ENGLISH LANGUAGE

FOR

Junior Secondary School

2

AKADALEARN

ENGLISH LANGUAGE

JSS2

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FIRST TERM NOTES ON ENGLISH

Week 1

Contents:

Oral Skills: Vowel Sounds

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Oral Skills: Vowel Sounds

The central vowel /ə/

This short sound is very common, It only occurs in unstressed syllables (ones said with almost no force). It is the vowel you normally hear in these common words: a, an, the, and, but, of. When you have to make this sound, your mouth should NOT be wide open.

Read the following words and phrases aloud. The unstressed syllables are shown in italics, and all contain /ə/:

*a*gain	*a*bout	*a*lone	*a*way
Teach*er*	Moth*er*	Tail*or*	Neighb*our*
an egg	*the* book	*a* glass *of* water	
*a*t school	*a*t home	Poor b*u*t happy	

Note that when *the* comes before another word beginning with a vowel, the sound is no longer /ə/ but /i/. Say the following:

He mixed the eggs together and poured them into the oil.

Vowel sounds present a considerable challenge to non-native speakers. Spoken English has an unusually high number of vowel sounds – from **5 written vowels** (a, e, i, o, u) we produce **19 vowel sounds**

Types of Vowel Sounds

A vowel sound is made by shaping the air as it leaves the mouth. There are four types of vowel in English:

-
    -
        - Short monothongs (2, 3, 4, 7, 10, 12 in the diagram)
        - Long monothongs (1, 6, 8, 9, 11 in the diagram)
        - Diphthongs (13 – 19 in the diagram)
        - Weak vowels (1, 2, 5 , 9 in the diagram)

Grammar: Nouns

A Noun is a name of a person, animal, place or things.

There are four kinds of nouns:

1. Common Nouns
2. Proper Nouns
3. Concrete Nouns
4. Abstract Nouns

a. Common Nouns

A **common noun** names a class of similar things (chair, box), and not an individual member of a specified group of people or things. We do not capitalize the first letter of a common noun unless it is the first word in a sentence.

Common nouns are names of people, things, animals and places, etc.

Examples:

- **People** – aunt, boy, butcher, carpenter, cousin, father, girl, lady, man, mother, tailor, woman
- **Things** – bicycle, book, car, computer, dress, hammer, key, pencil, ship, table, vase, wallet
- **Animals** – armadillo, baboon, bee, caterpillar, cow, dog, eagle, fish, monkey, pig, snake, turkey
- **Places** – airport, beach, bullring, cemetery, church, country, hospital, library, mall, park, restaurant, zoo

b. Proper Nouns

A **proper noun** is a special name of a person, place, organization, etc. We spell a proper noun with a capital letter. Proper nouns also refer to times or to dates in the calendar.

We can use plurals for proper nouns in exceptional cases.

- There are **three Johns** in my class.

We can also use **the**, **an**, or **a** for a proper noun in special circumstances.

- This is no longer the London I used to live in.

Proper nouns are names of people, places, organization, etc.

Examples:

- **People** – Joke Thompson, Barack Obama
- **Places** – Jump Street, Museum of Modern Art, Sahara Desert
- **Things** – Financial Times, Eiffel Tower
- **Organization** – International Labour Organization, Red Cross, United Nations
- **Animals** – King Kong, Lassie
- **Times and dates** – Sunday, April

b. Proper Nouns

One of the problem with proper nouns is to know whether or not you should use **the** (definite article) with them. Here are some guidelines:

Without THE –

- Names of people (with or without title) – Paul, Chief Mrs Busola, Dr Sunday, Bobola
- geographical features such as continents, countries, states, regions, cities, islands, mountains, lakes – Nigeria, Oregun, Everest, London
- Days of the week, months, festivals – Thursday, Easter, April
- Schools, colleges, universities – Government college Ketu, Universiy of Abuja

With THE –

- Groups of mountains or islands – the Himalayas
- Seas and Oceans – the Atlantic Ocean
- Descriptive titles – a) one in which only common nouns are used – the School of Agriculture. b) one that has a common noun preceding the particular name the University of Lagos

c. Nouns: Concrete Noun

A **concrete noun** is something we see or touch. It is the opposite of an abstract noun. There are **countable concrete nouns** and **uncountable concrete nouns**

Countable and Uncountable

1. Common nouns are either Countable or Uncountable. Can you remember the rules for using each type? (Countable, but not uncountable nouns, (i) can be used in the plural as well as the singular, (ii) can be preceded by the indefinite article a(n). In the following list of common nouns, which ones are examples of which type?

road, wood, village, question, cupboard, electricity, newspaper, fuel, windscreen, box, blame, information, appointment.

2. Uncountable nouns often name a substance or abstract quality which cannot easily be separated into different parts. If we want to speak of a part of it, we need to use a Unit word (which is itself countable), followed by of, followed by the uncountable noun. For example: a cup of water, ten litres of kerosene, a bit of luck, a flash of lightning. Note that cigarette is countable, not uncountable, so it is wrong to say He was smoking a stick of cigarette; just say He was smoking a cigarette.

Practice

Certain nouns are sometimes countable, sometimes uncountable; and there is some difference in meaning. For example, man when uncountable means human beings in general; when countable it means the male of the human species. Give a list of countable and uncountable nouns you know.

d. Abstract Nouns

An **abstract noun** is a quality or something that we can only think of rather than as something that we can see or touch, e.g. beauty, courage, friendship, intelligence, truth. We can form abstract nouns from common nouns (child – childhood); from verbs (know – knowledge); and from adjectives (happy – happiness).

Collective Nouns

Collective Nouns are words to represent a group of people, animals, or things. A **collective noun** is a name used for a number of people, animals or things that we group together and speak of as a whole

Common collective nouns

- An army of ants
- A flock of birds
- A flock of sheep
- A herd of deer
- A gang of thieves
- A pack of thieves

- A panel of experts
- A forest of trees
- A galaxy of stars
- A pack of cards

Collective nouns are are nouns that in the singular refer to a collection of items: e.g. furniture, cutlery, equipment, alphabet, vocabulary e.t.c The first three of these should never be used in the plural.

The last two can be used in plural only if we are considering different languages. Use one of these words to fill the gaps below

1. They have filled their new house with some very nice ____
2. English and Arabic are languages that use different ____
3. We cannot eat our food because we have no ____
4. Our company's biggest problem is out of date ____
5. The English ____contains 26 letters

A collective noun can take a singular or a plural verb.

The following nouns can be singular or plural. Viewed as a single unit, the noun takes a singular verb; regarded as a group of separate members or parts, it becomes a plural noun used with a plural verb.

Examples:

- The new **government has** helped my community.
- The **Government are** determined to keep inflation in check.

A collective noun treated as singular uses a singular possessive pronoun; a plural collective noun takes a plural possessive pronoun.

Examples:

- Our **team** has won **its** first trophy. (The singular possessive pronoun is**its**. The singular possessive pronoun **its** agrees with the singular collective noun **team**.)

- Our **team** are deciding on the strategy for **their** next game. (Plural possessive pronoun: **their**)

Nouns: Singular and Plural

More words belong to the noun class than to any other class. This is because they are the names of people or things in our world.

1. Nouns are either Proper (the names of particular people or things) or Common (the general names of people or things). In the following list of nouns, which belong to each group?

James, mind, leaves, Okri, engine, Benue

Proper nouns are easy to identify because they begin with a capital letter.

2. Nouns have different Singular and Plural forms. Usually, -s or -as is added for the plural, but there are some irregular forms. In the following exercise, fill the gaps by giving the plural form of the nouns in brackets:

a. The _____ (child) carried their ____ (plate) to the _____ (table)

b. ____ (Woman) generally have smaller ____ (foot) than ____ (man)

c. ____ (Goose) resemble ____ (duck) in appearance, but are bigger

d. Many _____ (criterion) can be used to define success in life

3. Some nouns are plural only e.g. trousers, scissors, barracks, cattle. Some have the same form for both singular and plural, e.g. species, series. Quarter usually means 'one-fourth', but quarter means 'living area'. People can be singular or plural meaning 'ethnic group', 'nation', but in the plural it can also mean 'persons'. Funds just means 'money', but fund means 'money set aside for a special purpose'.

There are nouns that are always plural and take a plural verb:

Jeans, knickers, pants, pajamas, shorts, tights, trousers, and underpants

Pincers, pliers, scissors, shears, tongs

Clogs, sandals, slippers, and sneakers

Glasses (spectacles), binoculars

Examples:

- **These trousers** are not mine.
- **Pliers are** a handy tool.
- My garden **shears trim** the hedge very well.
- My **glasses are** used only for reading.

“A pair of” can be used with the above plural nouns and take a singular verb.

- **This pair** of purple **trousers** does not match your yellow jacket.
- **These knives do not** cut well. **A** new **pair of** stainless steel **scissors is** what I need.

Other nouns that are always plural:

- Clothes: My **clothes need** to be washed but I don’t have the time.
- Earnings: **Earnings** in the agricultural sector **have** increased by 5% in the fourth quarter.
- Cattle: **Cattle are** reared for their meat or milk.
- Police: **Police are** charging him with the murder of the princess.
- People: **People** in general are **not** very approachable. (**Peoples** when used in the plural (i.e. with ‘–s’) refers to peoples from more than one race or nation, e.g. the peoples of Asia)
- Football team: **Liverpool are** a very successful football team. (But **Liverpool is** a great city.)

Nouns which are plural in form but take a singular verb

The following plural nouns are used with a singular verb as they are treated as singular:

Athletics, economics, gymnastics, linguistics, mathematics, mechanics, news, numismatics, measles, mumps, physics, politics and pyrotechnics

- Economics: **Economics was** my favourite subject at school.

- News – The good **news is** that we have all been invited.
- Diseases such as mumps, measles, etc: An infectious illness, **mumps was** common among children.

Measurements and amounts that are considered as a single unit:

- **One hundred years is** a century.
- **Ten kilometers is** a long distance.
- **Twenty dollars is** not enough to buy a good shirt.
- **Seven days** in prison **is** all he got for shoplifting.

Skill Focus – Students' Problems with School work
Students often complain about problems with school work. For example, look at the three problems Ali, Olu and Ada have below. Do you have any of these problems too?

Ali
Some books aren't so easy to read, and I find it quite hard to understand some of them.

Olu
I find there's too much reading to do. I can't keep up with it all.

Ada
I find that it's quite difficult to remember what we have read.

Maybe we have all of these problems to some extent! Let's look to each in turn:

Ali's problem: Understanding

Many people confuse understanding a passage with understanding all the words in a passage. This is not always necessary. You can often understand the most important points without understanding every single word.
What should you do if you come across a new word, and you aren't sure what it means? Here are five tips:

- try to infer the meaning of the word from the way it is used

- then without wasting any more time, carry on reading. The word's meaning may become clear as you read on
- if necessary, come back to it later
- if you think that the word is unimportant, ignore it
- if you think it is important, jot it down on a piece of paper, and look it up later.

For example, look at the word 'infer' underlined above. Does this sentence mean

1. you should ignore strange words?
2. you should look them up in a dictionary at once?
3. you should try to guess the meaning?

This brings us at one more important point: get into the habit of talking about your studies with your friends. You will be surprised how talking about your work helps to increase your understanding of it!

Olu's Problem: Time

If you are short of time for reading and studying, there may be two answers:

- Maybe you are not spending your study time efficiently – see below
- Maybe you have not organized your life to make time for important things like studying, relaxing, meeting you friends, and so on.

You need to keep a balance between the different important activities in your life. Spending too much time on any one thing, and not enough on others, is not good for anyone. To make sure you have a good balanced approach in life, you will find it helps to draw up a personal time table.

Ada's Problem: Remembering

Good ways of remembering what we study include:

- Reading actively.

- Don’t just try to memories information – understand and think about it. Identify important information, and underline it in pencil. Make short notes of the most important points in a reading text.
- Talking about your studies: Explaining something you have learnt to someone who does not know about it can be a big help. As you explain it, you have to order your thoughts, and you arrive at new insights yourself too.
- Revising: Once you have made notes, that is not the end of the matter, however. It is important to read them through from time to time – and not only just before an examination. It pays to refresh your memory several times.
- Make sure that if you copy someone else’s writing, you can read it.

Making notes

Make short notes on this Skills focus box. If you like, begin as follows:

How to study

1. Understanding:

Assessment

1. How many types of vowels are there in English language?————-
(A. Three B. Two C. Five D. Four)
2. Mention and explain the types of vowels that you know.
3. List and explain the four types of nouns that you know.
4. Explain the major difference between singular and plural nouns.

Week 2

Contents:

Language Structure

A. The Parts of Speech

Do you remember the parts of speech – the different classes we group words into? Here are some of them. Match them with their correct definitions:

A pronoun is	a naming word
A preposition	a describing word
A verb is	a word that can be used in place of a noun
A noun is	relates a noun to other words
An adjective is	a doing word

Other classes are conjunctions (and, but, or, that), which link phrases together; and auxiliaries (may, will, can, should, etc). 'Auxiliary' means 'helping' and auxiliaries are really verbs which stand directly before other verbs and so 'help' them.

