writing where “a writer attempts to persuade readers to understand and support their point of view about a topic by stating their reasoning and providing evidence to back it up.” [3]

2. A reference letter – a reference provided by an individual who knows you and can vouch for your character, qualities and abilities. [2] Reference letters are written for admission to an institution of higher education, employment, participation in some programmes, etc.

3. Structure of a reference letter



4. Tips for creating a strong reference letter for admission to an institution of higher education:

- 1) Get information about the particular school** the student is applying to and then focus on the student's achievements and features that relate to that school. The letter to a community college will be different from the one to a private university.
- 2) Collect information about the person.** Ask the student about his/her experience, achievements, hobbies and interests.
- 3) Explain how and how long you have known the person.** If you are a fellow-student, write how many years he or she has taken with you and what other activities you have participated in together. (e. g., *I had a pleasure of getting acquainted with Sophie in our first year of the Bachelor Degree Program. Since then we have had friendly relations as well as participated in all extracurricular activities together.*)
- 4) Include specific examples.** In the letter, provide specific examples of ways and spheres in which the person has demonstrated various skills and qualities, e. g. in sports, volunteering, competitions, awards, projects, leadership roles, academic excellence, etc. (*Sara is talented at considering the subtleties within literature and the purpose behind authors' works. She produced an extraordinary year-long thesis paper on creative identity development, in which she compared works from three different time periods and synthesized cultural and historical perspectives to inform her analysis. When called upon to give her thesis defense in front of her peers, Sara spoke clearly and eloquently about her conclusions and responded to questions in a thoughtful way.*[4]
- 5) Suggest strong recommendations.** You might say something like you "recommend this individual without reservation." Emphasize this, especially at the beginning and end of the letter. (*I highly recommend her for admission to your undergraduate program. Stacy has my highest recommendation for admission to your engineering program. William has my highest recommendation.*) [2]

- 6) **Provide your contact information**, which will make your letter more reliable. (e.g., *Please don't hesitate to contact me at milevamaricfanclub@gmail.com if you have any questions.*)
- 7) **Use formal language** – vocabulary and structures. Jokes, slang, casual words, inappropriate contracted forms (I'm, I've, etc.) may harm the candidate's chances.
- 8) **Avoid clichés**, e. g., “hard worker” or “diligent student”, and confirm any statement with examples. (e. g., *George is a persistent person. Where so many others have given up, Joe took on this class as a welcome challenge. He stayed after school for extra help, got extra tutoring at the nearby college, and asked questions in and out of class.*)
- 9) **Make a list of adjectives that can characterize the applicant in a positive way**, e. g.

adaptable	conscientious	motivated	results-
ambitious	enthusiastic	open-	oriented
committed	intelligent	minded	self-
competent	innovative	persevering	reliant
		proactive	versatile

5. Some recommended constructions:

1. Inversion. Not only do I like her...

*The war caused **not only** destruction and death **but also** generations of hatred between the two communities. – **Not only did the war cause** destruction and death **but also** generations of hatred between the two communities.*

Inversion can happen after words with negative meaning (not, never, seldom, rarely, scarcely, hardly, e.g.,

Not only did she forget my birthday, she didn't even apologize for forgetting it.

Never have we witnessed such cruel behaviour by one child to another.

Seldom does one hear a politician say “sorry”.

Should you have any questions....(do not hesitate to contact me) – makes the letter sound more formal. It implies that the receiver would probably not have questions whereas “if” leaves it more open.

Should you have any questions - feel free to call us or simply drop us a line.

Should you have any questions, suggestions, remarks, please, contact us.

I am happy to be of assistance should you have any questions.

DISCUSSION AND TASKS

1. What is argumentative writing?
2. What is a reference letter and in what cases it is written?

A

I am writing to thoroughly recommend Sarah Smith for the position of staff nurse at Royal Hospital.

Sarah has consistently demonstrated shrewd clinical judgement combined with a compassionate bedside manner when caring for patients. Engaging and energetic, she has been an asset to our team and she is well-respected by both staff and patients. I have no doubt that she will bring these qualities to her first position as a qualified nurse.

Please contact me on 202-555-0114 or manager@stgwens.com if you wish to discuss Sarah's suitability for this position further.

B

It's my pleasure to recommend Linda Barron for the position of marketing manager at your company. Ms. Barron and I worked together for just over two years when she was a marketing coordinator in my department at XYZ company.

During her time at XYZ, Ms. Barron was diligent and insightful. She was eager to both learn and implement marketing strategies. At XYZ, with help from our whole team, Ms. Barron organized and led our e-learning campaign, geared toward getting prospects in the door. The campaign was a tremendous success.

I recommend Ms. Barron without reservations — she'd be a stellar addition to your company. Please do not hesitate to reach out with any questions. You can reach me at this email address or at (555) 555-5555

3. Which of these reference letter is more convincing and why?
4. What is the structure of a reference letter?
5. Arrange the blocks in the recommended order:

A - Describe how you know the person.

• "I was both Gina's adviser and teacher throughout her time at Hamilton College. I watched her shine both in the classroom and in office hours, and had the joy of watching her meet and then exceed expectations with her thesis."

B - Reiterate your recommendation of the candidate and invite the recipient to contact you.

• "For all of these reasons, I think Michael will make a fine addition to your team. Should you have any questions, I invite you to contact me at the number or address, above."
 • "Gina is the kind of person I would love to hire to work for me, and I know she will be an incredible asset for you. If you have any questions, please contact me."

C – Specify the candidate's positive features using examples for support.

• "Gina was always inquisitive but never pushy. Despite being able to answer almost any question, she would rather sit back and help others find the answer for themselves. Countless students, who I thought were doomed to struggle, happily told me how tutoring sessions with Gina helped them turn the corner. And I had many conversations, both as her professor and a peer, that I will remember happily for years."

E – a short but enthusiastic praise

• "It makes me extremely happy to recommend Michael for the position of Director of Development at XYZ Corporation."
 • "Any company should count themselves lucky to have an employee as bright, friendly, and dedicated as Gina."
 • "No matter what she does, Helena Bonham does it well."

D - Use a business closing and sign your name.

- "Sincerely yours,"
- "Faithfully yours,"

F – S\R information and salutation

- your address
- the date
- the recipient's name and address.
- Dear Sir or Madam

6. Match the casual words and phrases with their formal equivalents:

CASUAL

FORMAL

as a rule

hence, thus, consequently

I would like to...

as long as, considering

to advice

broadly, predominantly

I believe that...

It is my pleasure to...

to meet

for instance, namely, in particular

wish

exceptional, unrivalled

with this letter

hereby

absolutely

to recommend

for example

thoroughly

so

I assume \ reckon \ consider \
suppose that..,

great

reference

because

to encounter

characteristics

request

7. Study a list of inappropriate words and constructions in a reference letter and their accepted equivalents [5]:

Taboo

Example

Alternative

A bit

The interviews
were *a bit* difficult
to schedule

The interviews
were (*difficult/somewhat
difficult*) to schedule

A lot of, a couple of

A lot of studies

(*Many/several/a great number
of/eight*) studies

Taboo	Example	Alternative
America	A researcher in <i>America</i>	A researcher in (<i>the United States/the US/the USA</i>)
Isn't, can't, doesn't, would've (or any other contraction)	The sample <i>isn't</i>	The sample <i>is not</i>
Kind of, sort of	The findings were <i>kind of significant</i>	The findings were (<i>somewhat significant/significant to some degree</i>)
Til, till	From 2008 <i>till</i> 2012	From 2008 (<i>until/to</i>) 2012
You, your	<i>You</i> can clearly see the results	<i>One</i> can clearly see the results <i>The results can clearly be seen</i>
Inappropriate sentence start		
Taboo	Example	Alternative
Also	<i>Also</i> , the participants were in agreement on the third question	(<i>Moreover/Furthermore</i>), the participants were in agreement on the third question
So	<i>So</i> it can be concluded that the model needs further refinement	<i>Therefore</i> it can be concluded that the model needs further refinement
And	<i>And</i> the participants were all over the age of 30	The participants were all over the age of 30
Besides	<i>Besides</i> , we asked all the participants to sign an agreement	<i>Additionally</i> , we asked all the participants to sign an agreement
Unsophisticated words		
Taboo	Example	Alternative
Bad	A <i>bad</i> result	A (<i>poor/negative</i>) result
Big	A <i>big</i> sample	A (<i>large/sizable</i>) sample
Get	This model <i>gets</i> attention	This model <i>receives</i> attention

Taboo	Example	Alternative
Give	This chapter <i>gives</i> an overview	This chapter (<i>provides/offers/presents</i>) an overview
Good	A <i>good</i> example	A (<i>useful/prime</i>) example
Show	The below figure <i>shows</i>	The below figure (<i>illustrates/demonstrates/reveals</i>)

8. Rewrite the paragraphs using formal register:

A. *Dear Admissions Committee,*
I wish to advice Stacy for admission to your engineering program. She is one of the best students I have met in my 15 years of teaching. I taught Stacy in my 11th grade physics class and advised her in Robotics Club.
 ...

B. *Dear Sir/Madam,*
I am writing this characteristics at the ask of Alex Smith, who is applying for a Master program in your university. I have known Alex for two years as his scientific adviser and mentor. Besides, we two are permanent members of International Association of Teachers of English as a Foreign Language...

C. *...He has that sort of a positive attitude and the belief that he can always improve that's rare in a high school student, but so essential to the learning process. Also, I am confident that he will continue to show the same commitment and diligence in everything he does. I very much recommend Joe for admission to your school....*

9. Work with your dictionary or follow the link below to make up a list of positive characteristics of a prosperous student or employee (with translation)

<https://1.cdn.edl.io/I10J5tyGgM8qld5oeTwucLfKi4mcInrI1gHND0hN7A7zIDVp.pdf>

10. Which of the qualities can be required for a job position? And for a university?

motivated	creative	curious
computer literate	loyal	willing to learn

proactive	able to accept criticism	amiable
a forward-thinker	active listener	collaborative
fast learner	self-aware	supportive
multi-tasker	mindful of the people	responsive
self-disciplined	around you	multifaceted
empathetic	fast decision maker	broad-minded
intelligent	passionate	artistic
flexible	resilient	diligent

11. Choose any adjective from the box above. Write a topic sentence with it. Write two or three supportive sentences suggesting details, examples, evidence, and reasons to develop it into a meaningful paragraph, e.g.

***Ann is a proactive person.** She has good time management skills and doesn't procrastinate. She principally works on big projects or large assignments bit by bit, instead of saving all the work for the day before it's due. The fact that has always pleased me is that Ann broadly completes the reading assignments before attending class thus she is always ready to participate in class discussions.*

12. Write a sentence about any of your fellow-students using constructions "Not only does (is, can, has, etc.) he\she but..."

13. Write a reference letter for your fellow-student who is applying for a Master's programme in the Institute of Education, (University of Cumbria, Carlisle, England, United Kingdom), URL: https://www.cumbria.ac.uk/study/courses/postgraduate/learning-and-teaching-for-higher-education/?utm_source=Studyportals&utm_campaign=International

RESOURCES

1. Doyle A. How to write a recommendation letter for college? URL: <https://www.thebalancecareers.com/sample-college-references-2062901>

2. Doyle A. What is a personal reference? URL: <https://www.jobhakr.com/news/2020/7/16/personal-references-what-are-they>

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THEME 5. THE ART OF ARGUMENTATIVE WRITING. WRITING A MOTIVATIONAL LETTER

“Letters are expectation packaged in an envelope.”

Shana Alexander

Objectives

- to explain what a motivational letter is and what spheres it can be applied in;
- to know the structural elements of the letter;
- to know how to make a motivational letters more successful;
- to be able to write a motivational letter to an institution of higher education.

Outline

1. **A motivational letter** is a letter used to explain why you are a perfect candidate for a certain position. You are to write it if you apply for an educational programme, work at a non-profit organization, or as a volunteer

to an organization. It is a short piece of writing about your past, your ambitions, your personality, and your interests. [4]

2. Format of a letter of motivation

1) Introduction

- Personal details (Name, Education\Work experience)
- General explanation of why you are applying to the course. On this stage you should capture the reader's attention to encourage them to read on.

1. Dear _____,

My name is and I would like to express my interest in applying for the Doctoral program (PhD) in Political Science at (university name). I have always dreamed of becoming a politician and helping give back to my country, and I believe that a PhD in Politics from.....(University Name) would set me miles ahead to reaching my goal. [4]

2. Dear.....,

With this letter, I would like to express my interest in studying a Bachelor's Degree in Design at ABC University. Currently, I am finishing my last year of high school, where I have spent a lot of time and effort learning arts and drawing, among other subjects. I am interested in beginning a career in design and I am certain that this degree will help me to fulfil myself in both professional and personal contexts. [4]

2) Body – description of your achievements, academic and professional route and career aspirations; demonstration of your skills and passions explaining your zeal for the chosen course or program:

- related experiences: undergraduate projects, workshops, publications, volunteer activities presenting useful things you have learned from it;
- targets: state your short-term and long-term goals which should explain the relationship between your acceptance and your future. [1]
- your attributes: description of your personal characteristics in a positive and professional way.

Prompts:

My passion for ... began when_____.

I aspire to because

I have been a part of for months/years. It's the best thing for me because of

*I remember once when I..... which made me realize that I.....
..... resonates with me because*

What distinguishes me from my peers is

I anticipate developing

I have a deep interest which I am excited to continue to explore and experience.

As someone who prides themselves on their ability to, I believe I would be the perfect fit for a program that incorporates students from around the globe.

Above all else, I pride myself on my.....