Other classes of words are articles (a, an, the) and quantifiers – words like some, many, all, which show the quantity oe amount of something.

B. Types of Sentence

A statement can be a statement, a question, an order, or instruction, or an exclamation. Find two of each from this list:

1. Rain is vital for farmers
2. Where did the old woman come from?
3. What heavy rain!
4. Do you believe in rainmakers?
5. The old widow was very kind
6. How I wish it would rain soon!
7. Don't believe everything you read.
8. Look at that dark cloud!

C. Sentence Structure

Most sentences types must have have a subject and a verb

For example: *Our team won*
Sometimes the verb has an auxiliary before it:
Our team is winning
(Here, ' is', which comes from the verb 'be', is an auxiliary.)

Often the verb is followed by an object:

Our team won the match
Our team is winning the match.

Sometimes the verb includes a negative form. These different types of statement are set out in Table 1:

SubjectDogs	+ Verbbark		
SubjectCattle	+ VerbEat	+ ObjectGrass	
SubjectMy brother	+ AuxiliaryHas	+ Verbpassed	+ ObjectThe exam

Subject	+	Auxiliary	/+	Negative	+	Verb	+	Object
My brother		Has		Not		passed		The exam

D. Types of Subject

The subject of a sentence can be of any of the following:

- a common noun (with or without article, quantifiers, adjectives)
- a proper noun
- a pronoun

Make up sentences from the following table, and say what type of subject appears in each one:

Subject	
Segun	Has left school
Water	Have died
They	Was stolen
Amina	Sells almost everything
All the goats	Is necessary for life
Our shop	Can speak French

Another type of subject is the *-ing* form of a verb, e.g *reading, playing, hawking.*

Here are some sentence examples:

Reading improves the mind
Playing daughts is popular in Nigeria
Hawking in the streets is not good for school children

E. Types of Object

An object can be a proper noun, a pronoun, a common noun, and a oun with other words attached to it.

Find the different types of object in the table:

	Object
Segun met	Bola
They bought	A car
I didn't know	Him
He wore	The most beautiful agbada they had ever seen

An object can also be a an *-ing* word, or *to* + infinitive. These objects usually follow verbs like *enjoy, like, avoid, finish, keep on,* etc

		Object
They	Enjoy	Playing football
They	Kept on	Dancing
I	Like	To dance
I	Hate	dancing

Make up some more similar sentences

F. Transitive and Intransitive Verbs

We have to use an object after some verbs. For example, these verbs must be followed by an object:

beat, enjoy, hit, need, contain

So we can say:
The Super Eagles beat Argentina
but not: *The Super Eagles beat.*

We call this kind of verb a transitive verb

Some verbs never take an object. For example:

arrive, come, ache, do, sit down, sleep, rain

So we can say:
They arrived a ten
but not: They arrived the station at ten

We call this kind of verb an intransitive verb

A few verbs can be used transitively or intransitively. These include:

begin, drop, hurt, ring, open, win

So we can say:
They Super Eagles won
or: *The Super Eagles won the match*

G. Intransitive verbs + complement

Some intransitive verbs are followed by a word or phrase – but we do not call it an object.
For example:
My name is Segun
My brother became a policeman

Here we have the verb *is* (one of the forms of *be* followed by a noun (Segun) and the verb *became* followed by a noun phrase (*a policeman*).

We call such a noun or noun phrase the complement of the verb. This is because it is needed to complete the sentence. (It would not make sense to say *My brother became*).

H. Expressing Negation

The most common way nof expressing negation is by using the word *not*. The simplest sentences using *not* are with the verb *to be.*

Kenya is in West Africa
→Kenya is not in West Africa

That was an interesting story
→That was not an interesting story

It often rains in June
→It does not often rain in June

The chief welcomed the old woman
→The chieft did not welcome the old woman

As you can see, with the Present Simple and the Past Simple Tenses, we use the present (*do, does*) or past (*did*) form of the verb *do* to help us. This is another example of an auxiliary verb.

Notice that in speech, we usually use short forms:

Kenya is not in West Africa
→Kenya isn't in West Africa.

When there is already a helping verb, we do not need to use *do*:

I have met Lucy Mokolade
→I have not met Lucy Mokolade

Lucy could marry Moses
→ Lucy could not marry Moses

Practice

Turn these sentences into the negative in the same way, using either the long form or short form:

1. I have been to Kenya
2. Anthony has asked Lucy to marry him
3. Lucy has agreed to his proposal
4. She had known he was going to ask her
5. She had decided to give him an immediate answer
6. The woman could save Simbi
7. You can find Simbi on a map

Now practise conversations like these, first with your teacher, and then in pairs. Notice how we use *any* in question forms, and in negative answers:

WOMAN: Do you have any stew?
WIDOW: No, I haven't any stew, but I have some porridge.

There are several other ways of expressing negation. These words all have a negative meaning:

hardly (hardly ever)
scarcely (scarcely ever)
seldom (not often)
rarely (almost never)
never

They are used without *not.*

Practice

In pairs, change each of the following sentences in three different ways, using the words in italics. For example:

John smokes. (not, never, hardly ever)
John doesn't smoke
John never smokes
John hardly ever smokes.

1. Mary reads books (not, never, hardly ever)
2. Ibrahim watches TV (not, never, scarcely ever)
3. Emeka comes to football practice (rarely, seldom, never)
4. Bunmi goes to choir practice (rarely, hardly ever, scarcely ever)
5. The woman visited the town (seldom, never, hardly ever)

Literature: Fiction versus Non-fiction

Fiction versus Non-fiction

Texts are commonly classified as fiction or nonfiction. The distinction addresses whether a text discusses the world of the imagination (fiction) or the real world (nonfiction).

Fiction: poems, stories, plays, novels

Nonfiction: newspaper stories, editorials, personal accounts, journal articles, textbooks, legal documents

Fiction is commonly divided into three areas according to the general appearance of the text:

- stories and novels: prose–that is, the usual paragraph structure–forming chapters
- poetry: lines of varying length, forming stanzas
- plays: spoken lines and stage directions, arranged in scenes and acts

Other than for documentaries, movies are fiction because they present a "made up" story. Movie reviews, on the other hand, are nonfiction, because they discuss something real—namely movies.

Note that newspaper articles are nonfiction—even when fabricated. The test is **not** whether the assertions are true. Nonfiction can make false assertions, and often does. The question is whether the assertions **claim** to describe reality, no matter how speculative the discussion may be. Claims of alien abduction are classified as nonfiction, while "what if" scenarios of history are, by their very nature, fiction.

The distinction between fiction and nonfiction has been blurred in recent years. Novelists (writers of fiction) have based stories on real life events and characters (nonfiction), and historians (writers of nonfiction) have incorporated imagined dialogue (fiction) to suggest the thoughts of historical figures

Non-fiction: The Argument And The Meaning

Non-fiction is fairly direct. The author of a work of nonfiction has specific information or ideas to convey. Authors of nonfiction generally come out and say what they have on their minds.

Non-fiction (as noted elsewhere , as well as below) is characterized by a claim of truth. Nonfiction can include a wide range of subjective forms of discussion:

- assertions of personal preferences or belief,
- appeals more to trust, faith, or personal values than scientific evidence or logical proof,

- subjective analysis of otherwise objective data,
- conclusions asserted with varying degrees of certainty.

Critical readers will recognize these subjective elements in seemingly objective presentations.

We read nonfiction for knowledge, new ideas, or to understand someone's perspective on, or analysis of, the world. We analyze works of nonfiction to recognize how choices of content and language shape the reader's perceptions and encourage the reader's acceptance.

Fiction: The Story And The Moral

Fiction is subjective and evocative. It is "made up," and indirect in its communication. A work of fiction may evoke:

- the thrill of imagining impossible or unavailable experiences
- intrigue with playing out "what if" or" if only" scenarios
- feelings and perceptions of another historical period, or simply observations on the human condition

We thus read fiction not to gain new information so much as to experience the ideas and feelings a story inspires within us.

Readers have different expectations from fiction and nonfiction. Proof is a major issue with nonfiction; emotional involvement is a major issue with fiction. We expect a story (fiction) to grab us, an essay (nonfiction) to convince us. We will suspend belief when reading a romance novel or science fiction, but demand reason and evidence from non-fiction.

For passing time or sheer enjoyment, of course, simply reading the story can be satisfaction and reward enough. We do not have to analyze everything we read. The point is to be able to interpret when we want to—or have to.

Both fiction and nonfiction can be subjected to analysis and interpretation. These two forms of expression are, however, examined somewhat differently. One analyzes a non-fiction text

- to discover underlying themes and perspectives, as well as

- to realize how choices of content and language shape the reader's perception and encourage the reader's acceptance.

Analyzing Lincoln's Gettysburg Address, for instance, we can recognize not only remarks on the dedication of a cemetery, but comparisons between images of the living and dead, between what has been done and what must be done.

We analyze fictional works for recurring themes that reflect on the broader human experience. People do not really tell nursery rhymes so that children will know about a girl named Cinderella or about pigs who built houses. The stories have deeper, unstated meanings: virtue rewarded (Cinderella) or the folly of a lack of industry (The Three Little Pigs). We respond to both the story and an underlying message.

On the surface, Melville's *Moby Dick* , for instance, might be seen as an adventure story about a man hunting a whale. On closer analysis and interpretation, the novel might be seen as a depiction of man's battle to subdue nature or of a battle between good and evil. Since fiction is indirect, fiction can require a significant degree of analysis and interpretation if one is to get beyond simply following the story.

Fiction is Subjective

Fiction is, by definition, subjective. A novel, story, drama, or poem is the expression of an author's imagination. The characters and situations are "made up." Readers expect fiction to **reflect** the real world; they do not expect it to **portray** the real world. And yet fiction can seem very real without being factual. Poems can capture feelings or images to perfection. Events depicted in movies such as *Schindler's List* , *Amistad* , or *Titanic* can appear just as they might have in real life.

Fiction can be true, however, only in the sense that the actions or behaviors "ring true" with what we know of the world. The sentiment may be real, but the characters and incidents are the fruits of the author's imagination. And author and directors—as in the movies referred to above—often use "dramatic license" to distort history for dramatic effect.

Vocabulary: Word Families

Word Families : In the Hospital

Write out the following passage, choosing the best words from the box to go in the blanks.

Thermometer samples stethoscopeAntibiotics pulse patientsPressure examine temperatureAches ward nurse

On his first full day in the hospital, Emeka was woken early. He was in a (1) ___ with nine other people, but he didn't feel like talking to any of his fellow (2)___.
He was given breakfast, and then a (3)___ arrived. 'Good morning!' she said. 'Let's take your (4)___, shall we?
She took out a (5)___ and put in his mouth. Then she held Emeka's wrist in order to check his (6)___.
'Now I want to check your blood (7)___,' she said, fixing some equipment to Emeka's arm.

Shortly afterwards the doctor arrived to (8) ___ him. He wore a white coat, and carried a (9)___ round his neck. 'Everything all right?' he asked. 'Yes thanks,' said Emeka. 'But my arm(10)___ rather a lot.' 'Hmmm. We'd better give you some (11)__,' said the doctor. 'Two pills every four hours should do the trick. Oh, and let's have some blood and urine (12) ___, nurse. We might as well check everything out while he's with us in the hospital.'

Medical Conditions

The state of being pregnant is called 'pregnancy'. Pregnancy is not of course a disease – but here are some medical conditions that are diseases or illnesses of one kind or another. As you can see, the letters are all mixed up.

1. IHATESPIT
2. MOCNOM CLOD

3. SIAD
4. RAAMLIA
5. SLEAMES
6. PLASMOXL
7. SPRYLEO
8. RADIOHEAR
9. CRANEC
10. ACHADHEE
11. SLEEPIPY
12. HOLECRA

Solution:

1. HEPATITS
2. COMMON COLD
3. AIDS
4. MALARIA
5. MEASLES
6. SMALL POX
7. LEPROSY
8. DIARRHOEA
9. CANCER
10. HEADACHE
11. EPILEPSY
12. CHOLERA

Exercise

1. A typical sentence has a ————? (A. Subject and verb B.Punctuation marks C. Words and numbers D. Illustrations and objects)
2. In a sentence each, describe the major functions of each of the parts of speech.
3. In a typical sentence, the following are types of subject except———? (A. Common name B.Proper noun C. Verbal noun D. None of the above)
4. Explain with examples the difference between fiction and non-fiction.

Week 3

Contents:

Revision of Consonants – l, r, w, j

Part of Speech: Pronoun

Revision of Consonants – l, r, w, j.

Most Nigerian languages have both /l/ and /r/, but some do not and some Nigerian speakers confuse the /l/ and /r/ sounds in English. Here is some practice in pronouncing them.

The /l/ sound

To pronounce the /l/ sound, the very tip of the tongue touches the area behind your teeth, where this area begins to move upwards. Air passes on either side of the tongue. Listen and repeat:

The lorry was full of plants

The /l/ sound is always spelled with the letter 'l' or 'll'. Listen and repeat:

Leave Please People

Letter Close Travel

Little Splendid Hospital

Note, however, that the letter 'l' is silent in many words. Say the following, making sure not to introduce any /l/ sound:

Half	Chalk	Stalk	Calm	Could
Halve	Talk	Talk	Psalm	Would
Calf	Walk	Folk	Balm	Should

The /r/ sound

To pronounce the /r/ sound, you bring the tip of your tongue near to the fleshy region behind your teeth, but without touching it. Then you quickly draw the tip of the tongue backwards, and air passes out. So while for /l/ the tip of the tongue touches that fleshy region, for /r/ it does not. Listen and repeat:

Around the rugged rocks the ragged rascal ran.

The /r/ sound is always spelled with the letter ‘r’ or ‘rr’. Sometimes ‘r’ follows ‘w’ and sometimes it comes before ‘h’; these letters are silent. Listen and repeat:

Resent	Present	Prevent
Reduce	Brief	Embrace
Write	Afraid	Rhythm

The letter ‘r’ is often present after a vowel, but then it is generally silent. Say the following:

car lord sure fear herd fire

However, if a vowel sound follows (which may come at the beginning of a new word), the ‘r’ is sounded as /r/. Say the following:

a pair of shoes
for ever and ever
an hour of decision
the fire alarm

Listening Practice

/r/ /l/

Royal Loyal

Crown Clown

Breed Bleed

Grass Glass

Lorry Lolly

Now read out these sentences

1. Can you lend me your red leather box?
2. Broken glass is scattered on the green grass
3. The lawyer is loyal to the royal family
4. The problem is probably insoluble

The /w/ sound

This is not a difficult sound. It occurs in all Nigerian languages. The lips are closely rounded.
A weary housewife

The /w/ sound is usually spelt ‘w’ but also as ‘u’ after ‘q’ and in some other words. Listen and repeat:

W	**U**	**Unusual**
Worker	Quite	Language
Wonderful	Quick	Suite (Like sweet)

The word choir is pronounced as if written ‘quire’.
The letter ‘w’ is silent in the following words: *write, wrong, two, answer, sword.*

The /j/ sound

Like /h/ and /w/, this sound occurs only before a vowel, at the beginning of a syllable. It is not a difficult sound.
A young Yoruba

The /j/ sound is often spelt ‘y’, sometimes ‘i’; ‘u’ often has /j/ before it. Listen, and repeat:

Y	**I**	**Before u**
Yes	Opinion	Unit
Yellow	Interview	Huge
Youth	Onion	Failure

The /j/ sound is also usually heard before ‘ew’. Say these words:
new knew few stew dew

However, do not try to put a /j/ when ‘ew’ follows ‘l’ or ‘r’. Say these words without any /j/ sound:
grew blew brew screw drew threw

From this you can see that ‘blue’ and ‘blew’ are pronounced in just the same way.

Parts of Speech: Pronoun

A pronoun is a word we use to take the place of a noun, which can be a person, place or thing. We use it (pronoun) to avoid repeating a noun that had already been mentioned. A word (one of the traditional parts of speech) that takes the place of a noun, noun phrase, or noun clause. A pronoun can function as a subject, object, or complement in a sentence. Unlike nouns, pronouns rarely allow modification.

We can write or say, “Bobs has a bicycle. Bobs rides his bicycle every day.” But there’s a better way of putting it using pronouns: Bobs has a bicycle. **He** rides **it** every day. The words **he** and **it** are pronouns used to replace the nouns **Bobs** and **bicycle**.

Examples of pronoun are **I**, **you**, **he**, **she**, **it**, **we**, **they**, **anyone**, **everyone**, **himself**, **myself**, **nobody**, **yourself**, **who**.

Other examples include **this**, **that**, **all**, **any**, **each**, **none**, **some**, **that**, **what**, **which**, etc. These pronouns can also be determiners, so how can we tell whether they are pronouns or determiners. It all depends on how they

are used. As pronouns, they are used independently, that is without a noun following them.

- **This** is a green apple. (**This** is a pronoun as it occurs independently.)
- **This** apple is green. (**This** comes after the noun **apple**, so it is not a pronoun.)

Here, **this** is a determiner. A determiner modifies a noun, which a pronoun does not do.

- **Some** of the goats were rather skinny. (Pronoun)
- **Some** goats were rather skinny. (Determiner).

Types of Pronouns

1. Personal Pronouns
2. Relative Pronouns
3. Possessive Pronouns
4. Demonstrative Pronouns
5. Indefinite Pronouns

Personal Pronouns

Personal pronouns take the place of nouns that refer to people, but not all personal pronouns refer to people. The third person pronoun **it** refers to animals and things.

Singular	**Plural**	**Singular**	**Plural**
Subject pronouns		Possessive pronouns	
		Determiner	
I	we	my	our
you	you	your	your
he	they	his	their

she	they	her	their
it	they	its	their
Object pronouns		Possessive pronouns	
me	us	mine	ours
you	you	yours	yours
him	them	his	theirs
her	them	hers	theirs
it	them		

Personal pronouns have number, person, and gender. The **Personal Pronoun** must be of the same **number**, **gender**, and **person** as the noun for which it represents.

Number:

The pronoun must agree with the noun it represents in number.

- **Singular**: The **boy** is playing with his ball. **He** has a blue ball.
- **Plural**: The **boys** are playing with their balls. **They** have balls of different sizes.

Person:

- **First person**: **I** hate eating rice.
- **Second person**: **You** should not have done it.
- **Third person**: **It** is a rare species of fish.

Gender:

The pronoun must agree with the noun it represents in gender.

- **Masculine**: Jill has a **boyfriend. He** comes across as a bit of a bore to her.

- **Feminine**: Jeff's **sister** loves to eat pizza. **She** eats it almost every day.
- **Neuter**: We have an old kitchen **table**. **It** has a broken leg.

Relative Pronouns

A **relative pronoun** comes at the beginning of a relative clause. A relative clause is a subordinate clause that tells us more about the noun in the main clause. The relative clause comes immediately after the noun. Relative pronouns are **that**, **which**, **who**, **whom, whose, whatever, whichever, whoever**, **whomever**, etc. **That** and **which** refer to animals and things. **That** may also refer to people. We use the relative pronouns **who** and **whom** for people, and **who's** for people and things.

- I know the dog that **ate my bone**.

In the above sentence, the relative pronoun is **that** and it introduces the relative clause (in bold). 'I know the dog' is the main clause. The relative clause **that ate my bone** tells us something about the noun **dog**.

Possessive Pronouns

The **possessive pronouns** are the possessive forms of personal pronouns. We use the personal pronouns in the possessive case to express possession. A possessive pronoun is able to stand on its own as subject, object, etc.A pronoun that can take the place of a noun phrase to show ownership (as in "This phone is *mine*").

Possessive pronouns	
Singular	Plural
mine	ours
yours	yours
his	theirs
hers	theirs

Possessive pronouns examples:

- This puppy is **mine.** That kitten is **yours.**
- I think the puppy that wandered into our house is **theirs**.
- Your bicycle is much bigger than **ours**.

The *weak* possessives (also called possessive determiners) function as adjectives in front of nouns. The weak possessives are *my, your, his, her, its, our*, and *their*.

In contrast, the *strong* (or *absolute*) possessive pronouns stand on their own: *mine, yours, his, hers, its, ours,* and *theirs*. A possessive pronoun never takes an apostrophe.

Examples: We were both work-study kids with University jobs. *Hers* was in the library; *mine* was in the cafeteria, *Mine* is a long and sad tale.

Demonstrative Pronouns

The four common demonstrative pronouns are **this**, **that**, **these**, **those**. We use them to indicate the person, thing or place referred to, with **this** used to refer to someone or something nearer (that is, nearer to the person speaking) while **that** refers to the farther one. If there is more than one person, thing or place referred to, we use **these**, which is the plural of **this**. **Those** is the plural of **that**.

A demonstrative pronoun is no longer a demonstrative pronoun if it comes before a noun that it modifies; it becomes a determiner. If it stands on its own without modifying or describing any person, place or thing, it is a demonstrative pronoun.

Examples:

Pronoun: **This** is the same story I heard from him before.
Determiner: **This** story is the same story I heard from him before.

Pronoun: **That** is not a bird; it is a kite.
Determiner: **That** bird looks like a kite.

Interrogative Pronouns

Interrogative pronouns are used in asking questions. There are five of them, all of which begin with **wh-: who**, **whom**, **whose**, **which**, **what**. **Who** is

used for people while **which** and **what** are used for things. These pronouns do not have gender.

The following sentences show interrogative pronouns being used to ask questions:

Examples:

Using **who**:

- **Who** ate the bread?
- **Who** is at the door?

Using **whom**:

- **Whom** do you live with?
- **Whom** do you wish to speak to?

Using **what**:

- **What** is your best color?
- **What** are you going to eat?

Using **which**:

- **Which** of these colors do you like?
- **Which** do you think is better?

Using **whose**:

- **Whose** is that Toyota?
- **Whose** are those children?

Indefinite Pronouns

Indefinite pronouns refer to people or things in general, that is they do not specify a particular person or thing. Such pronouns include **all**, **another**, **anybody**, **anyone**, **anything**, **both**, **each**, **either**, **everybody**, **everyone**, **everything**, **few**, **little**, **nobody**, **no one**, **none**, **nothing**, **one**, **other**, **several**, **some**, **somebody**, **someone**, **something**. Indefinite pronouns can be

singular or plural in a sentence. Those that end in **–body** and **–one** are always used as singular. Indefinite pronouns that are always plural include **both**, **few**, **many**, **others** and **several**. Other indefinite pronouns, depending on how they are used, can be used as singular or plural: **all**, **any**, **more**, **most**, **none**, and **some**.

Indefinite pronouns that refer to people are **anybody**, **anyone**, **everybody**, **nobody**, **one, somebody**, etc. These pronouns ending in **–body** and **–one** are always singular.

Examples:

- **Everybody is** waiting to hear the good news.
- **Nobody wants** to listen to my ghost stories.
- **One has** to know when to keep quiet and listen.
- **Somebody has** dropped his wallet.

Exercise

1. The correct way to pronounce the /L/ sound is to let the tip of the tong roll over the lower lip. True or false? ———————- (A. True B. False)
2. When the letter “r” is present after a vowel, it is generally————? (A. Silent B. Loud c=C. Invisible D. Conspicuous)
3. What is a pronoun?
4. Mention and explain the five types of pronoun you know.

Week 4

Contents:

Fiction is Evocative: Images and Symbols

Fiction conveys meaning indirectly (other than, of course, through morals at the ends of fables). The specifics are not significant. We draw meaning from the **types** of actions. This principle lies behind the fact that television crime series follow essentially the same plot line, week after week. It does not matter whether a crime victim is a socialite, a prostitute, a drug dealer, or politician, whether the crime is murder, extortion, or robbery. The message that the police always catch the criminal remains the same.

Fiction evokes ideas and feelings indirectly by triggering emotional responses and mental pictures. Fiction commonly communicates through images and symbols. Color is often symbolic, as with the red passion of the Scarlet Letter in the novel of that title. Sunlight often

conveys truth or reason. In Willa Cather's short story "Death Comes to the Archbishop" the development of the Bishop's garden is a metaphor for the expansion of Catholicism in the New World. And then there is the politically incorrect use of white and black for good and bad, as in old Western movies.

Readers must be open to associations and reflection that are creative in their understanding and interpretation. They must recognize a richness of figurative language and concomitant element of ambiguity. The more evocative a text, the more the reader must do the work of finding meaning within the text.

Interpretation: A Personal Understanding

The meaning of fictional works is more personal than that of non-fiction texts. With non-fiction texts, we assume any two readers will come away with pretty much the same understanding of what the text states. While we may not agree with someone else's interpretation, we should be able to follow their analysis.

With fiction, the meaning is dependent on the perceptions, imaginations, and feelings of the reader. In both cases, however, we demand that an interpretation be based on evidence on the page. And in both cases, part of understanding is understanding one's own interests, values, and desires and how they affect what one looks for and how one thinks about what one finds.

Analyzing and Interpreting Fiction: Perspectives

The discussion of non-fictional texts is focused on the analysis of choices of content , language , and structure . The same focus is useful for the analysis of fiction–with some adjustments. The discussion examines

- the general perspective on each of the three major genres: novels (stories), drama, and poetry
- the application of the notions of content, language, and structure for each genre

Fiction, we saw above, is mostly about telling stories and expressing feelings. The content of fiction may take the form of the events of a story, especially in novels and short stories, spoken remarks, especially in drama, or images and symbols, especially in poetry. All three elements appear to varying degrees in all forms of fiction.