1) Through my veterinary science studies, I have learned much about animal care, including how to diagnose and treat animal diseases and how to help animals give birth. I believe these skills, along with the experience I acquired on the farm, would be invaluable to you at All Paws Animal Shelter. I also believe I could learn a lot more to complement my schooling at your organization.

2) My Passion for Online Marketing started to spring during my internship at(Company Name). Working in a small startup provided me to get surface-level experience in most digital marketing channels. Now, I would like to delve and gain know-how by attending the ..._(University Name) program in Digital Marketing.

3) While studying in high school, I also attended art and design school courses, which clearly reflects my preferences and interests. In recent years, with the support of my school, I participated in a number of cities and regional design competitions where I often ended up in prize-winning places. Examples of my prize-winning works are presented in my portfolio.

My current goal is to start my career in design. After doing some research I realised that a Bachelor's Degree in Design at ABC University is the best choice for me for a number of reasons. [2]

3) Conclusion summarizes your goal and leaves a positive final impression. You should also thank your recipient for considering your application and encourage them to contact you if they have any questions.

Studying at your school would help me develop my aptitude for design while having fun, whether it is on the sporting field or in another arena. I am open to whatever experiences life at Seattle University would bring me and hope I could achieve them through your multimedia design and communication degree.

Thank you very much for considering my request.

Please email me at stephanie_ruiz@email.com if you have any questions about my application.

Yours faithfully,

Stephanie Ruiz

3. Tips for writing a successful motivational letter:

3.1. Address your letter to a specific person – the Head of Department, the academic staff member responsible for your academic programme, an academic supervisor. [3]

3.2. Explain your choice of subject as well as of institution (not just “Why Philology?” but “Why Philology at this university?”), e.g.

It is my dream to be part of a team that would pioneer in rehabilitation engineering. Ever since I had discovered my passion in biomedical engineering, I wanted to extend my skills into helping physically challenged or differently abled people by creating assist devices for them. My final year project was also based on developing such an assist device. Of the years spent in studying the course, I believe I have a liking to rehabilitation engineering and robotics.

When I read that [university name] had a course in [programme name] with a specialisation in [specialisation name], I was sure that it was the course that would aptly suit my appetite. [from “Motivation Letter Example: Student Applying to a Master's in Biomedical Engineering”]. URL :

<https://www.mastersportal.com/articles/1541/motivation-letter-example-student-applying-to-a-masters-in-biomedical-engineering.html>

3.3. Don't just describe yourself with adjectives – explain and give evidence to your assets. Thus, instead of characterizing yourself as compassionate and patient (for instance, when applying for the Bachelor of Science in Nursing program), you may describe the background, e.g.,

As my mother worked long hours, I spent a lot of time caring for my youngest brother who has cerebral palsy. I feel the time I spent caring for him sparked interest in nursing. I was always rewarded by his smiles. I hope to make my own patients smile in the face of their own health concerns in the future.[3]

3.4. **Include interesting details** that will make your motivation letter unique, e.g.,

I love the way different colors and images can evoke emotions in viewers. I enjoy experimenting with the power of color and imagery and think I have a natural creative flair. I am confident that I will be able to apply this flair to new projects at your school and increase my design abilities with you. [3]

3.5. **Focus on your strong rather than weak points**, which is to emphasize your value to the university and will make your letter tone positive.

3.6. **Find out values, priorities, mottos of the institution** (for instance, sports, arts, etc.) and think what knowledge, achievements, features might help you strike the right chord. For example, if the college you apply to focuses on grades, you may write as follows: *"I have excelled at such academic courses as Business 101, Business Law and Interpersonal Communication."*

3.7. **Don't make too many points** to avoid a mess in the connection between interests and assets.

DISCUSSION AND TASKS

1. What is a motivational letter and what structural elements does it comprise?
2. Go through the website of Teachers College, Columbia University to work out what might inspire you to apply for the chosen course in THIS college. (<https://www.tc.columbia.edu/about/>)
3. Read the example of choosing the subject at a particular university given above and explain your choice of your specialty at our university.
4. Suggest evidence instead of stating an asset, e.g.,
"I am a good leader" – I led a group of my fellow students on a week long climbing expedition, where we successfully...".
 1. I am independent in thought and study. –
 2. I am cooperative (I work well in group). –

3. I am perseverant. –
4. I have a positive attitude towards studies. –
5. I have a passion for ... (Phonetics, Literature, Teaching, etc.) –
6. I am a curious person. –
7. I am open-minded. –

5. Look at this list of universities mottos. Choose one and write which feature or achievement you can suggest to fit their priorities, e.g.

Motto: Exercise and recreation. You write: As a social person who has participated in several extracurricular activities, including the school band and softball team, I feel my diverse interests would make me a great fit for your school.

Australian Catholic University	Truth in Love
Charles Sturt University	For the public good
Federation University, Australia	Learn to Succeed
Griffith University	Know More. Do More.
La Trobe University	Whoever seeks, finds.
University of Technology, Sydney	Think. Change. Do.

6. In order to capture the addressee's interest, write some interesting facts (2-3 sentences) that might explain your call for teaching, e.g. your mother's once teaching your class, or your teaching all dolls and teddy-bears at home, or your staging classes with your relatives.

7. Read the extract from a motivational letter. What makes it bad?

When I was ten, dad passed away and left me with sorrows which I often brought to class. When I was eleven, my teacher told me off for my inability to control my feelings. Since then I started to hate school. And I decided to become a teacher to prove that the function of the teacher is not just teach, but feel and sympathize...."

8. You are applying for Master's Degree Programme in English Language and Culture at University of Eastern Finland. Do some research at

<https://www.uef.fi/en/degree-programme/masters-degree-programme-in-english-language-and-culture> and write a 1-page motivational letter for the programme.

RESOURCES

1. How to write an academic motivation letter? URL: <https://english-meetups.com/591/academic-english/how-to-write-an-academic-motivation-letter/>

2. How to write a motivation letter (with tips and examples)? URL: <https://www.indeed.com/career-advice/resumes-cover-letters/motivation-letter>

3. How to write a successful motivational letter? Easy to use guide with free templates. URL: <https://www.mastersavenue.com/articles-guides/how-to-get-in/motivational-letter>

4. Motivation letter writing guide + examples for 2022. URL: <https://novoresume.com/career-blog/how-to-write-a-motivation-letter>



THEME 6. THE ART OF ARGUMENTATIVE WRITING. WRITING A COMPARE AND CONTRAST ESSAY

“Letters are expectation packaged in an envelope.”

Shana Alexander

Objectives

- to understand the essence of the notion ‘a compare and contrast essay’;
- to know the structural elements of the essay;
- to know the stages of writing the essay;
- to be able to explain the terms “hook”, “thesis”, “point”, “a transition sentence”, “topic sentence”;
- to be able to implement the point-by-point method when writing the body of the essay;

- to use proper transitional words between ideas and paragraphs;
- to be able to write a compare and contrast essay on suggested topics.

Outline

1. A compare and contrast essay is an essay analyzing similarities and differences between two subjects of the same class, e. g. studying abroad vs in the native country, reading books vs watching TV, higher education vs job, etc.

2. Stages of writing a compare and contrast essay.

1) **Brainstorming** two lists: one – of similarities and the other – of differences, e.g.

STUDYING ABROAD VS IN THE NATIVE COUNTRY

similarities	differences
- professional and personal development	- different experience
- building relationship	- more job opportunities
- better job opportunities	- more flexible skills
- worthy home membership	- fees

2) Planning the **introduction**:

A. Catching attention of the reader from the first lines, or **hooking**. There are some ways of hooking: using anecdotes, questions to the reader, quotes, joke, e.g.

- *Can a child and an adult ever be alike?*
- *“Education is useless if it’s about putting others under your feet” (Joe Cervantes).*
- *One third of adults still sleep with an object that makes them feel comfortable.*
- *His name was John Solomon Willis, and when at age 5 he heard from the old folks that “the Emancipation Proclamation was coming,” he crawled under the bed.*

B. Formulating the **thesis** – a statement that summarizes all the essay. A good thesis is to contain several (usually three) **points** that will shape the body paragraphs, e.g.

Books and e-books are equally useful and demanded today, but a choice depends on the person's technical comfort (point 1), finances (point 2), and the preferences (point 3).

Remember! There is to be a **transition sentence** between your hook and a thesis, e.g, **Hook**. *According to statistics, more than 60% of youth find printed books better. Transition. However, there are people who stand for the classical book suggesting arguments for their advantages. Thesis. Books and e-books are equally useful and demanded today, but a choice depends on the person's technical comfort, finances, and the preferences.*

3) Forming **the body** of the essay. There are several ways of structuring your ideas. The one suggested here is based on the **point-by-point method**. It requires a paragraph for each point stated in the thesis with alternate comparing and contrasting.

A. **Paragraphing**. Create as many paragraphs as there are points in your thesis. Begin each paragraph with a **topic sentence** – a statement that renders the idea of the paragraph describing the two subjects. Each topic sentence is to be followed by several **supportive ones** – explaining the former. In the case of a compare and contrast essay we have **two topic sentences**. The first one (for similarities) opens the paragraph and is followed by supportive sentences, then we introduce the second one (for differences) also with supportive ideas. **Don't forget about linkers!**

Example:

Thesis: Cars and motorcycles make for excellent means of transportation, but a good choice depends on the person's lifestyle, finances, and the city they live in.

Body Paragraph 1 - LIFESTYLE

Topic Sentence: Motorcycles impact the owner's lifestyle less than cars.

Object 1 - Motorcycles

- Argument: Motorcycles are smaller and more comfortable to store.
- Argument: Motorcycles are easy to learn and use.

Object 2 - Cars

- Argument: Cars are a big deal - they are like a second home.

- Argument: It takes time to learn to become a good driver.

Body Paragraph 2 - FINANCES

Topic sentence: Cars are much more expensive than motorcycles

Object 1 - Motorcycles

- Argument: You can buy a good motorcycle for under 300\$.
- Argument: Fewer parts that are more accessible to fix.

Object 2 - Cars

- Argument: Parts and service are expensive if something breaks.
- Argument: Cars need more gas than motorcycles.

Body Paragraph 3 - CITY

Topic sentence: Cars are a better option for bigger cities with wider roads.

Object 1 - Motorcycles

- Argument: Riding motorcycles in a big city is more dangerous than with cars.
- Argument: Motorcycles work great in a city like Rome, where all the streets are narrow.

Object 2 - Cars

- Argument: Big cities are easier and more comfortable to navigate by car.
- Argument: With a car, traveling outside of the city is much easier. [2]

4) Writing **conclusion**. State your main points again, reformulating your thesis in new words, and highlight your main point in an original way so that your reader will go away with that final thought. Do not introduce new information in your concluding paragraph; instead summarize the entire paper.

3. Strong transitional words that provides a nice flow from one statement to the following one, e.g.

For Contrast

- However
- In contrast
- In \ by comparison
- On the other hand
- while

For similarity

- Similarly
- Likewise
- both... and...
- not only... but also...
- neither... nor...

- whereas
- to differ from
- to be different (from)
- to be dissimilar to
- to be unlike

Examples

- *Computers, although increasingly small, are not always easy to carry from one place to another. However, the mobile phone can be carried with ease.*
- *Computers are generally not very portable, whereas the mobile phone is.*
- *Computers differ from mobile phones in their lack of portability.*
- *Computers are unlike mobile phones in their lack of portability.*

- to be similar (to)
- to be the same as
- to be alike
- to compare (to/with)

Examples

- *Computers can be used to communicate easily, for example via email. Similarly/Likewise, the mobile phone is a convenient tool for communication.*
- *Both computers and mobile phones can be used to communicate easily with other people.*
- *Just like the computer, the mobile phone can be used to communicate easily with other people.*
- *The computer is similar to the mobile phone in the way it can be used for easy communication.*

DISCUSSION AND TASKS

1. What is a compare and contrast essay?
2. What are the stages of writing a compare and contrast essay?
3. What elements does an introduction comprise?
4. Write a hook for the essay:
 - *Early marriage vs late marriage.*
 - *Lying vs telling the truth.*
 - *Beauty vs intelligence.*
5. What is the structure of a thesis?
6. Write a thesis to the essays:
 - *A woman at work vs a woman at home.*
 - *Painting vs singing.*

- *The English language vs the Ukrainian one.*

7. Write a transition sentence or two sentences between the hook and the thesis:

- *Have you decided to see the world? If the answer is “yes”, this is the time you thought about the way to reach your destination. The mode of travelling depends on your lifestyle, financial situation and the length of your vacation.*

- *A famous Italian writer once said that books are dangerous as they can replace real life for the reader. To read books or not is contingent on your way of life, access to alternative resources of information and personal needs.*

- *Capital punishment is a cruel and inhuman act which destructs the right for life. The possible arguments in favour of death penalty can only be commitment of the worst crime and high treason.*

8. What is the point-by-point method?

9. What does each body paragraph begin with?

10. Write a topic sentence to each paragraph below:

- *Firstly, it is a well-known fact that in the process of reading our imagination works in full force allowing us to experience sharp feelings. Secondly, by reading books we train ourselves in speed reading, which would enable perceiving and processing information faster and making us more competitive in the information society.*

- *For instance, in modern Japan children are taught to be reserved and not to show any emotions in public. This behavior pattern is passed on from generation to generation. The key philosophy of Japanese education is self-perfection and self-discipline. All these are demanded in modern stressful life and make the Japanese stronger and mentally healthier.*

- *You don't have to worry about the lack of space in your backpack as you can load all the school textbooks in one portable device. It's also easy to download something new instead of going to the bookshop. However, when you're writing some paper it is easier to surround yourself with scores of paper books and analyze information. Besides, when you cannot connect to the Internet, paper books may come in handy.*

11. What should a conclusion of a compare and contrast essay contain?
12. Read the conclusion to the essay. What mistakes does it have?