Poetry

Music and drumming have rhythm, and so does most poetry. Read this poem aloud several times. Can you feel the rhythm of the lines?

A Sudden Storm

The wind howls, the trees sway,
The loose housetop sheets clatter and
clang,
The open window shuts with a bang
And the sky makes night of day.

Helter skelter the parents run,
Pressed with a thousand minor cares.
‘Hey, you there! Pack the house-wares
And where on earth’s my son?

Home skip the little children:
‘Where have you been, you naughty boy?’
The child feels nothing but joy,
‘For he loves the approach of the rain.

The streets clear, the houses fill,
The noise gathers as children shout
To rival the raging wind without,
And nought that can move is still.

A bright flash! a lighted plain:
‘Then from the once-blue heavens,
Together with a noise that deafens,
Steadily pours the rain.

Pius Olegbe

A Storm

Describe a storm that you once experienced. Try to use words that appeal to your senses – sight, hearing, touch, smell, taste. For example, if you like use some of the vocabulary and ideas in the poem above. But of course, you should bring in some of your ideas too.

If you like, you may use the following plan:

Paragraph 1: Just before the storm
Paragraph 2: During the storm
Paragraph 3: After the storm

Or perhaps you may want to write several paragraphs on the topic During the storm.

Here is a possible beginning:
As the dark clouds gathered, the whole valley seemed to grow darker. Calling to my brother, I …..

Discuss these questions about the poem *A sudden storm*

1. Pick out the words that rhyme. Can you find any near-rhymes
Note: (**imperfect (or near)**: a rhyme between a stressed and an unstressed syllable. (*wing*, *caring*). Also referred to as half, slant, approximate, off, and oblique, this rhymes the final consonants but not the vowels or initial consonants. Examples are bent and rant, quick and back.).

2. The poet tries to give the reader an idea of
a. quietness
b. chaos
c. excitement
d. pleasure
e. fear

Which of these best describes the poet's point of view?

3. Notice how the poet appeals to our senses. He uses words to help us to see and hear things in our minds as we read. Here are some examples

The wind howls
Is this better than saying *the wind blew*? Normally, only babies or animals *howl*.

The trees sway
Is it better than saying *the trees move*? Usually dancers or perhaps people who have had too much to drink, *sway*.

Home skip the little children
Is *skip* better than go here? Why? Note that children skip when they are happy

Now find words to help you hear the nose of the storm and the things it causes.

Make a note of any other new words and infer their meanings.

4. People react to to same thing in different ways. Do the children and adult react to the storm in same way?

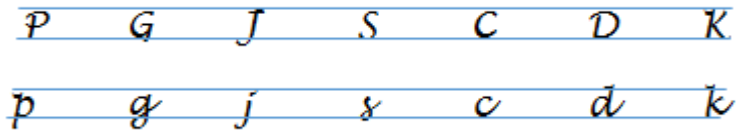
5. How do you react to this poem?

6. Write a poem of your own with same subject. Just about four or five lines.

Handwriting

Good handwriting is an important writing skill, and students should not neglect it. Bad handwriting causes our readers to stop and puzzle over what we have written. If they can't understand what we have written, we have not passed any message across.
Good handwriting is also attractive to look at. Most of us take care of our personal appearance – so why should we not also care about our handwriting?
So begin now to pay more attention to your handwriting. Everybody has his or her own handwriting style but certain principles must be observed. One is to distinguish between the upper case(capital) letters and lower case (small) letters. Most of the time, we use lower case letters. So answer this question: when do we use upper case letters?

Now study the following examples of some letters:



handwriting

Note:

- An upper case letter should occupy all (or nearly all) the space between the two lines.
- A lower case letter sometimes has a ‘tail’ (e.g. p, g, j) which extends below the bottom line.
- Some lower case letters extend to the top line, but there is always a difference in shape between an upper case and a lower case letter.

Practice the following in your best handwriting:

Ogwoma, the widow, had been forced by her parents
to marry Anike because they needed the money from
her bride-wealth to cure their son who was very sick.

Exercise

1. Differentiate between fiction and non-fiction.
2. What do you understand by the statement “fiction is evocative”?
3. In the poem “A Sudden Storm”, the poet describes the contrasting feelings of weariness and joy invoked by an impending rainfall. Who is described as being weary and who is described as joyful? Explain.
4. Why is good handwriting said to be an important writing skill?

Week 5

Contents:

Grammar: Verbs

Writing skill: Paragraphs

Grammar: Verbs

A **verb** is a word or more than one word that is used to express an action or a state of being. A verb is an action or a doing word. Every sentence must have a verb. This makes the verb the most important word as far as the construction of a sentence is concerned. In a sentence, a verb connects the subject to the object. There are two different objects: **direct object** and **indirect object**.

A verb can be just a word.

- She **bought** a cake.
- They **ate** some food.

A verb can be more than one word.

- He **is running** a race.
- You **have broken** my glass.

A verb connects the subject to the object.

- Lola **rides** a bicycle. (**Subject**: Lola / **Object**: bicycle)
- Someone **has eaten** my chicken. (**Subject**: someone / **Object**: chicken)

A verb may not have an object.

- The sun **shines**.
- It **is raining**.

Types of Verbs

- Transitive and Intransitive
- Linking Verbs
- Regular and Irregular verbs

A verb that has a direct object to complete the sentence is a **transitive verb**. A verb that does not need an object to make its meaning clear is an **intransitive verb**.

The transitive verb

A transitive verb must have an object. Without an object, it does not convey a clear meaning.

- **Example:** He drove.

The question inevitably arises: What did he drive? No one in the world knows the answer to this question as there is no direct object to tell us what he drove. The meaning becomes clear when an object is added: He drove a **car**. Now everyone of us knows what he drove.

- The **subject** (**he**) performs the action: **drove**. The **object** of the action verb **drove** is **car**.

A transitive verb may take an **indirect object.** An indirect object is something or someone **to whom** or **for whom** the action is carried out.

- He bought **her** a cake. = He bought a cake **for her**.
- She is reading **grandpa** the newspaper. = She is reading the news **to grandpa**.

In the first sentence, the indirect object is **her** as it is **for her** that the cake was bought. In the second sentence, the indirect object is **grandpa** as it is **to him** that the news was read. The indirect object usually comes before the direct object as shown in above two sentences.

The intransitive verb

An intransitive verb does not have an object. Without an object, the meaning is not affected.

- **Example**: Babies **cry**. / The dog **is barking**. / Tolani **is coming**

All the verbs (cry, is barking, is coming) are intransitive as they do not need an object to make the meaning clear.

- **Example**: The villagers caught a bat yesterday, but it escaped this morning.

The verb **caught** is **transitive** as it has the **direct object bat**. The other verb **escaped** is **intransitive** since it is not followed by an object.

Linking Verbs

Linking verbs also called **copulative verbs** (or **copulas**) do not tell us what the subject does, but what the subject is. A linking verb links the subject to the **complement**, which states something about the subject. The complement can be a **word**, **phrase**, or **clause**. The most common linking verbs are the various forms of the auxiliary verb **be** (**am**, **is**, **are**, **was**, **were**). Linking verbs do not take a direct object, and any verb that expresses an action is not a linking verb.

Characteristics of a linking verb

A linking verb is not an action word.

- He **looked** at me. (It tells us what he did; **looked** is an action verb)
- She **looked as if** she was going to cry. (It doesn't tell us what she did, only how she appeared to be; **looked** is a linking verb.)

A linking tells us what state the subject is in, what the subject is, etc.

- He **was** angry. (It tells us the state –**angry** – the subject was in.)
- She **is** a trader. (It tells us she is a **trader**)

A linking verb is often followed by an **adjective**, but not a direct object.

- She **feels** sick. (**Feel** is not an action verb because it is followed by an adjective.)
- He **feels** the cool breeze of the ocean. (**Feel** is an action verb.)

A **pronoun** following a linking verb should be in the **subjective**, not **objective**.

- It was **he** they were looking for. (**He** is a **subjective pronoun**.)
- **Not**: It was **him** they were looking for. (**Him** is an **objective pronoun**.)
- **Correct**: They were looking for **him**. (**Him** is an **object**.)

Using adverbs instead of adjectives with linking verbs

Adverbs modify action verbs, not linking verbs. Using adverbs instead of adjectives with linking verbs will result in incorrect sentences, as shown

here. Some common linking verbs
are **appear**, **become**, **feel**, **grow**, **look**,**seem**, **smell**, **sound**, **taste**.

Examples:

-
    - Bisi **appears calm**. (**Not**: Bisi **appears calmly**.)
    - He **became anxious** about his first interview (**Not**: He **became anxiously** about his first interview.)
    - She **feels sad**. (**Not**: She **feels sadly**.)

Regular and Irregular Verbs

The main verbs are classified as **regular verbs** and **irregular verbs**. They can be identified by how their past tense and past participle are formed.

Regular verbs

The past tense and past participle of regular verbs end in **–d** or **–ed**.

- Present tense – touch, kill, pass, rub, stop
- Past tense – touched, killed, passed, rubbed, stopped
- Past participle – touched, killed, passed, rubbed, stopped

Irregular verbs

The past tense and past participle of irregular verbs do not follow the above pattern of grammar. They do not end in **–d** or **–ed**.

Where only the past tense and past participle are the same

- Present tense – carry, die, fit, jump, show, try, shout
- Past tense – carried, died, fitted, jumped, showed, tried, shouted
- Past participle – carried, died, fitted, jumped, showed, tried, shouted

Where all three forms are the same

- Present tense – cost, cut, hurt, put, read, shut

- Past tense – cost, cut, hurt, put, read, shut
- Past participle – cost, cut, hurt, put, read, shut

Where all three forms are different

- Present tense – begin, choose, do, go, lie, see, sing
- Past tense – began, chose, did, went, lay, saw, sang,
- Past participle – begun, chosen, done, gone, lain, seen, sung

Where the past and participle forms can be regular and irregular

- Present tense – burn, dream, learn, spell, spill
- Past tense – burned/burnt, dreamed/dreamt, learned/learnt, spelled/spelt, spilled/spilt
- Past participle – burned/burnt, dreamed/dreamt, learned/learnt, spelled/spelt, spilled/spilt

Writing: Paragraphs

1. The Ofala Festival
The Ofala festival is celebrated in Aguleri in October to mark the end of the harvest season. It is also an occasion for the local rulers to parade before the people. The Festival which is four hundred years old, lasts for four days

On the evening before the first day.....

2. The Kamti Festival
The Kamti Festival lasts for about a month. Unfortunately, I missed it last year. Games and displays are held in the afternoon. The Festival normally starts in Kadi, where the so-called 'wisest man' lives. Kadi is the spiritual centre of Ngamo.

The Kamti Festival is celebrated to mark
.....

You can see the opening paragraphs of two descriptions above – one is Ofala Festival and the other is Kamti Festival. In each case, you will see the opening paragraph and the first line of the second paragraph. Decide which of them is better arranged.

In the first example, the writer has clearly planned to set out the information in an orderly way. In the other example, the writer seems to have written down the information in any order as he remembers it. Whenever you want to write something fairly long, plan it in note form in advance, so that each paragraph has a topic, or main idea. If you do this, you will find that you will write much better and your reader will find it easier to read.

Writing Practice

Nigeria is very rich in cultural events such as mentioned above. Write a description of a local festival you know about, or took part in recently.

Follow these stages:

1. Preparation – Think what you might about. Better still, talk about the subject with a friend, or with the class.
2. Planning – Show your plan to your teacher before you start. If you wish, discuss it with a partner.
3. Rough Draft – Don't expect to get it right first time. Most professional writers write several drafts.
4. Final Draft
5. Check – Careless errors lose marks!

The notes below may help you, but you may make changes if you wish.

A Local Festival

Paragraph 1: Introduction
When, and where, is the festival celebrated. What are its purposes? How long does it last?

Paragraph 2: Preparing for the festival
What preparations are carried out? When? Who makes the preparations?

Paragraph 3: The start of the festival
When, and how does it start?

Paragraph 4: The festival
Who takes part? What do they do? Who watches? What do the spectators do?

Paragraphs 5 and 6:
You decide what to write, if anything. In a description of this kind, it is quite a good idea to include a brief account of an interesting incident that occurred during the festival.

Structuring Paragraphs

	Topic	Comment
Paragraph 1	Introduction	The first paragraph of Nancy's diary gives us some idea of what the whole passage is going to be about
Paragraph 2	What Nancy did before the masquerades began	This paragraph tells us what she did first
Paragraph 3	The arrival of the masqueraders	This paragraph gives us a feeling of excitement, and wonder what is going to happen
Paragraph 4	Description of the masqueraders	This paragraph tells us what they looked like and how Nancy felt about them
Paragraph 5	The rules	This paragraph tells us how people should behave when the masqueraders pass. It also tells us what might happen if someone breaks the rules!

Skill Focus: Writing a Diary

Why not get into the habit of keeping a diary from time to time? It will help you to practice your writing skills – practice makes perfect! It will also be great fun when you are older to be able to read about what happened in the past.

Things you can put in your diary include:

- Unusual things that happened in the course of a day – they may be happy or sad.
- The way you felt about the events that occurred
- Amusing or memorable things that people said
- Comments on books you have just read
- Anything else you think you would like to remember in a year or so's time.

Please note that diaries are always very personal, and there is no need for you to show your diary to anyone if you do not wish to. Of course, you should never read another person's diary without their permission.

Exercises

1. Briefly explain what you understand by a verb.
2. What are the three types of verbs you know?
3. A linking verb performs what major function in a sentence?
4. Differentiate between regular and irregular verbs.
5. List some of the experiences that you can record in your diary.

Week 6

Contents:

Language Structure: Requests

1. Making Requests

Very often we use language to request something from other people – for example, when we want to borrow something. The table below shows some common ways of making requests.

Situation	Request	Common respons
Very informal, common within classmates	Can I borrow your pen?	Sure. Here you are!S at the moment
More polite and hesitant. The speaker is not sure if permission will be granted	Could I borrow your pen?	Certainly. Help yours I'm afraid not. I'm usi
More formal, polite and respectful	May I borrow your eraser?	With pleasure Of cou I am afraid you can't
This is the least common and the most respectful	Might I borrow your pen?	By all means. I'd rather you didn't. Certainly not!

There are no definite rules about the responses – but those at the bottom of the table tend to be more formal than those at the top. In general, it is considered polite, when refusing, to give some kind of plausible reason – usually 'I'm using it at the moment.'

2. **Requests and Responses: Role Play**

Role play is not just something we do when acting out plays. It is also a useful language-learning activity. When you role-play, it is important not just to say the words, but to act them – to say them as you would in real life.

Examples of role-play:

A: Could I borrow your ruler please?
B: Certainly. Here you are!
A: Thanks a lot

A: Excuse me, Sir. Might I borrow your dictionary?
B: I'm afraid not. I'm using it at the moment.
A: Oh! Never mind

3. Other requests

Here are some ways of making requests listed, from the least formal to the most formal:

Will you/Can you pass the salt, please?
↓
Could you pass the salt, please?
↓
Would you pass the salt, please?
↓
Would you mind passing the salt, please?

4. Eliciting Requests

Sometimes we want to find out what someone wants. Here, we always use would. Read and act conversations like the following:

A: Would you like a soft drink?
B: Thank you. I'd love one

A: What would you like to drink?
B: I'd like something soft, please.

Writing

Identifying the main topics

Read paragraph 1 of Traditional medicine in the paragraph below

Paragraph 1
Traditional medicine – witch craft?
In the past, many educated people regards traditional medicine as superstition. It was considered that it had no basis in modern medical science. Herbal medicines were thought to be either useless, or even actually harmful. Practitioners of traditional medicine were called

witch-doctors, or quacks, and western-trained doctors usually saw them as a possible threat to the well-being of their parents.

1. In paragraph 1, the topic is

a. herbal medicine
b. past attitudes to traditional medicine
c. superstition
d. doctors
e. illness

2. Which is the topic sentence – 1,2, or 4? Notice how the support sentences explain, or develop, the ideas in the topic sentence.

Paragraph 2
However, this situation is gradually changing. While it is recognised that there are frauds – quacks- among traditional medicine men, it is now being increasingly accepted that traditional medicine has an important role to play in modern African society. Modern research into traditional methods has shown that they can sometimes achieve amazing results. For example, traditional medicine has sometimes been extraordinarily successful in solving problems of female infertility. As a result of such research, there is a growing interest among progressive African countries in examining the part that traditional medicine can play within a modern health service.

3. The topic of paragraph 2 is

a. the problem of pseudo-doctors
b. the changing situation
c. the problem of female infertility
d. new research
e. African society

4. Which is the topic sentence 1, 3, or 4.

Paragraph 3

We all accept the value of research.Everyone accepts that research maybe valuable.	However,	I thinkIt is my own view

The sooner genuine medicine men are officially recognized the that better.It would be misguided to encourage traditional medicine men for the time being

At present,	there is a great shortage of medical workers in the country.there are too many traditional fraudulent practitioners in this country.	Many people

suffer a great deal because of	the absence of medical facilities.traditional malpractices.	For example, the following

Incident, which	happened recentlyoccurred not long ago	shows how traditional medicine

can be undoubtedly very valuable.can cause great harm.

Possible Plan:

Paragraph 4: What happened before the visit to the medicine man
Paragraph 5: What happened during the visit
Paragraph 6: What happened after it.

Notice that your purpose in describing the incident was to provide some evidence to support your argument.

Paragraph 7: Conclusion

Of course	it is not possible to reach a definite conclusionit would be unwise to draw a conclusive inference	from this

kind of incident. However, in view of this kind of case,	it is not surprising thatit is little wonder	So many

			that	
of our peopledoctors	should	continue to rely onhave grave misgivings about		traditional medicine men.
The sooner	modernmore modern	doctors learn to co-operate withdoctors are trained to replace		traditional medicine

men the better. Only when this is done can traditional remediesthe superstitious reliance

play their part side by side with modern medicine.on traditional remedies be eradicated.

Skill Focus

How to organise a Debate

Why not organise a debate on this motion? 'This house thinks that traditional medicine encourages superstition.'
A debate is a formal discussion of a controversial issue at a meeting specially convened for the purpose. A debate has to have rules, otherwise it turns into a shouting match!

Here is a common way of organising a debate:

1. The *chairperson* (or *moderator*) sits at the front with the four main speakers – the *proposer* and *seconder*, and the *opposer* and *seconder*, and the side of him or her, as in the diagram below. The numbers indicate the order in which they speak.

Chairperson
1 – Proposer 2- Opposer
3 – Seconder 4 – Seconder

2. The chairperson *calls for order*, opens the meeting, welcomes special guests (if any), and reads out the motion. He or she then calls on the proposer of the motion to speak.

3. The chairperson then calls on the opposer to speak.

4. The seconders for and against the motion are then called on to speak, in that order.

5. The debate is then *thrown open* to the *house*. Speakers from the *floor* of the house are invited to speak for or against the motion.

6. The chairperson then calls on the opposer to *sum up* his case.

7. The chairperson then calls on the proposer to sum up

8. The *vote* is then taken by a show of hands. Two *tellers* may be invited to assist in counting the votes for and against the motion, and any *abstentions*.

Literature: Non-Verbal Aspects Of Language

Non-Verbal Aspects Of Language

Spoken language is based on a face-to-face encounter. One person directly addresses another or others. (The electronic media, such as radio and television are, of course, exceptions, but even there we can envision someone at a microphone imagining an audience to whom they direct their remarks.)

Within the face-to-face encounter of speech, communication is not limited to words. Speakers use a wide variety of extra-verbal devices, from emphasis and dramatic pauses to changes in tone or tempo. Speakers also use a broad range of non-verbal clues. They “talk” with their eyes and their bodies. They use hand gestures and facial expressions to convey ideas. And speakers respond to similar cues from their listeners—the nods and grunts that say, in effect, “I hear you,” or the quizzical looks that say, “I don’t understand.”

As we learn a language, we also learn the non-verbal conventions of that language—the meaning of a shrug, a pout, or a smile. Speech thus often includes not only a face-to-face meeting, but also a meeting of the minds. “Conversation,” Steven Pinker notes, “requires cooperation”.

Listeners assume speakers are conveying information relevant to what they already know and what they want to know. That allows them to hear

between the lines in order to pin down the meanings of vague and ambiguous words and to fill in the unsaid logical steps.

The Speaker and listener are aware of each other's knowledge, interests, and biases. They can interpret remarks within the common social setting in which they find themselves. This mutual understanding, being "on the same page" as it were, is frequently absent with written communication. Information an author would like to assume the reader knows must be included with a text. Writers must make their biases explicit to assure full understanding by the critical reader, and readers, unable to read body language, must subject texts to close scrutiny to "read" attitudes or biases underlying a text.

Using Language In A Social Context

Speech is a tool of social communication. We understand spoken remarks within the context of an exchange of ideas between rational and emotional beings in a social situation. We become aware not only of what one says, but what one does by uttering such a remark, and the effect they might bring about by such a remark.

Remarks may serve as expressions of feelings or ideas.

Don't give it another thought.

This is more than a command of not thinking about something. It is a promise meaning "I'll take care of it."

People not only state ideas, they can also threaten, inquire, and dare. They can be ironic or sarcastic.

Can you pass the ketchup?

This remark may have the form of a question, but functions as a request. If someone says

I can't find the ketchup.

they are probably not just announcing their inability to locate a condiment. They are asking for help.

Language can be used to request, persuade, convince, scare, promise, insult, order, and, as above, elicit action. Remarks often convey ideas that extend beyond their literal meaning. Listeners must infer unstated meaning. If someone says

The government once classified ketchup as a vegetable in the school lunch program.

they are probably not simply providing a lesson about the school lunch program. They are offering an example of bureaucratic stupidity.

We assume common rules for the use of language, and infer meaning accordingly. Thus if someone says:

The robber appeared to have a beard.

we assume that they are not sure, not that they are commenting on the mechanics of sight.

Listeners infer meaning within the context of social roles and settings. The meaning of an utterance can thus vary with the occasion, the relationship of speaker and listener (or writer and reader) or the listener's expectations of the speaker's purpose.

Do you have the time to help me?

This question carries different meaning when uttered by an employer or an employee. When uttered by an employer, the remark is a strong request for assistance; one would not generally answer "no." When spoken by an employee, it is more a respectful request for help.

An assertion that there is racism in the United States Army takes on different meaning and significance if asserted by a black soldier (an allegation), a white General (an admission), an Army Task Force report (official recognition), or a Moslem priest in Iran (a condemnation). The same comments takes on different significance when asserted in a bar, a Senate hearing room, or an elementary school classroom.

When learning to speak, we learn degrees of courtesy and "turn-yielding" cues that function somewhat like "over" in a walkie-talkie conversation. We learn social communication strategies—such as how to appeal to

someone's vanity (Anyone who buys this cream can look better in days!), or how to imply a fact (Do you still beat your wife?). The late Lord Denning, often referred to either as the best known or the most colorful English judge of the 20 century, observed:

When a diplomat says yes, he means perhaps. When he says perhaps, he means no. When he says no, he is not a diplomat. When a lady says no, she means perhaps. When she says perhaps, she means yes. But when she says yes, she is no lady

While this may be an obviously sexist and politically incorrect statement, the remark nonetheless demonstrates ways in which language is a complex social tool for communication.

What We Say, Do, and Mean

In the examples above we can distinguish between what is said, what is done, and what is meant.

I left my watch home.

This remark *says* that I left my watch home. By making that statement, I *do* something: I describe where my watch is, or that I am without it. Finally, the *meaning* conveyed (or inferred) is that I don't know what time it is.

- says: that I left me watch home
- does: describes where my watch is
- means: I want to know the time

Exercise

1. In just a few sentences, describe how to best organise a debate.
2. In face-to-face communication, speakers use a wide variety of extra-verbal cues such as ——- and ————? (A. Emphasis and dramatic pauses B. Silence and Uncoordinated body movement C. Kicking and slapping the listener for attention D. Screaming or shouting)

3. Speech is a tool of social communication. Explain.

Week 7

Contents:

Intonation & Stress

Language Structure: The Passive Voice

Part of Speech: Adjective

Intonation

Falling Tune

The WH- questions all use the falling tune. In these examples, the stresses syllables are printed in capitals:

WHEN will you be ↓LEAVing?
I'll be LEAVing at ↓EIGHT.

As you see, the voice goes down on the last stressed syllable.

The rising tune in yes/no questions

Rising tune is used when asking yes/no questions. With this type of question, the voice gradually goes down until the last stressed syllable, when it goes sharply up. For example:

Did they
CATCH the B$^{US?}$

Of course, the answer to this question, like any other ordinary statement, uses the falling tune.

Listen and repeat:

Did they enJOY the FILM?
YES, very MUCH.

Have you reTURNED his BOOK?
NO, I HAVEn't.

Are you GOing HOME?
YES, we ARE.

Is he any GOOD at FOOTball?
YES, but he's BETTer at BOXing!

Are they enJOYing the DANCE?
NO, they AREn't.

Spoken English: More on Stress

Three-syllable words

In words of three syllables, the main stress usually falls on the first syllable or the second syllable, sometimes on the third. Say the following, giving the stress to the syllable shown in capital letters:

First syllable stressed

FAmily
ANything
SUpervise
DIFferent
FACtory
EDucate
ANcestor
INterview
URgently

Second syllable stressed

toGETHer
deVELop
comMITTee
reMEMber
fiNANcial
sucCESSful

Third syllable stressed

UnderSTAND
afterNOON
disaGREE

More on stress in sentences

Can you remember which parts of speech are stressed?

Auxiliary verbs are among the words that are usually NOT stressed. For example:
I have ALWAYS LIVED in the RURal AREa.