Title: There have been many advances in technology over the past fifty years. These have revolutionised the way we communicate with people who are far away. Compare and contrast methods of communication used today with those which were used in the past.

Before the advent of computers and modern technology, people communicating over long distances used traditional means such as letters and the telephone. Nowadays we have a vast array of communication tools which can complete this task, ranging from email to instant messaging and video calls. While the present and previous means of communication are similar in their general form, they differ in regard to their speed and the range of tools available.

One similarity between current and previous methods of communication relates to the form of communication. In the past, both written forms such as letters were frequently used, in addition to oral forms such as telephone calls. Similarly, people nowadays use both of these forms. Just as in the past, written forms of communication are prevalent, for example via email and text messaging. In addition, oral forms are still used, including the telephone, mobile phone, and voice messages via instant messaging services.

However, there are clearly many differences in the way we communicate over long distances, the most notable of which is speed. This is most evident in relation to written forms of communication. In the past, letters would take days to arrive at their destination. In contrast, an email arrives almost instantaneously and can be read seconds after it was sent. In the past, if it was necessary to send a short message, for example at work, a memo could be passed around the office, which would take some time to circulate. This is different from the current situation, in which a text message can be sent immediately.

Another significant difference is the range of communication methods. Fifty years ago, the tools available for communicating

over long distances were primarily the telephone and the letter. By comparison, there are a vast array of communication methods available today. These include not only the telephone, letter, email and text messages already mentioned, but also video conferences via software such as Skype or mobile phone apps such as WeChat, and social media such as Facebook and Twitter.

In conclusion, digital methods have superseded almost all other forms of communication, especially in business. Communication has greatly advanced over the years, sometimes it is hard to remember the last time we handwrote a letter, rather than an email at work, even the signature is digital these days. Picking up the phone is a rare occurrence too – instead, we FaceTime, Zoom, or join a Google Hangout. [1], [3]

13. Complete the sentences with the right transitional words choosing the latter from the bow below.

Are unlike, in contrast; likewise; whereas; on the one hand, on the other hand; similarly; however.

1) College can improve your life opportunity. a job broadens your life chances by giving access to a work community.

2) Marks in Ukrainian schools are usually announced in front of all pupils of the class. in an American school they are discussed privately.

3) students in Ternton University are to take only 7 elective courses a term, the Community College suggests a wider range of options.

4) American educational system seems incomprehensible for a Ukrainian. the system of British education remains unclear.

5) a career in education earns one general respect. Teachers tend to experience severe burnout.

6) Both teachers and students need time to tune oneself to work. ... the former also need mastery to make the whole class think alike.

7) International programmes Ukrainian ones in their methods and approaches..

14. Write a compare and contrast essay on one of the topics suggested bellow:

- Saving money or not
- E-books or text books

- Running vs gymming
- Higher education or job
- Online tuitions or home tuitions
- Female vs male doctors
- Resting at home vs going out
- Early child bearing vs late parenthood

RESOURCES

1. Compare & contrast essays. URL: <https://www.eapfoundation.com/writing/essays/candc/>
2. John S. Compare and Contrast Essay: Full Writing Guide. URL: <https://essaypro.com/blog/compare-and-contrast-essay>
3. Rogers S. The role of technology in the evolution of communication. URL: <https://www.forbes.com/sites/solrogers/2019/10/15/the-role-of-technology-in-the-evolution-of-communication/?sh=3c443787493b>



THEME 7. THE ART OF NARRATIVE WRITING. WRITING STORIES.

“Human beings love stories because they safely show us beginnings, middles and ends.”

A. S. Byatt

Objectives

- to explain what narrative is and what narrative types are used in a story;
- to recount narrative structural elements;
- to know effective strategies to begin a story and be able to use them in narration;
- to give definition to the term “complication”, “conflict”, “to be able to enumerate the types of conflict, give examples from literature and create own conflict in a story;

- to be able to follow the steps of outlining complication and events when writing a story;
- to define the notion of resolution and name resolution types;
- to be able to write an interesting resolution;
- to characterize linguistic features of a narrative.

Outline

1. Narration - a type of text aimed at telling a story. Narratives can be based both real facts or fiction.

2. Types of Narration (point of view):

2.1. 1st person narrative – a story where a character is telling the story, so the predominant pronouns there are "I", "me", "we", which helps the author open the character's mind and reveal the character's background and emotional state via specific words, syntax, style:

"I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and, as I reckoned, above nine hours; for when I awaked, it was just daylight. I attempted to rise, but was not able to stir: for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner." (Gulliver's Travels by Jonathan Swift)

2.2. 2nd person narrative – a story where the character's actions and thoughts are shown through the pronoun "you". A story of this type usually combines the 1st and the 2nd person narrative:

"What kind of circus is only open at night?" people ask. No one has a proper answer, yet as dusk approaches there is a substantial crowd of spectators gathering outside the gates.

You are amongst them, of course. Your curiosity got the better of you, as curiosity is wont to do. You stand in the fading light, the scarf around your neck pulled up against the chilly evening breeze, waiting to see for yourself exactly what kind of circus only opens once the sun sets." (The Night Circus by Erin Morgenstern)

2.3. 3rd person narrative – a story where the narrator does not take part in it, but tells it from outside. There are a lot of "he," "she," "it," or "they" in this type of narration. You can use (1) the 3rd person limited, or in (2) the 3rd person omniscient, like an all-knowing god.

- (1) the reader is limited to the thoughts **of only one character** in the whole novel. (Harry Potter)
- (2) **multiple characters' emotions** and inner thoughts are available to the reader. (*“As the campers settled into their tents, Zara hoped her eyes did not betray her fear, and Lisa silently wished for the night to quickly end”*)

3. Narrative structure: Stories usually have the beginning (exposition), complication and events, and ending.

3.1. Beginning (exposition) introduces characters, leads into the setting and time of the story (answers the questions “*who?*”, “*when?*” and “*where?*”). For example, a horror story will often begin with a description of an abandoned after the war hotel in the middle of a woods, and a couple of gloomy neighbours.

There are several hooking *strategies to begin a story*:

1) *Begin with an action or dialogue*

- *Suddenly, icy fingers grabbed my arm as I inched through the darkness.*
- *Shaking, I grabbed his hand and said my goodbyes.*
- *The little girl turned to me and said, “The future of the world is up to you now”.*
- *‘Hello.’*

She gave a start, surprised. ‘Is it really you? I can’t believe it’s been so long!’

2) *Ask a question.*

Why does trouble always follow me around? Do I have a “kick me” sign on my back or something?

3) *Describe the setting.*

I sat cradled in three branches at the top of an old oak behind my house. I could see over the rooftop, could see for miles. Overhead, planes lined up in the sky, heading toward O'Hare Airport to land one by one.

4) *Have the main character introduce himself or herself.*

I'm Tabitha. I just turned 13, and I'm here to tell you a secret.

3.2. Complication and events. Steps to outline complication and events

Complication is the first event that provokes the conflict. Conflict is a clash between two opposing forces that creates the story line. There can be a conflict between Person and God (The Thorn Birds), Person and Self (*Hamlet*), Person and Person (a hero and a villain (*The Count of Monte Cristo*), Person and Society (1984), Person and Nature (*Robinson Crusoe*), Person and Supernatural (*Dr. Jekyll and Mr. Hyde*), Person and Technology (The lifeboat mutiny).

Steps to outline complication and events:

- Think of a conflict in the story:
 - 1) determining the type of conflict due to the story genre;
 - 2) deciding what the character might want and creating an obstacle in their way;
 - 3) introducing characters with opposing values who will emphasize the main character's features;
 - 4) introducing a powerful antagonist who will stand in the main character's way to achieve the goal;
 - 5) aggravating the main character's situation making it almost impossible for him to triumph; giving the character something they may lose in their effort to achieve the goal.
- Plan a series of events (reflecting the conflicts, or struggles of the protagonist) that increase tension). *This is the beginning of your complications, or rising actions.* Here the character will take the first (unsuccessful) step to resolve the conflict, which will leads to further problems and complications making the story more interesting.
- Pinpoint *the turning point* of the conflict (*the climax*) after which the story may head for the resolution, or the ending of the story.

3.3. Resolution (ending) – ending of the story. There are several types of ending.

- 1) *Resolved ending*, when there is nothing more to tell because the characters' fates are clearly presented to the reader. (*Two friends fight over a boy, but in the end, they realize that friendship is more important, and the boy ultimately moves away from the town anyway.*); often used in fairy-tales);
- 2) *Unresolved endings* (good for a series of books): leaves the reader wanting to know how the story is going to continue. ("*The Lady, or The Tiger*" by F. Stockton. A king from the past uses a public trial as

"an agent of poetic justice", with guilt or innocence decided by the result of chance. A person accused of a crime is brought into a public arena and must choose one of two doors. Behind one door is a lady; behind the other is a fierce, hungry tiger. If he chooses the door with the lady behind it, he is innocent and must immediately marry her, but if he chooses the door with the tiger behind it, he is deemed guilty and is immediately devoured by the animal. One day the king learns that his daughter has a lover and has him imprisoned to await trial. The princess finds out the positions of the lady and the tiger behind the two doors. She has also discovered that the lady is someone whom she hates, thinking her to be a rival for the heart of her lover. When he looks to the princess for help, she discreetly indicates the door on his right, which he opens. The end of this choice is not revealed. Instead, the narrator departs from the story to summarize the princess's state of mind and her thoughts about directing the accused to one fate or the other, as she will lose him to either death or marriage. She contemplates the pros and cons of each option)

- 3) *Unexpected ending* makes the plot twist and end unexpectedly at the last possible moment (*This may involve a character 'coming back' from the dead, a hero revealing themselves as a villain (or vice versa), or a new and vital piece of information coming to light at the last minute.*)
- 4) *Tied ending* — the story ends where it began (*The Star by Arthur C. Clarke is a nice short example of a tie-back ending; the beginning shows a main character in pain, and the ending ties back to the cause of his pain*)
- 5) *Expanded ending* describes what happens to the world of the story afterward. It allows the writer to answer questions that might not be possible to answer in the space of the main narrative (for instance, how things turned out a decade or more after the main events of the story. [2])

Tips for writing an effective ending:

- 1) know your ending before you start writing
- 2) play with different endings to choose the best;
- 3) create a surprise ending;
- 4) evoke emotions;

5) leave some things unsaid.

4. Linguistic features of a narrative.

4.1. Strong verbs. It is recommended to replace adverbs with verbs that are “more potent and can paint in your readers' minds, helping them visualize the precise action of the story”. [1] In this connection it is highly recommended to

- reduce the quantity of adverbs, replacing them with active verbs, cf, “She held on tightly to the rope.” – “She gripped the rope.”
“He looked carefully at the documents.” – “He examined the documents.”
- use verbs instead of adjectives wherever possible as they are more persuasive, cf ‘He is sincere and responsible’ – ‘He led a team of engineers and worked through a holiday,’

4.2. Active voice. Try to avoid passive constructions, e.g.,

cf, ‘He was said to be lying by the teacher.’ – ‘The teacher accused him of lying.’

4.3. Brevity and concisement of expression. Get rid of wordiness, for example, replace different forms of the verb ‘to be’.

cf, ‘She was the owner of a chain of restaurants.’ – ‘She owned a chain of restaurants.’

4.4. Sentence length as a means of special effect. You can alter short and long sentences to create either a leisurely or quick pacing,

cf,

...It was, in its way, a very charming room, with its high panelled wainscoting of olive-stained oak, its cream-coloured frieze and ceiling of raised plasterwork, and its brickdust felt carpet strewn with silk, long-fringed Persian rugs.

...The doctor told her to go home and come back the next day. The next day she went back and the plastic spider was on her chair. She had to move the spider so she could sit down.

4.5. Symbolism (of phonemes, words, objects that surround the characters). Symbolism can be included in colours predominating in the story, pictures that decorate walls, hairdo of a heroine, etc.). For instance, some details such as *dark clouds, shadows, broken or uprooted trees, the*

smell of decay, thick fog, the sound of footsteps, animals fleeing an area can easily create the atmosphere of dander.

4.6. **Aesthetic language.** Ample use of repetition, alliteration, onomatopoeia, epithet, metaphor, simile, inversion, ellipsis, etc,

cf, Loneliness can be ruinous for health. (argumentative writing) – Howling like a dog-wolf, alone all the time, he felt he faded away. (narrative writing).

DISCUSSION AND TASKS

1. What is narrative? What is its function?
2. What is narrative point of view? Enumerate and characterize types of narrative due to the point of view.
3. Rewrite the passage using the 1st person narrative, editing the language due to the specificity of the type:

“David and Emma gazed at each other across the table. The young couple were content: the meal was delicious, the candlelight was soft and the music captured the moment perfectly. David looked at Emma's beautiful smile. All the pain of his last break-up, all his doubts and fears about love melted away. His hand reached out and touched hers nervously. A huge wave of excitement went through him as he prepared to ask the most important question of his life.

From the corner of the restaurant, a strange man watched them. He sat, stiff and unmoving, at his table, pretending to read a menu. But all the while, he stared with cold eyes at the young couple. Back at their table, David suddenly felt his nerves return....” (from “Bad blood” by Clive Lane and adapted by Nicola Prentis. by Clive Lane and adapted by Nicola Prentis.)

4. Read the passage from “Bright Lights” by Jay McInerney. What effect did the 2nd person narrative produce?

“On Bleecker Street you catch the scent of the Italian bakery. You stand at the corner of Bleecker and Cornelia and gaze at the windows on the fourth floor of a tenement. Behind those windows is the apartment you shared with Amanda when you first came to New York. It was small and dark, but you liked the imperfectly patched pressed-tin ceiling, the claw-footed bath in the kitchen, the windows that didn't quite fit the frames. You were just starting out. You had the rent covered, you had

your favorite restaurant on MacDougal where the waitresses knew your names and you could bring your own bottle of wine. Every morning you woke to the smell of bread from the bakery downstairs. You would go out to buy the paper and maybe pick up a couple of croissants while Amanda made the coffee. This was two years ago, before you got married. On Bleecker Street you catch the scent of the Italian bakery. You stand at the corner of Bleecker and Cornelia and gaze at the windows on the fourth floor of a tenement. Behind those windows is the apartment you shared with Amanda when you first came to New York. It was small and dark, but you liked the imperfectly patched pressed-tin ceiling, the claw-footed bath in the kitchen, the windows that didn't quite fit the frames. You were just starting out. You had the rent covered, you had your favorite restaurant on MacDougal where the waitresses knew your names and you could bring your own bottle of wine. Every morning you woke to the smell of bread from the bakery downstairs. You would go out to buy the paper and maybe pick up a couple of croissants while Amanda made the coffee. This was two years ago, before you got married”

5. Rewrite the extract from “Ghost V” by R. Sheckley in the 3rd person omniscient.

“He awoke late the next day with a headache. Arnold's ship hadn't arrived yet, so he packed his equipment and waited. By evening, there was still no ship. He sat in the doorway of the prefab and watched a gaudy sunset, then went inside and made dinner.”

6. Read the extract belonging to different functional types. What linguistic features differ narrative from description and argumentation? Fill in the table below.

A. *“At the bottom of the stairs he came out quite suddenly into the little shop. It was too dark to see his way, and he did not dare touch the switch. For half a minute he sat in despair on the bottom step with his chin cupped in his hands. Then the regular movement of the searchlight was reflected through an upper window and the boy had time to fix in memory the pile of cigarettes, the counter, and the small hole under it. The footsteps of a policeman on the pavement made him grab the first packet to his hand and dive for the hole. A light shone along the floor*

and a hand tried the door, then the footsteps passed on, and Charlie cowered in the darkness.” (“I spy” by G. Greene)

B. “It was mid-October, the harvest well stored. The sun was as hot as if it shone in the first week of September, but a tumbling sky threw great clouds before the wind, and when the sun was obscured then all the promise of winter was in the air. But it was magic weather, a gift to sweeten the sadness of the ending year. There were still blackberries, thick and dripping with juice, but these would remain on the bushes, for by now, as it was said, the Devil had spat on them and they should not be eaten. So birds gorged themselves, and the ground and the leaves of the brambles were strewn with purple droppings. The water, half shadow and half glitter, threw back the colours of beech and bracken tossing them over the boulders like gold and copper coins.” (“The Sprig of Broom” by B. Willard's)

C. “However, it would be a serious mistake to replace libraries with tablets. First, digital books and resources are associated with less learning and more problems than print resources. A study done on tablet vs book reading found that people read 20-30% slower on tablets, retain 20% less information, and understand 10% less of what they read compared to people who read the same information in print. Additionally, staring too long at a screen has been shown to cause numerous health problems, including blurred vision, dizziness, dry eyes, headaches, and eye strain, at much higher instances than reading print does. People who use tablets and mobile devices excessively also have a higher incidence of more serious health issues such as fibromyalgia, shoulder and back pain, carpal tunnel syndrome, and muscle strain. I know that whenever I read from my e-reader for too long, my eyes begin to feel tired and my neck hurts. We should not add to these problems by giving people, especially young people, more reasons to look at screens. [<https://blog.prepscholar.com/argumentative-essay-examples>]

Vocabulary	Syntax	Stylistic devices	Others

7. Following the link find symbols of (a) mystery, (b) loneliness, (c) betrayal.

<https://onestopforwriters.com/symbolisms/danger>

8. Replace the weak verbs with strong ones. You may use an online dictionary of synonyms following the link: <https://www.thesaurus.com/browse/stand>

to hit – bash

to follow – chase

to persuade – to coax

to go –

to smile –

to hurry –

to look –

to frighten –

to run –

stood up –

Work with your thesaurus. Store up several strong action verbs. Write them down into your vocabulary.

9. Rewrite the sentences with descriptive adjectives using strong verbs, e.g.

- *She was too shy and meek to answer at once. – She dropped her eyes and wished earth swallowed her up.*
- *She was cunning and inventive. – She lifted her mutch and buried the key in her thick red hair.*
- *My grandfather was a brave and experienced man. –*
- *I have always been sensitive and nervous. –*
- *Mr Grobberken was surprisingly greedy and penny-wise. –*
- *My sister was adventurous and restless. –*

10. Paraphrase the sentences using strong verbs instead of the verbs with adverbs,

e.g. He ate the chicken greedily. – He gobbled up the chicken in no time.

She looked at me surprised. –

We went out hurriedly. –

They touched the animal carefully. –

She held her head gently and protectively. –

He sat motionlessly. –

He laughed loudly and widely. –

11. Read the extracts. What makes it effective?

1. *“Tom lay still, and stared up into the dark. Everything was dismally still. By and by, out of the stillness, little, scarcely perceptible noises began to emphasize themselves. The ticking of the clock began to bring itself into notice. Old beams began to crack mysteriously. The stairs creaked faintly. Evidently spirits were abroad. And now the tiresome chirping of a cricket that no human ingenuity could locate, began. Next the howl of a far-off dog rose on the night air, and was answered by a fainter howl from a remoter distance. Tom was in an agony. At last he was satisfied that time had ceased and eternity begun; he began to doze, in spite of himself; the clock chimed eleven, but he did not hear it. And then there came, mingling with his half-formed dreams, a most melancholy caterwauling.”* (“The adventures of Tom Sawyer” by M. Twain)
2. *“ One afternoon, a month later, Dorian Gray was reclining in a luxurious arm-chair, in the little library of Lord Henry’s house in Mayfair. ... Lord Henry had not yet come in. He was always late on principle, his principle being that punctuality is the thief of time. So the lad was looking rather sulky, as with listless fingers he turned over the pages of an elaborately illustrated edition of Manon Lescaut that he had found in one of the book-cases. The formal monotonous ticking of the Louis Quatorze clock annoyed him. Once or twice he thought of going away.”* (“The picture of Dorian Grey”, O. Wilde)
3. *“Footsteps thumped behind me and Sweeney streaked past, running like a rugby player and already pulling out his handcuffs. He grabbed Rosalind by the shoulder, spun her around and slammed her against the wall.”* ('In the Woods' by Tana French's)

12. Rewrite the paragraph making the text more artistic. Work in groups.
David went back into the restaurant, put his hand into his pocket and took the small, square-shaped box. He was courageous now. He wanted to ask her. He sat at the table and waited for her to come. She came five minutes later. She looked gorgeous. He felt that he loved her more than ever.

.....

13. What is the common structure of a narrative text?

14. Read an extract from the story “Alberto’s new neighbours” by Ch. Rose and write its beginning.

.....
.....

*'Have you seen the new neighbours?' he asked her.
'No,' she said. 'Who are they?'
'Two of them. The ones we don't like. Big and noisy and stupid and smelly. Just like they always are.'
'Oh no,' said Mimi. 'How awful! Still, I suppose we can just ignore them.'
'I suppose you're right,' agreed Alberto. 'We'll just have to ignore them.'
For a few days, then, Alberto and Mimi tried to ignore their new neighbours. When the neighbours went out for a walk, Alberto and Mimi didn't say hello to them. When the neighbours were in their garden, Alberto and Mimi went inside. This was OK for a few days, but, perhaps inevitably, things didn't stay this way ...
One day, Alberto woke up from his sleep to find one of the neighbours in his garden. 'Mimi!' he shouted. 'Have you seen this!? He's in our garden!!!! Look!'
'How terrible,' said Mimi. 'Let's call our staff and make sure they get rid of him immediately!'.....*

15. Read the first part of the story (“Heat” by J. Rhys) and write the ending.

“Ash had fallen. Perhaps it had fallen the night before or perhaps it was still falling. I can only remember in patches. I was looking at it two feet deep on the flat roof outside my bedroom. The ash and the silence. Nobody talked in the street, nobody talked while we ate, or hardly at all. I know now that they were all frightened. They thought our volcano was going up.

Our volcano was called the boiling lake. That’s what it was, a sheet of water that always boiled. From what fires? I thought of it as a mysterious place that few people had ever seen. In the churchyard where we often went - for death was not then a taboo subject - quite near the grave of my little sister, was a large marble headstone. ‘Sacred to the memory of Clive__, who lost his life at the boiling lake in Dominica in an heroic attempt to save his guide’. Aged twenty-seven. I remember that too.

He was a young Englishman, a visitor, who had gone exploring with two guides to the boiling lake.”

16. What is complication?

17. Read the summary of the story.

Jill’s brother is mortally ill. Once Jill finds her dad’s daybook in the shabby garret of her grandmother’s house. Having read it she understands that the dad did something that brought a curse down on his child. She goes to a healer who helps take the curse off the man and the child.

Now what can complicate the story? Think of some possible variants, e.g.,

- The healer turns out to be the person who unwillingly brought a curse on the man many years ago. Now she can not take it off.
-
-

18. Read the beginning of the story and its end. Now write the story complications.

Nikos was an ordinary man. Nothing particularly good ever happened to him; nothing particularly bad ever happened to him. He went through life accepting the mixture of good things and bad things that happen to everyone. He never looked for any explanation or reason about why things happened just the way they did.

One thing, however, that Nikos absolutely did not believe in was superstition. He had no time for superstition, no time at all. Nikos thought himself to be a very rational man, a man who did not believe that his good luck or bad luck was in any way changed by black cats, walking under ladders, spilling salt or opening umbrellas inside the house.

.....
.....
.....

He was a normal man again. He didn’t not believe in superstitions any more, but he didn’t believe in them either. But however rational he still believed himself to be, he always wondered what would have happened if he hadn’t broken that mirror. (“The broken mirror, the black cat and lots of good luck” by Ch. Rose)

19. Write the 3rd person omniscient narrative keeping to the questions as a plan.

- 1) *How long had the three astronauts been on the planet Hara?*
- 2) *What were they doing on the planet?*
- 3) *What signs of life had they seen?*
- 4) *Why did Kavanah leave the others and go off alone?*
- 5) *How far away from the spaceship did he walk?*
- 6) *When did he realize that something was following him?*
- 7) *Describe the creature that almost caught him.*
- 8) *While he was running away how did he know that the creature was just behind him?*
- 9) *When he tripped and fell into the crater, what was he sure was going to happen?*
- 10) *Why did Kavanah get such a surprise?*
- 11) *Can you think of a good title for your story?*

RESOURCES

1. How active verbs power your writing. URL: <https://thenarrativearc.org/constance-hale-how-active-verbs-power-your-writing> <https://thenarrativearc.org/constance-hale>
2. How to end a story right: 13 tips every author should know. URL: <https://blog.reedsy.com/how-to-end-a-story/>



THEME 8. THE ART OF NARRATIVE WRITING. WRITING LITERARY DIARIES.

*“I never travel without my diary; one should always have something
sensational to read in the train.”*

Oscar Wilde

Objectives

- to know what literary diary is;
- to enumerate types of literary diary;
- to know elements of literary diary and keep to the structure when writing;
- to be able to prepare for writing literary diary in the most effective way;
- to know linguistic features of literary diary;
- to be able to render emotions in a diary in artistic way;
- to be able to write a diary entry from the perspective of a literary character.

Outline

1. **Literary diary** – a genre that offers a unique insight into the lives of the diarist with the everyday record of their actions, experiences, thoughts and emotion.
2. **Types of literary diary:** (1) Writing a diary entry from your own perspective, (2) Writing a diary entry from the perspective of a literary character.
3. **Elements of a literary diary:**
 - Day, Date and Time of the entry. (April 15th 2000)
 - A suitable heading of the entry (Diary entries for Juliet).
 - Salutation (Dear Diary,...)
 - Introduction. Focusing on the character’s overall feelings/thoughts. (I don't know whether to be happy or sad.. I suppose I'm sad. But then I'm happy.. I don't know!! I guess I should tell you.)
 - Main part. The detailed contents corresponding to the ideas expressed in the text and the image of the character you are focusing on. It does not contain quoting from the text but relies on vividly described feelings/thoughts/hopes/worries, or expectations and plans, or convincing reasoning.
 - Conclusion (for instance, making a final statement on the character’s feelings or giving an outlook).

Sample

September 1, 1938

Dear Diary,

I feel so awful, sitting at home, not knowing what to do.

It's been such a long time since I first started thinking and writing about going to the bus station to find out how much a ticket to Hollywood costs. I'm terribly disappointed in myself. For almost a year now, I've been delaying the inevitable. Now, with my back to the wall, I have no choice but to face my biggest fear. My father is putting so much pressure on me. He clearly wants me to marry Michael. He feels I've become a burden to him. He doesn't like the life I am living, begrudging me the money for my movie magazines and the tickets for the films I just need to watch.

Whenever I think about my situation, I feel like laughing out loud. It's unbelievable that it is so hard for me to go to the bus station in order to simply find out how much a ticket to Hollywood costs. And yet, I've never been more afraid in my whole life.

The mere thought of making the decision to leave makes me panic. I'm such a coward. It's not that I fear that I can't afford the ticket, but more that I don't know what will happen if I find out that I can easily buy one. What will happen then? If I decide to go, I would leave everything behind. My whole future would be uncertain.