As you can see, have, an auxiliary verb in this sentence, is not stressed.

But sometimes such verbs ARE stressed:

- when they come at the beginning of a question.
- when they come at the end of a statement

An example of each comes in this dialogue:

A: DOES your BROther LIKE STAYing in Kano?
B: ↓YES, he ↓DOES.

Notice also that B uses falling tune for *yes* and *does*.

In pairs, practise saying the following dialogues. This time, stressed syllables are underlined.

1. A: Were both your parents born in Lagos?
   B: Yes, they were.
2. A: Would you like to go outside Nigeria?
   B: Yes, I would.
3. A: I hear that Abuja is a very expensive place.
   B: That's right. It is.

Language Structure: The Passive Voice

Very often when we use English verb, we use them in the passive 'voice' (or we can say that we use their passive forms). Here is an everyday example:

Our assignments *have* all been marked.

Here, something has happened to the assignments – they have all been marked. They have not done anything! And we do not know who marked them! If we want to say who marked them, namely the teacher, we use not a passive sentence but an active sentence:

The teacher *has marked* all our assignments.

You should already be quite comfortable with using active sentences.

So, generally, we use the passive voice action done, not about the person doing it. This is very clear in the first example above.

To form the passive voice, we use

- a tense or form of the verb *be* (*am, is, are, was, were, is, being, have been,* etc); PLUS
- the past participle of a verb (*marked, eaten, found, built*)

Sometimes we can use the passive when we want to avoid getting into trouble! Listen to this story:

One day, a boy called Tricky Micky threw a ball to a friend inside the classroom, and broke a window. At that moment the teacher walked in.

Describing Processes (1)

We often us the passive when we describe processes, because we are interested in the processes themselves, not in the people performing them. For example:
Coal *is mined* in the Udi hills.
Diamonds *are found* in Sierra Leone

Describing Processes (2)

In most of the examples so far, we have used the present tense of the passive (with is, are). But sometimes we describe processes in the past tense of the passive (was, were). For example,
The liquid *was heated*

This is likely to be someone's report of an experiment carried out in the chemistry lab. The experiment may in fact have been carried out by someone called Seidu. Using the active voice we might say:

Seidu *heated* the liquid*.*

But the passive voice is entirely correct when we do not find it necessary to mention Seidu.

Practice

1. Make these two sentences passive, omitting the names of the persons performing the actions:

Remi recorded the temperature
Patience measured the plant

2. Complete these two descriptions of experiments using the verbs in brackets

- The liquid was cooled. (filtered/measured/boiled/measured again/then poured away)
- The plants were dug up. (measured/put into a bag/taken to the lab/replanted/watered)

3. Copy out the following paragraph, choosing the correct form from those in brackets:

A stone (was/were) suspended from a spring balance, and its weight (was/were) recorded. Then the stone (was/were) immersed in water. It (was/were) then weighed again, and the two readings (was/were) compared. It (was/were) found that the stone weighed more when it was wet.

Part of Speech: Adjective

Adjectives are words that describe, modify or complement nouns (people, places, things, or animals) or pronouns. They describe the noun by telling us its size, shape, age, colour, etc. Adjectives usually come before the noun or pronoun, or sometimes they can come after it.

Examples:

The black car
The green shirt
A blue hat

Adjectives coming before nouns are **attributive adjectives**

- Everyone knows a lion has a **loud** roar.

- My **old** car is bad.
- Today, we have **blue** sky.

The words in bold **loud**, **old** and **blue** are adjectives, and they come before the nouns **roar**, **car** and **sky**. The adjectives describe the type of roar, age of the car and colour of the sky.

Adjectives coming after nouns are **predicative adjectives**

- That piece of meat was quite **large**.
- One of my tables is **round**.
- The sky looks very **black**.

The words in bold **large**, **round** and **black** are adjectives, and they come after the nouns **statue**, **table** and **sky**. Without the adjectives, we wouldn't know the size of the statue, the shape of the table, and the colour of the sky.

The above adjectives **large**, **round** and **black** are predicative adjectives, and the verbs (was, is, looks) connecting them to their respective subjects (statue, table, sky) are **linking verbs**.

An adjective can take up any position in a sentence, preferably close to the noun that it describes. More than one adjective can appear in a sentence, and we can make the two or more adjectives describe the same noun. The adjectives are in bold in the following sentences.

- The **little** girl is **angry** with her father.
- The **warm** air is **thick** with dust.
- His **big** house must be **expensive** to maintain.

The different kinds of adjectives are discussed in detail in under their respective sections:

Descriptive adjective or **adjective of quality**

Descriptive adjectives are the most numerous of the different types of adjectives. These adjectives describe nouns that refer to action, state, or

quality (careless, toxic, excited, sad, black, white, big, small, long, fat, English, Mediterranean, three-cornered).

- **toxic** chemicals
- **green** vegetables
- a **round** table
- a **big** cow
- a **tall** tree
- a **cold** weather
- a **true** story
- **English** language
- **Mediterranean** country.

Adjective of quantity

An adjective of quantity tells us the **number** (**how many**) or **amount** (**how much**) of a noun.

- He bought **twenty** pencils.
- I don't have **much** money.
- There is so **much** wine for the guests.
- This long, thin millipede has **many** legs.

Demonstrative adjective

A demonstrative adjective (**this**, **that**, **these**, **those**) shows the noun it modifies is singular or plural and whether the position of the noun is near or far from the person who is speaking or writing. A demonstrative adjective also points out a fact about the noun.

- **This** red kite is mine and **those** three yellow; ones are yours.
- **This** cute baby is his brother. **That** cute baby is his sister.
- **These** two fat cows have tails, but **that** thin cow doesn't have a tail.

Possessive adjective

A possessive adjective expresses possession of a noun by someone or something. Possessive adjectives are the same as possessive pronouns. All the possessive adjectives are listed in the following table:

Possessive adjectives/pronouns	
Singular	**Plural**
My	our
Your	your
His	their
Her	their
Its	their

Forms of Adjectives

When we compare two or more nouns, we make use of **comparative adjectives** and **superlative adjectives**. We use the following three forms of comparison when we compare two or more nouns.

The absolute form

We use the **absolute degree** to describe a noun or to compare two equal things or persons.

Examples:

- His head is **big**.
- His head is **as big as** my head.
- His wife-to-be is very **charming**.
- His ex-girlfriend is **not as charming as** his wife-to-be.

The comparative form

When comparing two nouns, we use a comparative form of adjective to describe how one person or thing is when compared to another person

or thing. In making such a comparison, we have to use the word **than** to show that one noun is bigger, longer, taller, etc. than the other one.

Examples:

- A hen's egg is **bigger than** a pigeon's egg.
- Our fingers are **longer than** our toes.
- This basketball player is **taller than** that footballer.
- She says her pet hen walks **faster than** her pet duck.
- His head is **bigger than** my head.

The superlative form

When comparing three or more nouns, we use a superlative form of adjective. We use the word **the** when using the superlative adjective to compare.

Examples:

- My great grandfather is **the oldest** one in the family.
- She has **the prettiest** face in the whole university.
- Bozo is **the funniest** clown in the circus.
- His head is the **biggest** of the three brothers.

Exercise

1. In English language, a question that begins with *WH* is said to have the ——? (A. Rising tone B. Even tone C. Falling tone D. Monosyllabic tone)
2. What do you understand by a three-syllabic word?
3. Which of these words have a stressed second syllable? ———— (A. Education B. Develop C. Afternoon D. Family)
4. Explain the three forms of adjective.

Week 8

Contents:

Language Structure

Reading Skills: Surveying, Skimming and Scanning.

Language Structure

1. Talking about Possibility

Read this dialogue:

Driver: Don't touch him! He may be suffering from an infectious disease!
Passenger 1: In that case we may be stuck here for hours!
Passenger 2: Or we might end up in the hospital!

The driver was not sure what was wrong with the man. He thought it was *possible* that the man might be suffering from a contagious disease. The passengers thought that they *might* end up in trouble , so they ran off.

When we talk about things that are possible we often use the modal verbs *may* or *might.* The two words mean almost the same thing, though *might* often indicates something less possible than *may.*

Look at this sentence:

Ali: When I leave school I shall get a job.

Ali seems very certain about what he's going to do when he leaves school. Most people are not so sure as Ali! For example, look at what Joseph says:

Joseph: When I leave school I may get a job. I'm not sure yet. I might go to the university instead.

Notice that the voice goes down on *sure,* then up again on the word *yet.*

Table 1

When I leave school, I may	join the army, go to university, get a job, get married, go abroad, move to Abuja,	But I'm not ↑ sure, ↓ yet

2. Future Possibilities

Ask and answer these questions.

1. What do you think you might do when you leave school?
2. What do you think you might do when you are 16 if you pass all your exams?
3. Where do you think you might be in the next 5 years?
4. Do you think you might travel overseas?

3. Present Possibilities

So far we have been talking about the future. We can also talk about possibilities in the present. Practise these dialogues:

Mary: Where's Caleb? He's not here today.
Grace: He may be ill.
Mary: Or the bus may be late
Grace: In that case, he may be coming later

Sule: Where's Uche?
Bill: He said he is ill.
Sule: In that case, he may be too ill to come
Bill: Let's go and see him.

Jeff: We're short of a player for today's match
Henry: I think James may be available. Let's ask him
Jeff: I'm not so sure. He said he might be going to Lagos today.
Henry: Well, he may be back in time. I'll go and see.

4. Reporting Commands and Instructions

Read this Dialogue:

Teacher: Stop talking, everyone, and pay attention!
Maduka: (who did not hear what the teacher said) Hey, Emeka did you –
Emeka: Sssh! He told us to stop talking!

Here, Emeka is reporting what the teacher said. His statement consisted of:

The subject: He
The reporting verb: told
The object: us
An infinitive phrase: to stop talking

Table 2

				stretch the patient out flat
				loosen all tight clothing
				move the patient nearer the window
				throw cold water unto the patient's face
	told			open all the windows
The doctor	instructed			slap the patient's face
	ordered	us	to	apply artificial respiration if necessary
The article	advised		not to	receive the patient by putting a match to
				keep our heads
				lose our heads

Table 3

	Verb	+(pro)noun	+ to	+ infinitive
	instructed	me/you/him		
	told	her/us/them		
	invited			argue.
	advised	Mary/ Audu		come.
	asked	Mr Ojo	to	go.
He	begged		not to	attend.
	ordered	the boy		wait.

paid the driver

- Make true sentences from Table 2 above.
- There are many different reporting verbs as shown in Table 3. Look at the table and make up 6 similar sentences

5. Indirect Speech: Punctuation

With direct speech, we use inverted commas.

For example:
'Park your car at the side of the road', ordered the policeman.

When we report this in indirect speech, we do not use inverted commas:
The policeman told us to park our car at the side of the road.
Write out the following speech in indirect format:

1. 'Take the second turning on the left,' he told them.
2. 'Go along the corridor and wait outside Room 12,' the clerk instructed Ali.
3. 'You'd better see a specialist,' advised the doctor. (Use *me,* and leave out *better*.)

Reading Skills: Surveying, Skimming and Scanning.

Surveying, skimming and scanning texts can dramatically reduce the time wasted on researching. You will also need to read texts thoroughly for detail. Some of the texts you will read are likely to be complex and it is common that you will need to reread articles to fully understand them

SURVEYING: Surveying the text means looking at the table of contents, at chapter headings, at summaries or abstracts to get a broad, overview of content and purpose.
Purpose – to get broad, overall picture of essentials in article, chapter, or book.

How do you do it?
1) read title
2) read abstract or first paragraph
3) read all headings, italicized words, graphs and tables

4) read last paragraph and/or
5) read summary

How will surveying help me?
1) facilitates reading–increases subsequent reading speed
2) improves comprehension
3) gives you ideas about whether to skip material, skim, read, study–helps you to be selective

SKIMMING: Skimming is looking quickly through a text to gain a general impression of what it is about. Skimming means looking over a text quickly, looking for key words, headings, tables, images and illustrations, to get the gist of the content. This will help you to decide whether you should read further and how useful the document will be to your project. Purpose – concentrates your attention on the essentials of a paragraph or series of paragraphs

How do you do it?
1) read first sentence of paragraph
2) read last sentence of paragraph
3) read key words in between

Two skimming patterns:
a) for formal style typical of most text books (with long involved sentences and long paragraphs: read using 3 steps outlined above)
b) for informal style (shorter sentences and paragraphs) read using first two steps only

How will skimming help me?
1) after surveying article, you may feel it doesn't merit reading, but is too important to discard
2) use to review material (previously studied) just before a test
3) will help you get through material faster

SCANNING: Scanning means looking quickly through the text to find a specific piece of information. If you only need a specific piece of information, scan the text to find it. Don't read the whole text in detail. Purpose – to help you find one specific bit of information within a relatively large body of information

How do you do it?
1) visualise the words/phrases first
2) visualise things to be spotted – get clear mental picture of the words
3) use all available clues– Look at capital letters, hyphens, italics, synonyms, key words and items in bold
4) use paragraph topical clues, such as words in boldface or italics
5) use systematic

Scanning patterns
a) run eyes rapidly down middle of column using a zig-zag motion
b) use wider side-by-side movement for solid pages of print

How can scanning help me?
1) uncovers relevant information
2) accelerates reading speed and flexibility (can scan ten times your present reading rate)
3) two situations where scanning is helpful:
a) you know material has information you want, but can't remember specifically what it is or where it is in the chapter
b) you are looking for something unknown – you won't know exactly until you find it (i.e., processing large amounts of information as part of your job)

Scanning is useful if you know the article has the information you want but can't remember where.

Researching and reading tips

- Make notes in your own words not necessarily with the words of the passage
- Write down questions. What do you want to find out?
- Identify key points
- Create a mind map or lists on on what you have learned
- Question the author's position on the topic

Literature

Folktale: Features

Characterization

- *Characters are flat, simple, and straightforward. They are typically either completely good or entirely evil and easy to identify.*
- *The hero and heroine are usually young.*
- *The heroine is usually fair, kind, charitable, and caring.*
- *The hero is usually honorable, courageous, unselfish, and caring.*
- *Both usually have special abilities or powers. The **hero** or **heroine** is often **isolated** and is usually **cast out** into the open world or is apparently without any human friends. Evil, on the other hand, seems overwhelming. Therefore, the hero/heroine must be **aided by supernatural forces**, such as a magical object or an enchanted creature, to fight against evil forces*
- *The characters are usually **stereotypical**, for example, wicked stepmothers, weak-willed fathers, jealous siblings, faithful friends. Physical appearance often readily defines the characters, but disguises are common.*
- ***Motivation** in folktale characters tends to be **singular**; that is, the characters are motivated by one overriding desire such as greed, love, fear, hatred, and jealousy.*

Setting

- *Place is described easily and briefly (humble cottage, magic kingdom) that fits the typical geography of the culture or it is not mentioned but assumed.*
- *Most folktale settings remove the tale from the real world, taking us to a time and place where animals talk, witches and wizards roam, and magic spells are commonplace*
- *Time is in the past (usually long-ago) imbedded within the history of the culture. The settings are usually unimportant and described and referred to in vague terms (e.g., "Long ago in a land far away…" and "Once upon a time in a dark forest…")*

- *Time is fantasy time (Once upon a time sets the stage and They lived happily ever after closes the tale.) any time or any place, timeless or placeless, or long long ago.*

Plot

- *Very simple, though interesting.*
- *Thought provoking to didactic.*
- *Is full of action and follows specific and simple patterns. The plot starts right out with fast moving action that grabs the listeners interest and keeps it. Conflicts are usually resolved with great deeds or acts of human kindness related to good and bad/evil.*
- *The action tends to be formulaic. A journey is common (and is usually symbolic of the protagonist's journey to self-discovery). Repetitious patterns are found, suggesting the ritual nature of folktales and perhaps to aid the storyteller in memorization; for example, events often occur in sets of three sometimes (e.g., three pigs, three bears, three sisters, three wishes),*

Theme

- *Usually universal truths, lessons, and values related to people, their actions, and/or material goods that is valued by the group that creates the folktale.*
- *Often the tales tell what happens to those who do not obey the groups traditions.*

1.
    1. Problems of young adults
    2. Security
    3. Fear of leaving home
    4. Fear of not having children
    5. Fear of not being loved or giving love
    6. Reflect basic values and concerns of different cultures

7. Good and evil
8. Right and wrong
9. Justice and injustice
10. Happiness, kindness, friendship, loyalty
11. Love and loyalty
12. Discuss basic values of people
    Common folktale themes include the following

- 1. The struggle to achieve autonomy or to break away from parents (“Beauty and the Beast”)
  2. The undertaking of a rite of passage (“Rapunzel”)
  3. The discovery of loneliness on a journey to maturity (“Hansel and Gretel”)
  4. The anxiety over the failure to meet a parent’s expectations (“Jack and the Beanstalk”)
  5. The anxiety over one’s displacement by another – the “new arrival” (“Cinderella”)

Style

- *Descriptions are quick and to the point with little description and detail.*
- *Plausibility story is possible but not probable.*
- *A promise father promises to send one daughter, if set free; promises first son, if spin gold;*
- *Number three father has three daughters and three sons, and three weeks to return*
- *Magic Supernatural beings Objects (mirror, beans, golden objects) Spells, Enchantments,*

- *Magical transformations, Character transformed by a spell and only the love or loyalty of another character can break the spell Ugly person casts a spell on … Spell is broken and turns into a …*
- *Run away from home Gingerbread Boy – English, The Bun – Russian, The Pancake –*
- *Norwegian Cumulative Henny Penny, sequence of events or characters that accumulate.*
- *Repeat phrases, develop logic and sequential thinking (for preoperational children), and understanding for more sophisticated literature. The House that Jack Built, The Old Lady that Swallowed a Fly.*
- *Folktale* ***motifs*** *(i.e., recurring thematic elements) are quite* ***prevalent****; they may have served as* ***mnemonic devices*** *when the tales were still passed on orally. Examples of common motifs include journeys through dark forests, enchanted transformations, magical cures or other spells, encounters with helpful animals or mysterious creatures, foolish bargains, impossible tasks, clever deceptions, and so on.*
- *Extraordinary animals, monster, or other animated things. Three Little Pigs, Shrek*
- *Explain a natural phenomena or custom. How Rabbit Stole Fire, Why Mosquitoes Buzz in people's Ears, Tikki Tikki Temkbo.*

Tone

- *Good versus bad/evil*
- *Reflection of human strengths, frailities, weaknesses, or imperfections.*
- *Reader is led to new insights and/or understandings.*

Exercise

1. When we talk about things that are possible to happen, we often use———? (A. Modal verbs B.Infinitive verbs C. Phrasal verb D. Auxiliary verb)
2. When is it most appropriate to use the inverted commas in a sentence? (A. When reporting a direct speech B. When reporting an indirect speech C. When trying to make a sentence look fanciful D. When writing a good speech)
3. Briefly explain the following reading skills- surveying, skimming and scanning.

Week 9

Contents:

Spoken English: The /i/ and /i:/ sounds

Adverbs

Spoken English: The /i/ and /i:/ sounds

We are going to revise the two sounds above.
Listen to these two lists of words and repeat:

/i:/	/i/
Eat	It
Feel	Fill
Heap	Hip
Sheep	Ship
Leaves	Lives
Seat	Sit
Beat	Bit
He's	His
Least	List

Many learners of English need to distinguish between these sounds properly. The problem lies with the /i/ sound of the words in column 2. Many Nigerian languages do not have this sound. So let us compare the two sounds. the /i:/ of the words in column 1 is generally quite long and your tongue muscles are very tense or strained as you say it. In contrast, the /i/ of the column 2 words is usually short. Your tongue is brought near the top of your mouth, but your tongue muscles are quite lax as you say it; there is no tension in them. When you say /i/, your mouth is slightly more open than when you say /i:/.

Spelling: /i:/

The /i:/ sound is usually spelled as 'ee' or 'ea' but in some other ways als. Read the following:

need, meet, chief, police, green, please, piece, machine, meat, these, believe, deceive.

Spelling: /i/

The following words all contain the /i/ sound, which is usually spelled ‘i’. Say them:

is, quick, little, did, which, bitter, this, with, politics, fit, give, Philip

When a word is spelled with ‘i …e’ the sound of ‘i’ is usually /ai/, but the following words should be said with /i/.

river, driven, favorite, genuine, promise.

There are some unusual spellings of /i/, which we find in some very common words. Say the following:

busy, business, minute, women, pretty

This sound is very often found in unstressed syllables where the spelling is *‘-ed’, ‘- ied’, ‘-et’, ‘-age’, ‘-ess’, ‘-ies’, ‘-ing’, and ‘-y’*. Say the following:

wanted, carries, market, manage, useless, ended, ladies, bucket, going, quickly, village, married

Part of Speech: Adverb

Adverbs

An adverb is a part of a speech which can be added to a verb to modify its meaning. An adverb is also a word or group of words that describes either the verb, or the whole sentence. Usually, an adverb tells you when, where, how, in what manner, or to what extent an action is performed. Many adverbs end in *ly* particularly those that are used to express how an action is performed. Although many adverbs end in *ly*, some others do not. Example fast, never, well, most, least, more, less, now, for and there. An adverb which is made up of several words is called adverbial phrase.

Positions of Adverbs

An adverb that modifies an adjective (“*quite* sad”) or another adverb (“*very* carelessly”) appears immediately in front of the word it modifies. An adverb that modifies a verb is generally more flexible: it may appear before or after the verb it modifies (“*softly* sang” or “sang *softly* “), or it may appear at the beginning of the sentence (“*Softly* she sang to the

baby"). The position of the adverb may have an effect on the meaning of the sentence.

Function of Adverbs

Temporal Adverb – An adverb (such as *soon* or *tomorrow*) that describes *when* the action of a verb is carried out. It is also called a *time adverb*. An adverb phrase that answers the question "when?" is called a *temporal adverb*. *e.g* I always thought that the river was deep, but *now* I see that deep down it's shallow.

Types of Adverbs

Although there are thousands of adverbs, each adverb can usually be grouped in one of the following groupings, headings and categories.

1. Adverbs of Manner: These describe the way or manner an action is performed. Adverbs of manner usually end in *ly.*

For example:
The people waited *impatiently*

Adverb like this answer the question HOW?

For example:
How did the clerk shout?
He shouted *angrily*

Examples: nervously, politely, patiently, clearly, badly, accurately, carefully, hungrily, quickly, slowly, noisily, beautifully, softly, well, thirstily, obstinately, suspiciously, helpfully.
Note: *Well* is the adverb form of *good*

Practice:

Choose from the adverb examples above

1. Dieng waited ___in the queue
2. The letter-writer eyed Tolu __.
3. The fat woman ___ left the post office
4. The children ___ waited for their supper

5. Greg ___ offered his identity card
6. The clerk ___ refused to accept it
7. My sister dresses ___.

The words we have been practicing are all adverbs of manner.
Sometimes we can use an adverb phrase:

Dare replied with *a quavering voice*
The patient breathed *in short gasps*

Sometimes we have to use a phrase. Watch out for the words *friendly* and *cowardly*. They look like adverbs because they end in *–ly.* But they are adjectives not adverbs.

The cowardly soldiers ran away
The friendly man gave him a lift

To use these adjectives as adverbs, we have to turn them into phrases:

Adjective	Adverbial
Cowardly	In a cowardly manner
Friendly	In a friendly way

Adverbs normally come at the end of a sentence. But they also sometimes come at the beginning or between a subject and the verb:

The policeman *slowly* opened the door – Adverb between subject and verb
Slowly, the policeman opened the door – Adverb at the beginning
The policeman opened the door *slowly*– Adverb at the end

2. Adverbs of Time and Place

Adverbs of time and place answer the questions WHEN? and WHERE?

When did she arrive? – She arrived yesterday (time)
Where did he go to? – He went to chrch (place)
When will you eat lunch? – In an hour (time)
Where is my shoe? – Under the bed (place)

When all these three types of adverb appear in a sentence, they always go in this manner:

	Manner	Place	time
She arrived	safely	in Jos	at two

Exercise

1. Explain the main difference between the /1:/ and the /i/ sounds
2. What is an adverb and what are some of the major functions it plays in a sentence?
3. In sentences, an adverb that modifies an adjective should appear where? ——- (A. Immediately in front of the word it modifies B. After the word it modifies C. Together with the word it modifies D. Without the word it modifies)
4. List and explain the various types of adverbs in English language.

SECOND TERM NOTES ON ENGLISH

Week 1

Contents:

Consonant Sounds /s/ & /z/

Part of Speech: Conjunction

Consonant Sounds:

The /s/ Sound: Make the S by lightly placing your tongue at the top of your mouth on the ridge behind your front teeth. The air should pass over the top of the tongue in an even way. Sometimes people develop a whistle or slight lisp on S because the tongue is not even. If you struggle with making the S sound, get more practice with S sound pronunciation.

The /z/ Sound: Z is just like S, except it vibrates. Tense your tongue and as the air comes out, you should feel the vibration on your tongue and the roof of your mouth. If you do not feel that energy (which eventually will make the tongue warm), the vibration is not there. Basically, you are holding your tongue in the S position, but with more tension. This creates the vibration.

These two sounds are sometimes confused in English Language. These two sounds are paired together because they take the same mouth position. /s/ is unvoiced, meaning only air passes through the mouth, and /z/ is voiced, meaning you make a sound with the vocal cords.