What if I can't make it in Hollywood? I want to become a famous movie star. But what would my future be like if I failed? Where would I go? How would I survive? Accepting Michael's proposal, as my father expects me to do, would give me safety. There are worse men than Michael. He is kind, has a solid job as a Ford salesman and is making good money. And he has been waiting so long for me to make up my mind.

But if I do accept him, no doubt, I can forget about my dream of leading a different life in Hollywood. I will be stuck here forever, taking care of our household and bringing up our children. That isn't the kind of life I've been dreaming of.

I feel I'm running out of time. If I don't leave now, I will never again get the chance to do so. I'm sure that then I will regret forever that I didn't at least try to get away and find my luck in Hollywood.

So tomorrow is the day I will finally go to the station and ask about the ticket. No matter what! I hope that by tomorrow night I will have a clearer idea about my trip to Hollywood and escape as soon as possible to start a new and exciting life. [3]

4. Stages of preparation for literary entry from the perspective of a literary character

- 1) Read the text carefully underlining the information that is relevant to the task, e.g. concerning the character or events you are to reflect on in the task.
- 2) Add your own ideas and details due to your understanding of the text and your knowledge about the topic reflected in the text. Make sure your ideas fit the character whose perspective you are taking on.
- 3) Make notes containing (1) information on the character, her/his personality, background, situation and experiences as described in the text at hand, (2) ideas that go beyond the text, e.g. events prior to the situation described in the text, possible thoughts, feelings, hopes, wishes, worries, or future developments related to the aspects you have been asked to focus on.
- 4) Arrange your notes due to the accepted outline of literary diary and in the order relevant to the task. [3]

5. General linguistic recommendations:

- do not add unnecessary words to the diary, which can make the audience bored.
- use friendly and straightforward language so that everyone can understand what you wrote;
- avoid long, complex sentences and use short words;
- use informal or formal tone;
- use a range of punctuation (question and exclamation marks, apostrophes, brackets, colons, inverted commas, etc);
- dialogue can also be used to advance the actions;
- write in the first person using pronouns such as: I, we, us, we're, and I'm
- use words meaning feelings and emotions (fears, hopes, etc.) and stylistic devices (metaphors, hyperboles, epithets) to reinforce the effect.

6. Tips on describing emotions

6.1. Describe what you feel not only by naming the emotion (I was scared) but showing results and outward signs of your emotions:

My throat tightened.

My hands shook so hard I nearly dropped the knife

Please don't see me, please oh please oh please...
I grabbed the stick and held it tight, putting my back to the wall.
My hands shook.
I wiped the sweat from my brow, fear from my narrow escape coursing through my veins.
Sweat dripped into my eyes and I wiped my face on my shirt.
I got away. I can't believe I got away.
I stumbled to a bench and sat down, my trembling legs barely getting me there.

Show the effect of the emotions through the body language, facial expression and actions.

“His pulse raced and he breathed heavily, almost as if he would burst. His muscles grew tense and he cracked his knuckles. His body temperature rose, and he could feel his blood boiling. A vein from his neck popped out and he yelled directly at me.”

The best way to deal with emotion description is to revert to the principles of Show, Don't Tell, e.g. instead of saying *“I cried with sadness”* write *I slumped into the chair. I leaned forward, placed my head in his hands and sobbed. Huge body-shaking sobs racked my shoulders, each coming in a wave, and, with every sob, I let out a low whimper.*

Explore physiological and psychological aspects of the emotions you are going to describe. It will suggest material for your writing, e.g.

Fear

Physical Reactions	Body Language	Ways to cope with the feeling
An accelerated breathing rate An accelerated heart rate Increased muscle tension Goose bumps Sweating Sleep disturbances Difficulty swallowing	Open mouth Wide eyes Shaking Wrapping arms around oneself Shaking hands	Fight Flight Freeze

6.2. Don't heap all your emotions on the reader at a time, **vary methods and intensity of depicting** them.

6.3. **Alter describing your emotions with narrating** your story:

Hearing voices I went into panic and I wanted Juliet to come, I suggested she could live in the asylum, what was I thinking? I ran, ran for my life and left Juliet behind. How could I leave a thirteen-year-old girl in such a place?

6.4. **Use stylistic devices**

I thought she blushed – the idea of it made me blush myself – we were quite alone – this thought induced a second blush.

(repetition)

I then steep'd it in my own, – and then in hers, – and then in mine
(parallelism)

My dress seemed to have been a soldier (simile)

6.5. **Avoid clichés**

He felt furious - his fury sprang to life

- fury roared through her mind

6.6. **Document your daily emotional experiences**, whether it's anger, sadness, or joy. Write down the exact circumstances that led to your emotional response, and be as specific as possible when describing your own emotions.

6.7. **Read examples from books**

6.8. **Enrich your writing with symbols**, e.g.

– *an image of a skeleton symbolises death*

– *a clock may be viewed as a symbol of time*

– *doves symbolize peace*

– *water symbolizes cleansing or a fresh start*

– *storms signal impending doom.*

DISCUSSION AND TASKS

1. What is a literary diary?

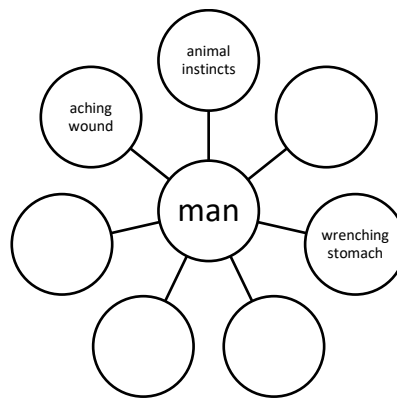
2. What two types of literary diary do you know?

3. What are the elements of a diary?

4. Read the extract from the story “The man who escaped” from Students' Book **KERNEL LESSONS** (by Robert O'Neill/Roy Kingsbury/Tony Yeadon, Eurocentre, Longman, 1979)

It is 6.30 in the evening now, and the wind is still blowing. It is getting colder. About ten miles away from Princeville Prison a man is hiding in a field. The wind is cutting through his prison uniform like a knife. A dog is barking somewhere in the distance. Is it a police dog perhaps? The man in the field does not know. There is only one idea in his mind at the moment: he must find food and some warm clothes, but where?

- (a) Underline the information that is essential for the hero. Who is he? Where is he? Why is he there? What does he feel?
- (b) Add your own details to extend the picture. Create a mind map, e.g



5. Read the extracts. What makes them effective? What feelings are being described in the extracts?

A "Kendall stood there, frozen, she felt bile rising in her throat. She looked up, desperate, not knowing what to do. She swung around in panic".

B "That laugh. Same laugh as Simon. Bully. Abuser. Hate him. Kill him. Make him bleed for all his did to me. Sister. All of us. Voices. Cacophony. Crescendo. Eyes. Narrow. Pounding."

C "I just had to win. To prove to him that the only sensible way to drink coffee was by holding the cup not the handle. To smash that stupid coffee drinking look off his face. To rip his Starbucks coffee from his Starbucks face. To smash until he'd never drink coffee the wrong way again. I heard a yell. My own roar of rage. His face. His broken cup, flying midair."

6. Interview your peers. Ask them what happens to
- their face

- heartbeat
- the rest of their body

when they are scared, in love, confused, enthusiastic, angry, depressed, etc. and make notes.

Fill in the table

Face	Heartbeat	Other physical reactions

7. Describe the emotion of *hope / happiness/ sadness* showing results and outward signs of it (see tips above) and using stylistic devices.

8. Document your own one-day emotional experiences. Write down the exact circumstances that led to your emotional response, and be as specific as possible when describing your own emotions.

9. Remember the moment when you were really frightened, angry, happy, lovestruck, frustrated, jealous (you may choose any other emotion). Write a one-page description of your emotions and feelings minding the following aspects if possible: senses (smell, taste, feel), physical reaction, structure of the sentences (long compound and complex sentences, short terse, elliptical, inverted ones), symbols for your feeling, stylistic devices (metaphors, epithets, similes, parallelisms, ellipsis, rhetorical questions, etc)

10. Read the extract from the story “The Invisible Japanese Gentlemen” by Graham Greene.

“There were eight Japanese gentlemen having a fish-dinner at Bentley's. They spoke to each other rarely in their incomprehensible tongue, but always with a courteous smile and often with a small bow. All but one of them wore glasses. Sometimes the pretty girl who sat in the window beyond gave them a passing glance, but her own problem seemed too serious for her to pay real attention to anyone in the world except herself and her companion.

She had thin blonde hair and her face was pretty and petite in a Regency way, oval like a miniature, though she had a harsh way of speaking – perhaps the accent of the school, Roedean or Cheltenham

Ladies' College, which she had not long ago left. She wore a man's signet-ring on her engagement finger and as I sat down at my table, with the Japanese gentlemen between us, she said, 'So you see we could marry next week.'

'Yes?'

Her companion appeared a little distraught. He refilled their glasses with Chablis and said, 'Of course, but mother . . . I missed some of the conversation then, because the eldest Japanese gentleman leant across the table, with a smile and a little bow, and uttered a whole paragraph like the mutter from an aviary, while everyone bent towards him and smiled and listened, and I couldn't help attending to him myself.'

The girl's fiancé resembled her physically. I could see them as two miniatures hanging side by side on white wood panels. He should have been a young officer in Nelson's navy in the days when a certain weakness and sensitivity was no bar to promotion.

She said. 'They are giving me an advance of five hundred pounds, and they've sold the paper- back rights already.' The hard commercial declaration came as a shock to me; it was a shock, too, that she was one of my own profession. She couldn't have been more than twenty. She deserved better of life.

He said, 'But my uncle ... '

'You know you don't get on with him. This way we shall be quite independent.'

'You will be independent,' he said grudgingly.

The wine trade wouldn't really suit you, would it? I spoke to my publisher about you and there's a very good chance . . . if you began with some reading. .

'But I don't know a thing about books.'

'I would help you at the start.'

'My mother says that writing is a good crutch. . .

'Five hundred pounds and half the paperback rights is a pretty solid crutch,' she said.

'This Chablis is good, isn't it?'

'I dare say.'

I began to change my opinion of him—he had not the Nelson touch. He was doomed to defeat. She came alongside and raked him fore and aft. 'DO you know what Mr. Dwight said?'

'Who's Dwight?' 'Darling, you don't listen, do you? My publisher. He said he hadn't read a first novel in the last ten years which showed such powers of observation.'

'That's wonderful,' he said sadly, 'wonderful.' 'Only he wants me to change the title.'

'Yes?'

'He doesn't like The Ever-Rolling Stream. He wants to call it The Chelsea Set.'

'What did you say?'

'I agreed. I do think that with a first novel one should try to keep one's publisher happy. Especially when, really, he's going to pay for our marriage, isn't he?'

'I see what you mean.' Absent-mindedly he stirred his Chablis with a fork—perhaps before the engagement he had always bought champagne. The Japanese gentlemen had finished their fish and with very little English but with elaborate courtesy they were ordering from the middle-aged waitress a fresh-fruit salad. The girl looked at them, and then she looked at me, but I think she saw only the future. I wanted very much to warn her against any future based on a first novel called The Chelsea Set. I was on the side of his mother.

I wanted to say to her: Are you quite sure your publisher is telling the truth? Publishers are human. They may sometimes exaggerate the virtues of the young and the pretty. Will The Chelsea Set be read in five years? Are you prepared for the years of effort, 'the long defeat of doing nothing well'? As the years pass writing will not become any easier, the daily effort will grow harder to endure, those 'powers of observation' will become enfeebled; you will be judged, when you reach your forties, by performance and not by promise.

'My next novel is going to be about St. Tropez.' 'I didn't know you'd ever been there.'

'I haven't. A fresh eye's terribly important. I thought we might settle down there for six months.'

'There wouldn't be much left of the advance by that time.'

'The advance is only an advance. I get 15 per cent after 5,000 copies and 20 per cent after ten. And, of course, another advance will be due, darling, when the next book's finished. A bigger one if The Chelsea Set sells well.'

'Suppose it doesn't?'

'Mr. Dwight says it will. He ought to know.' *'My uncle would start me at twelve hundred.'* *'But, darling, how could you come then to St. Tropez?'*

'Perhaps we'd do better to marry when you came back.'

She said harshly, 'I mightn't come back if The Chelsea Set sells well enough.'

'Oh.'

She looked at me and the party of Japanese gentlemen. She finished her wine. She said, 'Is this a quarrel?'

'No.'

'I've got a title for the next book – The Azure Blue.'

'I thought azure was blue.'

She looked at him with disappointment. 'You don't really want to be married to a novelist, do you?'

'You aren't one yet.'

'I was born one – Mr. Dwight says. My powers of observation . . .'

'Yes. You told me that, but, dear, couldn't you observe a bit nearer home? Here in London.'

'I've done that in The Chelsea Set. I don't want to repeat myself.'

The bill had been lying beside them for some time now. He took out his wallet to pay, but she snatched the paper out of his reach. She said, 'This is my celebration.'

'What of?'

'The Chelsea Set, of course. Darling, you're awfully decorative, but sometimes—well, you simply don't connect.'

'I'd rather . . . if you don't mind. . .'

'No, darline, this is on me. And Mr. Dwight, of course.'

He submitted, just as two of the Japanese gentlemen started to talk simultaneously, then stopped abruptly and bowed to each other as though they were blocked in a doorway. I had thought the two young people matching miniatures, but what a contrast there was in fact. The

same type of prettiness could contain weakness and strength. Her Regency counterpart, I suppose, would have born a dozen children without the aid of anaesthetics, while he would have fallen an easy victim to the first dark eyes in Naples. Would there one day be a dozen books on her shelf? They have to be born without an anaesthetic, too. I found myself hoping that The Chelsea Set would prove to be a disaster and that eventually she would take up photographic modelling while he established himself solidly in the wine-trade in St. James's. I didn't like to think of her as the Mrs. Humphrey Ward of her generation – not that I would live so long. Old age saves us from the realisation of a great many fears. I wondered to which publishing firm Dwight belonged. I could imagine the blurb he would have already written about her 'abrasive powers of observation.' There would be a photo, if he was wise, on the back of the jacket, for reviewers, as well as publishers, are human, and she didn't look like Mrs. Humphrey Ward.

I could hear them talking while they found their coats at the back of the restaurant. He said, 'I wonder what all those Japanese were doing here.'

'Japanese?' she said. 'What Japanese, darling? Sometimes you are so evasive I think you don't want to marry me at all.'

Write a literary diary entry from the perspective of the (a) man, (b) woman. Remember that “a diary need not be a dreary chronicle of one's movements; it should aim rather at giving salient account of some particular episode, a walk, a book, a conversation.” (A. C. Benson)

RESOURCES

1. Format of diary entry writing and best examples 2022. URL: <https://studykira.com/format-of-diary-entry-writing/https://studykira.com/format-of-diary-entry-writing/>
2. Hardy J. You're So Emotional: Describing a Character's Emotions in a First Person Point of View. URL : <http://blog.janicehardy.com/2010/06/youre-so-emotional.html>
3. Writing a diary entry from the perspective of a literary character. <https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/unterricht/faecher/sprachen/englisch/2017->



THEME 9. THE ART OF VERSE-WRITING. WRITING DOUBLE-DACTYLIC POEMS

*“A good poem helps to change the shape of the universe,
helps to extend everyone’s knowledge of himself
and the world around him.”*

Dylan Thomas

Objectives

- to know the difference between a prosaic and poetic text;
- to dwell upon features of a poetic text;
- to explain the terms “rhyme”, “meter”, be able to enumerate metric types;
- to be able to find rhymes to words using Rhyming Dictionaries if necessary;
- to be able to write a double-dactylic poetic text.

Outline

1. Poem is a unique type of text that uses aesthetic and emotional means and is based special rhythmic and stylistic rules.

2. Linguistic features of poems:

2.1. **Rhyme** – similarly of final sounds within words (*include – protrude*)

2.2. **Meter** – a specific sequence of syllable units (called feet, e.g. stressed-unstressed-unstressed, or unstressed-stressed-unstressed). Its specificity depends on the number of unstressed syllable and the place of the stressed one within a foot. Due to this meters can be

- *iambic*: two syllables: unstressed-stressed, e.g.

“The **way** /a **crow** (. __) (. __)

Shook **down** /on **me**

The **dust** /of **snow**

From a **hem**/lock **tree**...” (R.Frost)

- *trochaic*: two syllables: stressed-unstressed, e.g.

“**Sorrow** / **like** a / **ceaseless**/ **rain** (__.) (__.) (__.) (__.)

Beats u/**pon** my /**heart**...”(A. Millay)

-*dactylic*: three syllables: stressed-unstressed-unstressed, e.g.

“**Just** for a /**handful** of /**silver** he / **left** us, (__..) (__..) (__..) (__.),

Just for a / **riband** to / **stick** in his **coat**...” (R. Browning)

-*amphibracic*: three syllables: unstressed-stressed-unstressed, e.g.

All **ready** / to **put** up / the **tents** for / my **circus**. (__.) (__.) (__.) (__.)

I **think** I / will **call** it / the **Circus** / **McGurkus**.

And **NOW** comes / an **act** of / **Enormous** / **Enormance**!

No **former** / **performer's** / **performed** this / **performance**! (Dr Seuss)

-*anapestic*: three syllables: unstressed-unstressed-stressed, e.g.

The **Assyr**/ian came **down** / like a **wolf** /on the **fold**(..__) (..__) (..__) (..__)

And his **co**/horts were **gleam**/ing in **purp**/le and **gold** (Byron)

2.3. Stylistic devices: assonance, alliteration, onomatopoeia, sound symbolism, metaphors, epithets, personification, etc.

2.4. Sound symbolism: feature of sounds to evoke certain emotions and images, e.g. [s] is associated with leaves rustling, [u:] – with depression and suffer.

3. Double dactyl – a comic verse of dactylic meter containing two stanzas.

Young Dr Frankenstein

1 Higgledey-Piggledey,

2 *Young Dr. Frankenstein*.

3 thought he was able to

4 cook up a man.

5 baking and broiling and

6 incomprehensible

7 things to invent such a

8 *Frankenstein plan*.

Structure of a double dactyl verse:

- the entire poem is a single sentence
- there are two stanzas of four lines each
- all lines contain two dactyls (that's why it is called double dactyl)
- the first line has a nonsense word, e.g. Havelly pavelly, Boom-chucka Boom-chucka, Higgledy Piggledy, Higgelgate, Piggelgate
- the second line must be the name of a historic personage
- the sixth line is one six-syllable, double-dactylic word, usually an adverb or an adjective
- the fourth and eighth lines must rhyme. They are not double dactyls. [2]

DISCUSSION AND TASKS

1. What is a poem?
2. What is rhyme?
3. Find accurate rhymes to the following words:
 - friendly –
 - systematic –
 - nervous –
 - good grades –
 - develop –
 - approach –

Use Rhyming Dictionary if necessary

(<https://www.rhymezone.com/r/rhyme.cgi?Word=question&typeofrhyme=nry&org1=syl&org2=1&org3=y>)

4. Add up a line with a rhyming word (end-rhyme):

1) We are at the lecture, afraid of the questions,

.....

2) Think of the whole life ahead,

.....

3) My heart leaps up when I remember

.....

4) I love all films that start with snow

.....

5) I'll do it tomorrow, tomorrow's a day

.....

5. Read the extracts from poems and name their meter:

1) But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great

And would suffice. (R. Frost)

2) If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too... (R. Kipling)

3) I am out of humanity's reach,
I must finish my journey alone,
Never hear the sweet music of speech...
They are so unacquainted with man,
Their tameness is shocking to me... (A. Selkirk)

4) It looks like a kiwi
No, kiwis are fuzzy.
Then maybe a lemon?
or lime? I'm obsessed.(R. Poteet)

5) See circusy topic show start through an end
Flamboyances color by number with pen
Utensils swirl-shade as lead subjects decide
Outsparkle in arc-flash or well to subside
Resharpended perceptions...(R. Fredericson)

6) Are you still standing there east of the Garden of Eden, or
were you relieved by the flood that revised our geography?
Cherubim tasked with protecting the Tree of Life, surely you
saw when that tree was returned to us lifting our Lord on it. (S.
Galloway)

7) Higgledy piggedy,
Bacon, lord Chancellor.
Negligent, fell for the
Paltrier vice.

Bribery toppled him,
Bronchopneumonia

Finished him, testing some
Poultry on ice. (I. Lancashire)

6. Read the poem “Aspens” by E. Thomas. Match the stylistic devices below with examples from it.

The whisper of the aspens is not drowned,
And over lightless pane and footless road,
Empty as sky, with every other sound
Not ceasing, calls their ghosts from their abode,
A silent smithy, a silent inn, nor fails
In the bare moonlight or the thick-furred gloom,
In tempest or the night of nightingales,
To turn the cross-roads to a ghostly room ...

Stylistic device

A. alliteration

B. epithet

C. simile

D. metaphor

Examples from the poem

1. the whisper of the aspens
2. the whisper is not drowned
3. lightless pane
4. footless road
5. empty as sky
6. calls their ghosts
7. a silent smithy, a silent inn, nor fails
8. a silent smithy
9. bare moonlight
10. thick-furred gloom
11. a ghostly room

7. Read the double dactylic verses. Replace some of the words or sentences with new ones, e.g.

Young Dr Frankenstein
1 Higgledy-Piggledy,
2 Young Dr. Frankenstein.
3 thought he was able to
4 cook up a man.

Our lecturer
1 Higgledy-Piggledy,
2 Our lecturer,
3 thought he was able to
4 give us a test.

5 baking and broiling and
6 incomprehensible
7 things to invent such a
8 Frankenstein plan.

5 making all night for us
6 incomprehensible
7 questions and topics to
8 check us the best.

Now you try. Use double dactyl word list if necessary [4]:

1 Higgledy-piggledy
2 Ludwig van Beethoven
3 bored by requests for some
4 music to hum,

1 Oracle boracle
2 Person Historical
3 Tales allegorical
4 If they will fit

5 finally answered with
6 oversimplicity,
7 "Here's my Fifth Symphony:
8 duh-duh-duh
DUM!"
by E. William Seaman

5 Polysyllabical
6 Iconoclastical
7 Thusly redacted rhe-
8 -torical wit
by Alex Williams

RESOURCES

1. A few tips on writing double dactyls. UR:
<https://kellyrfineman.livejournal.com/7488.html>
2. Double dactyl.
<https://everything2.com/user/spring/writeups/Double+dactyl>
3. Malevitz R. What is poetic meter? Oregon State Guide to Literary Terms.
URL: <https://liberalarts.oregonstate.edu/wlf/what-poetic-meter>
4. Schlechter R. Double-dactyl word list. URL:
<https://www.bobschlechter.com/double-dactyl-list>

GLOSSARY OF LITERARY DEVICES

1. Onomatopoeia a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder), by things (machines, tools), by people (singing, laughter), by animals.
a) direct (imitate natural sounds)
b) indirect (combination of sounds or repetition of words resembling natural sounds)
- to cuckoo, to meow
-the silken, sad, uncertain curtains (rustling)
-go, go, go...(footsteps)
2. Alliteration a deliberate repetition of consonant phonemes to achieve a special melodic effect
- Give **w**arning to the **w**orld
that I **f**led from this **v**ile **w**orld with **w**ildest **w**orms to **d**well.
3. Assonance a deliberate repetition of vowel phonemes
a) which is pleasant to hear (**euphony**)
b) which is unpleasant to hear (**cacophony**)
- My **ch**ild's **br**ight
-**H**aste **m**akes **w**aste
4. Print (italics, change of accepted norm of typing print for

bold type, capitalization, petite, spacing of lines)	a) quotation of smb's words b) creation a local colour (using foreign words c) inner monologue of a character d) logical or emotional intensification of a thought e) humorous effect k) loudness of the voice	-He was especially impressed by the <i>dolce</i>
5. Hyphenation	-appears inside of words where they are not present; each syllable gets a special meaning or stress	- Cir-cum-stan-ces
6. Multiplication of letters or syllable	a device used for intensity of speech	-M-m-m-marry me!
7. Grapheme	a special layout of elements or fragments of a text (in the shape of a cross, hear, triangle, star, steps, shake)	-He climbed and he climbed and he climbed ...
8. Graphon	a misspelling of a word to show a mistake in pronunciation. It renders educational level, age, race, physical or emotional	-Sasa (sasha) gal (girl), readin' (reading), wanna (want to)

9. Metaphor	a transfer of name based on similarity, thus it is a hidden comparison (without the use of “like”). The similarity can be based on shape, function, position, behavior, colour	- eye of a needle, the key to the mystery, foot of a mountain, bookworm , a fox , golden hair; -my love is red rose
10. Metonymy	the substitution of a noun for another closely associated one	<p>-The Moustache (the man with moustache) looked nervous</p> <p>-The hall (people in the hall) applauded (the container instead the thing contained)</p> <p>-China was on the table (the material instead of the thing made of it)</p> <p>-Repins in the hall (the inventor’s name for the thing invented)</p> <p>-bikini, mackintosh, the sword (a good swordsman);</p>
11. Synecdoche	a type of metonymy: the part stands	-100 heads – 100 cows

	for the whole or the whole for the part	-to paint windows – to paint frames.
12. Antonomasia	a proper name is used instead of a common noun or vice versa	-There are 3 doctors for your illness Dr. Rest, Dr. Diet, Dr. Fresh; -Othello (a jealous person), Mr. Zero, Miss Blue-Eyes Vralman, Molchalin, Korobochka, Sobakevich.
13. Hyperbole	an exaggerated statement which is not meant to be understood literally but expresses intensely emotional attitude of the speaker to what s\he is speaking about	-I saw a torrent of tears -Kiss you thousand times
14. Epithet	-emotive, subjective word, phrase or even sentence characterizing an object with the aim of giving an individual perception, evaluation of its features and properties.	-a magnificent smile, do-it-yourself attitude

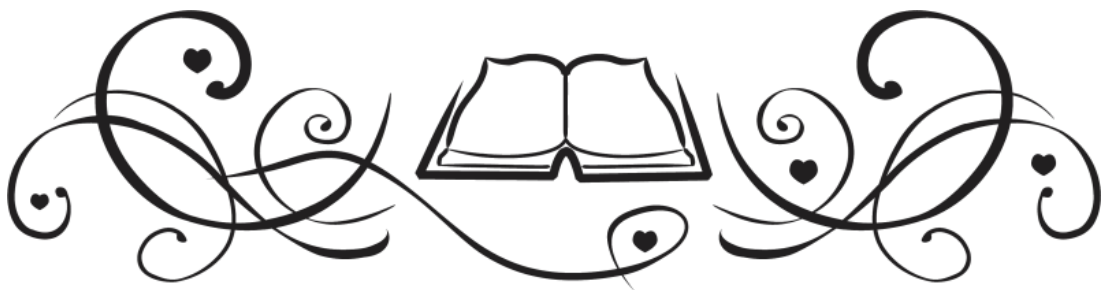
15. Oxymoron	a combination of two words in which the meaning of the two clash, being opposite in sense	-low skyscraper, deafening silence
16. Zeugma	the use of a word in the same grammatical but different semantic relations to adjacent words	-Aeneas carried grief and his father
17. Pun	a play of word	“Bow to the board”, said Bumble. Oliver seeing no board but the table, bowed to it
18. Zoozemy	a metaphor based on names or features of animals used to denote human qualities	-He barked (roared, bleated). -He is a bear.
19. Personification	a metaphor representing an object or concept as if they were a person	-Rebellion bites her chain, a coughing microphone; -Despair stared at her.
20. Irony	a stylistic device which states one thing while meaning the exact opposite	- How clever of you! -It’s delightful to find oneself in a foreign country without a penny in the pocket.

22. Sarcasm	a kind of irony; it is praise which is really an insult, it usually involves Malice, the desire to put someone down	-This is my brilliant son, who failed out of college.
23. Satire	exposure of vices of an individual or a society. Satirists frequently use irony.	
24. Rhetorical question	a statement is expressed in the form of an interrogative sentence. It doesn't require an answer	-Who told you people can't fly?
25. Ellipsis	the omission of some implied part of the sentence.	-Difficult to breathe.
26. Aposiopesis (break-in-the-narrative)	a sudden breaking off of a thought in the middle of a sentence, as though the speaker were unwilling or unable to continue	-You just try to do it and I ...
27. Inversion	a violation of the accepted word order	-Talent Mr. Smith had
28. Detachment	one of the secondary parts of a sentence is placed so that it seemed independent of the word it logically refers to.	-The man sat, miserable,

29. Suspense	a deliberate separation of two main members of the sentence by less important, descriptive, subordinate parts.	-He, with the help of his father, who used to attend English classes when he was 16, and his mother, who liked this language, could pass the exam.
30. Repetition	<p>repeated phonemes (assonance), morphemes, words, sentences, conjunction, syntactical patterns (parallelism)</p> <p>a) anaphora – the repeated words come at the beginning of 2 or more consecutive sentences, clauses or phrases</p> <p>b) epiphora - ... at the end ...</p> <p>c) framing – the beginning of a sentence is repeated at the end.</p> <p>d) anadiplosis (catch repetition) – the last word of one part of a sentence is at the beginning of the other</p> <p>e) chain repetition-several successive anadiplosis</p>	<p>-Her eyes were bright, her eyes were glistening.</p> <p>-Stars are for you, all the world turns for you.</p> <p>-Sarah was the beginning of a day for him, and a day always ended with Sarah.</p> <p>-It was a great picture, picture painted only for her</p> <p>-The smile turned to a laugh, a laugh into a roar,</p>

	f) synonymic (semantic) repetition – the repeated word are different but mean the same.	a roar became general -The poetry is never dead , the poetry is ceasing never.
31. Parallelism	a repetition of the syntactical pattern of an utterance	-The were silver spoons to stir the tea with, and china cups to drink out of.
32. Chiasmus	cross order of words or phrases: the second part of it is inversion of the first construction	- <u>Down</u> <u>went</u> <u>the</u> <u>breeze</u> , <u>the sails</u> <u>went</u> <u>down</u>
33. Asyndeton	a deliberate omission of conjunctions where it is expected to be	-I love women, and women love me. -He looked at me, yawned,
34. Polysyndeton	use of conjunctions before each component part	-People, and trees, and birds, and clouds seemed to be smiling at him.
35. Climax (gradation)	three or more parallel constructions where each next step is stronger(logically or emotionally) than the previous one.	- She was a nice woman, a lovely woman, a brilliant one.

36. Antithesis	two constructions parallel syntactically but opposite lexically	-A saint abroad and a devil at home.
37. Litotes	a double negation that forms affirmation.	-Youth is lovely, age is lonely. -not a bad thing, not unaware, not without faults; too beautiful (=ugly)
38. Simile	an imaginative comparison of two objects belonging to different classes	-she is like a dream;
39. Euphemism	-the substitution of a harsh, rude word for a less offensive, cultural the one	-to go to smb's fathers (to die) to pick flowers (to go to toilet)



WARMING UP TASKS

WRITING BLURBS

Focus. Development of narrative writing skills.

A **blurb** is a short description of a book that is written for promotional purposes. Traditionally, it is placed on the inside back cover of a book. Generally, 100-130 words are more than enough for a full blurb.

Example:

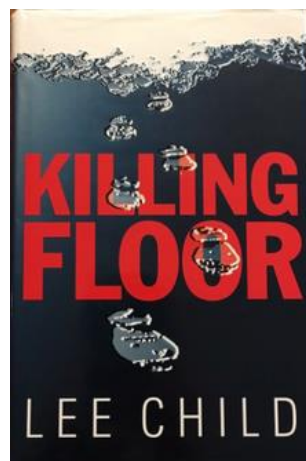
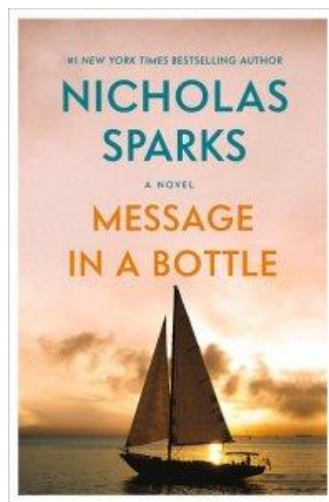
Message in a Bottle by Nicholas Sparks

Divorced and disillusioned about relationships, Theresa Osborne is jogging when she finds a bottle on the beach. Inside is a letter of love and longing to "Catherine," signed simply "Garrett." Challenged by the mystery and pulled by emotions she doesn't fully understand, Theresa begins a search for this man that will change her life. What happens to her is unexpected, perhaps miraculous — an encounter that embraces all our hopes for finding someone special, for having a love that is timeless and everlasting....

*Nicholas Sparks exquisitely chronicles the human heart. In his first bestselling novel, *The Notebook*, he created a testament to romantic love that touched readers around the world. Now in this New York Times bestseller, he renews our faith in destiny, in the ability of lovers to find each other no matter where, no matter when...*

Killing Floor by Lee Child

Ex-military policeman Jack Reacher is a drifter. He's just passing through Margrave, Georgia, and in less than an hour, he's arrested for murder. Not much of a welcome. All Reacher knows is that he didn't kill anybody. At least not here. Not lately. But he doesn't stand a chance of convincing anyone. Not in Margrave, Georgia. Not a chance in hell.



Structure

Main character: (1) Theresa, divorced, disillusioned
(2) Jack Reacher, former MP, drifter

Primary conflict: (1) Will she be able to untangle the mystery she’s become a part of? Will she, or will she not find the man who wrote the letter?

(2) Charged with a crime he didn’t commit. Will he prove his innocence in this small, isolated town?

Stakes: (1) Will Theresa find romance and find her faith renewed?

(2) In Georgia? Lethal injection

Genre keywords: (1) Mystery, emotions love, timeless, romantic love
(2) Murder, kill, arrested, not a chance in hell.

Recommendations.

- Readers don’t need to know their entire backstory, just enough to understand how they get into the story’s primary conflict...
- Present the conflict – what drives your story. It’s Harry Potter doing battle against Voldemort and his minions, or Captain Ahab’s obsessive vendetta against a whale. Don’t summarize the whole plot, otherwise the intrigue will disappear!
- Hint at possible consequences, to create a sense of drama, e.g. “...*his failure will result in certain nuclear war.*”
- Use keywords correctly to give readers an idea of your genre.

Task. Write a blurb for the books whose titles you see below

***I'm Fine* by Howard Yu**

The story is about

***FULL MOON* BY SEYMOUR BUNS**

Teach Me! by I. Wanda

I Say So! by Frank O. Pinion

I Like Fish by Ann Chovie

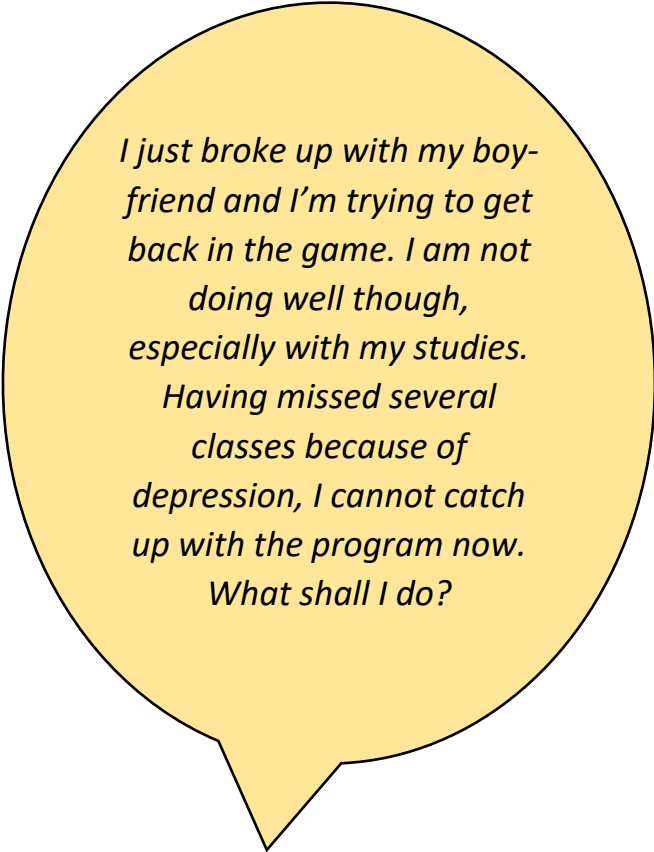
A piece of meat by Al Dente

WRITING ADVICE LETTER

Focus. Development of spontaneous monologic writing skills, deepening thinking, developing psychological skills.

My friend didn't hold his tongue. I told him a secret that I didn't want anyone else to know and he didn't keep it.

I find communicating with my mother almost impossible! We fight every single day. She always wants to do things her



I just broke up with my boyfriend and I'm trying to get back in the game. I am not doing well though, especially with my studies. Having missed several classes because of depression, I cannot catch up with the program now. What shall I do?

Recommendations

1. Mind your grammar and spelling to sound authoritative.
2. Sound respectful, not judgmental.
3. Use some clichés by practical psychologists, e.g.
 - Don't take your thoughts so seriously: they're just thoughts. And we really shouldn't take them so seriously. Thoughts are not facts. And they are not threats.
 - It's not about you. Are your fellow-students acting as if they hate you? Is your spouse grumpy when he comes home at night? It's not about you. Don't take it personally, be understanding, listen to his concerns, and your relationship will thrive.
 - Learn a means of relaxation. This should include looking in the mirror and seeing your face relax, your jaw relax, and your shoulders relax. With true relaxation, your body chemistry is free of adrenalin and stress chemicals; you can then face clearly the problem.
 - Practice self-care. Examples of self-care: massage, time with friends, take a class, yoga class, take a nap.

- Feel your feelings. Try to experience each one fully in the privacy of your own heart. Name your feelings (e.g., anger, sadness, dread, etc.) and remind yourself you're allowed to have them. Feelings are like molars: healthy when they break through to the surface and much harder to deal with if they become impacted.
- 4. Use strong clichés phrases, e.g.
 - Opening remarks:
 - Seeing that you had thought to ask me my thoughts on....
 - Seeing as you asked for my thoughts on
 - Expressions to advise:
 - Here is what I think you should do, etc.
 - I strongly recommend that ...
 - I believe the best course of an action is ...
 - If I were you I would ...
 - Why don't you ...
 - My suggestion/advice is (to) ...
 - You could try ...
 - You probably/definitely/really should ...
 - Have you tried ...?
 - I would (strongly) suggest/advice that ...
 - In my experience, ... works really well ...
 - It's generally best/a good idea to ...
 - One idea is to ...
 - One thing you could/should/have to do is ...
 - The best/most important thing (to do) is to ... /... might work / ... would probably work /... (always) works for me ...
 - If that had happened to me ...
 - My (main/personal) recommendation is/would be ...
 - In this (kind of) situation ...
 - Have you thought about ...?
 - The sooner you ... the better.
 - Whatever you do, ...
 - Your only option is to ...
 - You have no choice but to ...
 - ... is worth a try/trying ...
 - It might be an old wives' tale, but ...

Closing remarks:

- I trust you will accept this advice...
- I hope this will be of help to you...
- Hope this has helped...

Task. 1. On a stripe of pen describe a problem you have recently encountered (2-3 sentences). Ask for help. You can remain anonymous if you wish. 2. Exchange the stripes. 3. Now write a short letter of advice beginning it with “Dear friend, ...”

DECORATING DESCRIPTION

Focus. Aesthetic development, forming descriptive skills.

Warming-up. Fill in the tables substituting neutral words for artistic ones:

Metaphors

Nouns	
Laughter	the music of the soul
The world	a stage
Kid's room	a disaster area
Life	a rollercoaster
The wind	a howling wolf
The stormy ocean	
Ground	
Leaves	
The sun	
dust	
Verbs	
Fly down (about birds)	To float down from the sky
Fly up	To rocket
To finish (about time)	To race to the end
To attract (about forest)	To tempt with secrets
To stand (about trees)	To patrol the land
To flow (about river)	
To flutter (about butterflies)	
To rustle	

To sparkle (about dew)	
To fall (about rain)	
To smell (about flowers)	

Epithet

Add epithets to the nouns:

eyes – *meteor* eyes

sands – *voiceless* sands

boy

man

snake

smile

earth

Task. Rewrite the passage using metaphors and epithets, e.g.

- Straight ahead, however, the thin branches of a sleeping tree reached for the skies, its main trunk, twisted, standing thick and old, planted firmly into the ground.



- *Straight ahead, however, the **bony fingers** of a **slumbering giant** reached for the skies, its main trunk, **like the wrist of a buried monster**, standing thick and ancient, planted firmly into the ground.*

1. The bees fly around our urban meadows, over the wildflowers we planted in our lawns. They buzz around the blooms, this sound fills all the space. The children run through the pathways they make as they play, giggling.

2. It's not often you get to see a sunrise beach. The sea looked at peace in its green colour. The sand swept around. I swore that I would return someday to this place.

3. My children and I are picnicking in a forest on the highest peak of a mountain range near the southern coast of Africa. The mountain and the trees are covered with snow. We were gazing down on the clouds below us.

WRITING WITH MUSIC

Focus. Development of spontaneous monologic writing skills, developing imagination.

Music opens feelings, stimulates creativity, so listening to it can help us get into the zone of deep concentration inspiring creative work.

Task. Listen to the music for several seconds. What picture do you see? What sounds, smells, movements do you feel? What emotions do you have? What memories does it evoke?
Set writing, describing the picture in all detail.

Recommendations.

- While listening jot down the images coming to your mind, e.g.

dense forest
careful steps
branches cracking
moonlit path
ringing silence
neon sparks
rainbow shades
a clearing in the wood
large bonfires
gleaming people
magnificent rituals
haze
irrepressible desire
warm touch

- When the music ends, set writing searching for the brightest words and literary devices to complete the picture

MIND-READING

Focus. Development of linguistic flair, general linguistic skills.

Mind-reading is ability to see thoughts of others by means of intuition or logics.

Task.

- 1) Pair up and choose a topic that appeals to you.
- 2) Write 5 -8 sentences on the topic on slips of paper, then tear off a part of each slip.
- 3) Exchange your slips with the neighbour. Let your partner try to complete the sentences.
- 4) Discuss the sentences in pairs.

Topics.

- healthcare
- cosmetic procedures

WRITTEN CONVERSATION

Focus. Development of spontaneous dialogic writing skills.

Written conversation is writing short notes back and forth to each other.

Task.

- 1) Choose someone you feel like working with.
- 2) Decide on which of you will start the conversation (the topic can vary due to your moods, interests and shift during the conversation).
- 3) Work in pairs writing simultaneous notes to one another swapping papers every 1-2 minutes.
- 4) Do the activity in silence.

Recommendations.

- 1) Use the second-person voice to put your interlocutor in the center of the conversation.
- 2) Keep your sentences short to enhance readability.
- 3) Use contractions to make it sound less official.
- 4) Avoid passive voice as it makes sentences harder to understand.
- 5) Ask your partner questions to change the flow of your writing and prevent monotony.
- 6) Tell a story in your exchanges.
- 7) Show your personality letting your character and brain reveal itself to make the reader curious.
- 8) Always write as though you are talking to a friend.

DO-IT-YOURSELF-STORY

Focus. Development of narrative skills.

Task. Read the questions. What can the story be about? Answer them in a coherent way, adding up more information between the answers if necessary.

Prompt.

- 1) Why did Solas wake up at 3 a.m.?
- 2) What did he see through the window?
- 3) What surprised him even more when he came up to it?
- 4) What did he feel through the open window?
- 5) What made Solas go out into the garden?
- 6) What did he see when he turn around?
- 7) Why did he run?
- 8) What did he feel when he reached the thicket of the forest?
- 9) Why did he fall?
- 10) What did he see when he looked up?
- 11) How did he find himself in his own bed?
- 12) What did he look like?

MYSTERIOUS SENTENCE

Focus. Development of dialogic writing skills, imagination.

Task. Connect the sentences in a dialogue.

- 1) All triangles have three sides.
- 2) My favourite dish is fish.

Recommendations.

- 1) Look to great examples of dialogue for inspiration.
- 2) Add intrigue.
- 3) Use quotation marks to open and close each utterance.
- 4) Remember that greetings and goodbyes are not always necessary

A FIVE-MINUTE WRITING STORM

Focus. Development of spontaneous monologic writing skills.

Task. You have five minutes to write on the given topic.

Topics:

- The best thing about my classes today.
- The worst thing about my classes today.
- Something which is not fair.
- A memory from my childhood.
- A place I know.
- A person I know.
- What is in my head now?
- My favourite TV program.
- The thing that I am afraid of most of all.
- The best invention for the future.
- The best part of me.
- A problem I have.
- The things I like to look at.
- The scariest moment.
- My favourite colour.
- My favourite subject.
- My dream.
- People around me.

Recommendations.

- 1) Clear your mind, relax.
- 2) You may not keep to any formats when writing: your writing can be a stream of consciousness.
- 3) Avoid cliché ideas and constructions.
- 4) When the time limit is finished, stop. Write nothing else.

LAST LETTER LINK

Focus. Development of general linguistic skills.

Task. Write the text in which every single sentence begins with the last letter (word) of the previous line, e.g.

A. This is easier than it looks. Sometimes you feel too feeble to achieve the goal. Let's not lose hope. Everything is possible!...

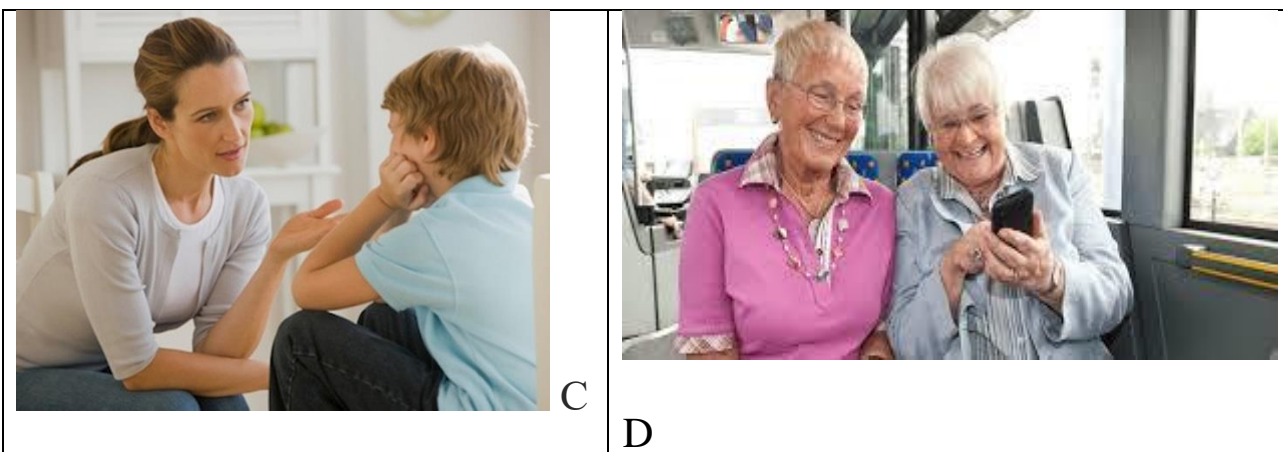
B. This is easier than it looks. Looks can help you achieve the aim. Aim your mind at the result and work for it. It is ok to get tired but you'll do it. It is for sure....

PICTURES TALK

Focus. Development of dialogic writing skills.

Task. Look at the photos. What can these people be talking about? In pairs make up a conversation between these people. (Choose a picture you liked most of all).





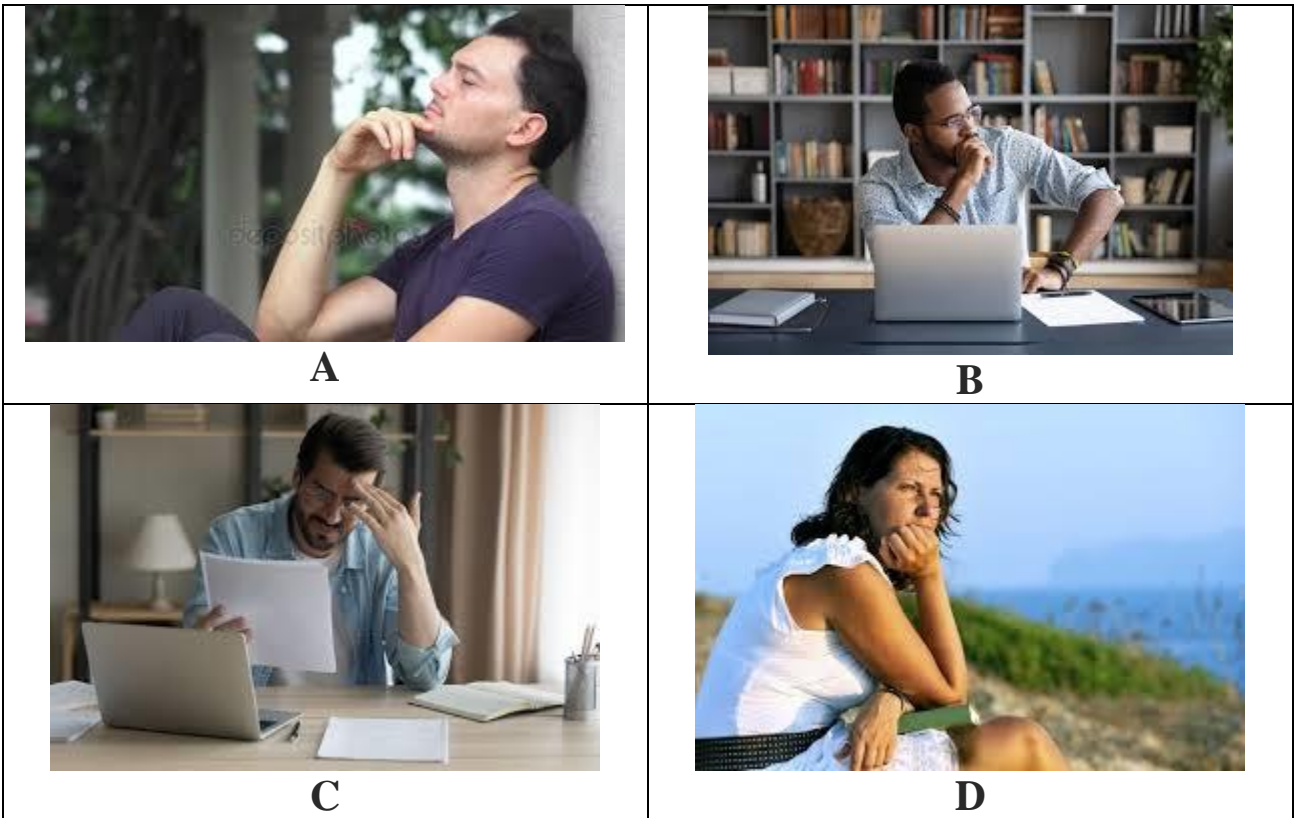
Recommendations.

- 1) Keep to the right functional style. What are the relations between the interlocutors? Are they relatives or colleagues? Friends or acquaintances? Are they equal or someone is superior? Choose appropriate vocabulary and sentence structures.
- 2) Use double quotation marks to indicate spoken words.
- 3) Use single quotation marks to quote something within the dialogue.
- 4) Use “Em dashes” to indicate utterances that are not finished. (“I’m so furious! I could – !“
- 5) Omit the small talk (“Hello, how are you?”, “Where have you been?” “Have you worked here long?”)) and focus upon the important information.

PICTURES TALK 2

Focus. Development of 1st person narrative skills.

Task. Look at the photos. What can this person be thinking about? Write down his / her thoughts (130-150 words). (Choose a picture you liked most of all.)



Recommendations.

- 1) Don't start every sentence with "I".
- 2) Don't use simple obvious verbs like "I thought", "I felt". Instead show the world through the eyes of your hero.
- 3) Start in the middle of the action, do not tell all the story from the beginning.
- 4) Show the hero's character in their voice, don't make them sound like a computer on the page.
- 5) Remember that you are writing the 1st person who is not yourself.

RUINED LETTER

Focus. Development of linguistic flair, skills of choosing right vocabulary.

Task. You have found a half-ruined letter. Try to restore it in your own way.

Dear Adam,

You won't believe what happened to me [redacted] also a very thrilling experience.

We were having lunch in the cafeteria when [redacted] go on in the Chemistry lab. All of us rushed there and I remembered that my little sister Kate was [redacted] Chemistry lab. I also rushed into the lab through the crowd but the lab was [redacted] **terrified and** scared [redacted] to her. **You know** [redacted] I am of Kate. I [redacted] my face!

In [redacted] in the chemistry lab. **was really relieved** and not a little stupid of being so paranoid. It was just a small harmless fire caused by a "mad scientist" family or Kate about how stupid I was. They would probably let [redacted]

I have to dash now. Have lots of homework to do.

Yours,

Ben

Recommendations.

- 1) Remember that the text might be destroyed at the juncture of two sentences.
- 2) Look through the text and take into consideration the tone in which it is written. Use appropriate vocabulary and syntax to fit in.
- 3) Do not ignore auxiliary verbs, articles and prepositions.

INDIVIDUAL TASKS

Individual tasks are aimed at reviewing and improving theoretical and practical knowledge, further developing skills and abilities of creative work.

The form of individual work is writing a prose or verse text.

The form of presentation is public reciting or publishing.

№	Theme
1	A silent essay, or a different perspective on the teacher.
2	A guest from the future, or my unusual student.
3	How will I walk into my classroom.
4	The universe inside
5	I choose health!
6	I remember....
7	An overheard story.
8	Music for....(a plant).
9	The other side of distance learning.
10	The one leaving the circle.
11	A taxi, an old enemy, and Valentine's Day.
12	A day to relive.
13	If..
14	The whole twelve years.
15	Writing toward the light.
16	Why education is not educating?
17	An experiment in education.
18	When language fails.
19	I can do better than this.
20	The price of success.

Мельниченко Галина Володимирівна

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ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ
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