Compare these words:

/s/	/z/
Sip	Zip
Sink	Zinc
Bus	Buzz
Rice	Rise
Niece	Knees
Ice	Eyes
Kiss	Keys

Part of Speech: Conjunction

Definition of Conjunction

Some words are satisfied spending an evening at home, alone, eating ice-cream right out of the box, watching *Seinfeld* re-runs on TV, or reading a good book. Others aren't happy unless they're out on the town, mixing it up with other words; they're *joiners* and they just can't help themselves. **A conjunction is a joiner, a word that connects parts of a sentence.**

Coordinating Conjunctions

The simple, little conjunctions are called coordinating conjunctions

(It may help you remember these conjunctions by recalling that they all have fewer than four letters. Also, remember the acronym **FANBOYS: For-And-Nor-But-Or-Yet-So**. Be careful of the words *then* and *now*; neither is a coordinating conjunction, so what we say about coordinating conjunctions' roles in a sentence and punctuation does not apply to those two words.)

Ulysses wants to play for UConn, but he has had trouble meeting the academic requirements.
When a coordinating conjunction connects two **independent clauses**, it is often (but not always) accompanied by a comma:

When the two independent clauses connected by a coordinating conjunction are nicely balanced or brief, many writers will omit the comma:

- Ulysses has a great jump shot but he isn't quick on his feet.

The comma is always correct when used to separate two independent clauses connected by a coordinating conjunction.

A comma is also correct when *and* is used to attach the last item of a serial list, although many writers (especially in newspapers) will omit that final comma:

- Ulysses spent his summer studying basic math, writing, and reading comprehension.

When a coordinating conjunction is used to connect all the elements in a series, a comma is not used:

- Presbyterians and Methodists and Baptists are the prevalent Protestant congregations in Oklahoma.

A comma is also used with *but* when expressing a contrast:

- This is a useful rule, but difficult to remember.

In most of their other roles as joiners (other than joining independent clauses, that is), coordinating conjunctions can join two sentence elements without the help of a comma.

- *Hemingway and Fitzgerald are among the American expatriates of the between-the-wars era.*
- *Hemingway was renowned for his clear style and his insights into American notions of male identity.*
- *It is hard to say whether Hemingway or Fitzgerald is the more interesting cultural icon of his day.*
- *Although Hemingway is sometimes disparaged for his unpleasant portrayal of women and for his glorification of machismo, we nonetheless find some sympathetic, even heroic, female figures in his novels and short stories.*

Among the coordinating conjunctions, the most common, of course, are *and*, *but*, and *or*. It might be helpful to explore the uses of these three little words. The examples below by no means exhaust the possible meanings of these conjunctions.

AND

1. To suggest that one idea is chronologically sequential to another: *"Tashonda sent in her applications and waited by the phone for a response."*
2. To suggest that one idea is the result of another: *"Willie heard the weather report and promptly boarded up his house."*
3. To suggest that one idea is in contrast to another (frequently replaced by *but* in this usage): *"Juanita is brilliant and Shalimar has a pleasant personality".*

4. To suggest an element of surprise (sometimes replaced by *yet* in this usage): *"Hartford is a rich city and suffers from many symptoms of urban blight."*
5. To suggest that one clause is dependent upon another, conditionally (usually the first clause is an imperative): *"Use your credit cards frequently and you'll soon find yourself deep in debt."*
6. To suggest a kind of "comment" on the first clause: *"Charlie became addicted to gambling — and that surprised no one who knew him."*

BUT

1. To suggest a contrast that is unexpected in light of the first clause: *"Joey lost a fortune in the stock market, but he still seems able to live quite comfortably."*
2. To suggest in an affirmative sense what the first part of the sentence implied in a negative way (sometimes replaced by *on the contrary*): *"The club never invested foolishly, but used the services of a sage investment counselor."*
3. To connect two ideas with the meaning of, "with the exception of" (and then the second word takes over as subject): *"Everybody but Goldenbreath is trying out for the team."*

OR

1. To suggest that only one possibility can be realized, excluding one or the other: *"You can study hard for this exam or you can fail."*
2. To suggest the inclusive combination of alternatives: *"We can broil chicken on the grill tonight, or we can just eat leftovers".*
3. To suggest a refinement of the first clause: *"Smith College is the premier all-women's college in the country, or so it seems to most Smith College alumnae."*
4. To suggest a restatement or "correction" of the first part of the sentence: *"There are no rattlesnakes in this canyon, or so our guide tells us."*

5. To suggest a negative condition: *"The New Hampshire state motto is the rather grim "Live free or die."*

The Others . . .

The conjunction ***NOR*** is not extinct, but it is not used nearly as often as the other conjunctions, so it might feel a bit odd when *nor* does come up in conversation or writing. Its most common use is as the little brother in the correlative pair, *neither-nor (see below*):

- He is neither sane nor brilliant.
- That is neither what I said nor what I meant.

It can be used with other negative expressions:

- That is not what I meant to say, nor should you interpret my statement as an admission of guilt.

It is possible to use *nor* without a preceding negative element, but it is unusual and, to an extent, rather stuffy:

- George's handshake is as good as any written contract, nor has he ever proven untrustworthy.

The word ***YET*** functions sometimes as an adverb and has several meanings: in addition ("yet another cause of trouble" or "a simple yet noble woman"), even ("yet more expensive"), still ("he is yet a novice"), eventually ("they may yet win"), and so soon as now ("he's not here yet"). It also functions as a coordinating conjunction meaning something like "nevertheless" or "but." The word *yet* seems to carry an element of distinctiveness that *but* can seldom register.

- *John plays basketball well, yet his favorite sport is badminton.*
- *The visitors complained loudly about the heat, yet they continued to play golf every day.*

In sentences such as the second one, above, the pronoun subject of the second clause ("they," in this case) is often left out. When that happens, the comma preceding the conjunction might also disappear: "The visitors complained loudly yet continued to play golf every day."

Yet is sometimes combined with other conjunctions, *but* or *and*. It would not be unusual to see and yet in sentences like the ones above. This usage is acceptable.

The word ***FOR*** is most often used as a preposition, of course, but it does serve, on rare occasions, as a coordinating conjunction. Some people regard the conjunction for as rather highfalutin and literary, and it does tend to add a bit of weightiness to the text. Beginning a sentence with the conjunction "for" is probably not a good idea, except when you're singing "For he's a jolly good fellow. "For" has serious sequential implications and in its use the order of thoughts is more important than it is, say, with *because* or *since*. Its function is to introduce the reason for the preceding clause:

- *John thought he had a good chance to get the job, for his father was on the company's board of trustees.*
- *Most of the visitors were happy just sitting around in the shade, for it had been a long, dusty journey on the train.*

Be careful of the conjunction ***SO***. Sometimes it can connect two independent clauses along with a comma, but sometimes it can't. For instance, in this sentence,

- *Soto is not the only Olympic athlete in his family, so are his brother, sister, and his Uncle Chet.*

where the word *so* means "as well" or "in addition," most careful writers would use a semicolon between the two independent clauses. In the following sentence, where *so* is acting like a minor-league "therefore," the conjunction and the comma are adequate to the task:

- *Soto has always been nervous in large gatherings, so it is no surprise that he avoids crowds of his adoring fans.*

Sometimes, at the beginning of a sentence, *so* will act as a kind of summing up device or transition, and when it does, it is often set off from the rest of the sentence with a comma:

- So, the sheriff peremptorily removed the child from the custody of his parents.

Subordinating Conjunctions

A **Subordinating Conjunction** (sometimes called a dependent word or subordinator) comes at the beginning of a **Subordinate (or Dependent) Clause** and establishes the relationship between the dependent clause and the rest of the sentence. It also turns the clause into something that depends on the rest of the sentence for its meaning.

- He took to the stage as though he had been preparing for this moment all his life.
- Because he loved acting, he refused to give up his dream of being in the movies.
- Unless we act now, all is lost.

Notice that some of the subordinating conjunctions in the table below — after, before, since — are also prepositions, but as subordinators they are being used to introduce a clause and to subordinate the following clause to the independent element in the sentence.

Common Subordinating Conjunctions

after	if	though
although	if only	till
as	in order that	unless
as if	now that	until
as long as	once	when
as though	rather than	whenever
because	since	where
before	so that	whereas
even if	than	wherever
even though	that	while

Correlative Conjunctions

Some conjunctions combine with other words to form what are called **correlative conjunctions**. They always travel in pairs, joining various sentence elements that should be treated as grammatically equal.

- She led the team not only in statistics but also by virtue of her enthusiasm.
- Polonius said, “Neither a borrower nor a lender be.”
- Whether you win this race or lose it doesn’t matter as long as you do your best.

Conjunctive Adverbs

The **conjunctive adverbs** such as *however, moreover, nevertheless, consequently, as a result* are used to create complex relationships between ideas their various uses and for some advice on their application within sentences (including punctuation issues).

Exercise

1. Explain the process of making the /s/ sound.
2. Is there any difference between the /s/ sound and the /z/ sound? Explain.
3. What is a conjunction?
4. What are the functions of coordinating conjunctions?
5. What do you understand by correlative conjunction?

Week 2

Contents:

Question Tags

Literature: Poetry

Skill Focus: How to be Polite

Question Tags

A **question tag** or **tag question** (also known as **tail question**) is a grammatical structure in which a declarative statement or an imperative is turned into a question by adding an interrogative fragment (the "tag"). For example, in the sentence "You're John, aren't you?", the statement "You're John" is turned into a question by the tag "aren't you". The term "question tag" is generally preferred by British grammarians, while their American counterparts prefer "tag question"

USES

In most languages, tag questions are more common in colloquial spoken usage than in formal written usage. They can be an indicator of politeness, emphasis or irony. They may suggest confidence or lack of confidence; they may be confrontational, defensive or tentative. Although they have the grammatical form of a question, they may be rhetorical (not expecting an answer). In other cases, when they do expect a response, they may differ from straightforward questions in that they cue the listener as to what response is desired. In legal settings, tag questions can often be found in a leading question.

Auxiliary

The English tag question is made up of an auxiliary verb and a pronoun. The auxiliary has to agree with the tense, aspect and modality of the verb in the preceding sentence. If the verb is in the present perfect, for example, the tag question uses *has* or *have*; if the verb is in a present progressive form, the tag is formed with *am, are, is*; if the verb is in a tense which does not normally use an auxiliary, like the present simple, the auxiliary is taken from the emphatic *do* form; and if the sentence has a modal auxiliary, this is echoed in the tag:

- *He's read this book,* ***hasn't he?***
- *He read this book,* ***didn't he?***

- *He's reading this book,* ***isn't he?***
- *He reads a lot of books,* ***doesn't he?'***
- *He'll read this book,* ***won't he?***
- *He should read this book,* ***shouldn't he?***
- *He can read this book,* ***can't he?***
- *He'd read this book,* ***wouldn't he?***

A special case occurs when the main verb is *to be* in a simple tense. Here the tag question repeats the main verb, not an auxiliary:

- *This is a book,* ***isn't it?***

If the main verb is *to have*, either solution is possible:

- *He has a book,* ***hasn't he?***
- *He has a book,* ***doesn't he?***

Balanced vs unbalanced tags

English question tags exist in both positive and negative forms. When there is no special emphasis, the rule of thumb often applies that a positive sentence has a negative tag and vice versa. This form may express confidence, or seek confirmation of the asker's opinion or belief.

- *She* ***is*** *French,* ***isn't*** *she?*
- *She's* ***not*** *French,* ***is*** *she?*

These are referred to as *balanced tag questions*.

Unbalanced tag questions feature a positive statement with a positive tag, or a negative statement with a negative tag; it has been estimated that in normal conversation, as many as 40%–50% of tags are unbalanced. Unbalanced tag questions may be used for ironic or confrontational effects:

- ***Do*** *listen,* ***will*** *you?*
- *Oh,* ***I'm*** *lazy,* ***am*** *I?*

- Jack: *I refuse to spend Sunday at your mother's house!* Jill: *Oh you **do, do** you? We'll see about that!*
- *This pizza's fine, **is it?*** (standard English: *This pizza's delicious, **isn't it?***)

Literature: Poetry

Poetry is an art form in which human language is used for its aesthetic qualities in addition to, or instead of, its notional and semantic content. It consists largely of oral or literary works in which language is used in a manner that is felt by its user and audience to differ from ordinary prose.

Poetry is a form of **literature** that uses aesthetic and rhythmic qualities of language—such as phonaesthetics, sound symbolism, and meter—to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.

It may use condensed or compressed form to convey emotion or ideas to the reader's or listener's mind or ear; it may also use devices such as assonance and repetition to achieve musical or incantatory effects. Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used. The interactive layering of all these effects to generate meaning is what marks poetry.

Poetry can be divided into several genres, or categories.

Narrative poetry is poetry that tells a story. Just like a literary narrative, there's a plot or some sort of action taking place. One popular type of narrative poetry is **epic poetry**. An epic poem is a long narrative poem that usually follows the life and adventures of a hero. The ancient Greeks loved their epic poetry and produced great works that we are still fascinated by today, such as Homer's "Iliad" and "Odyssey."

Dramatic poetry If you've ever read a play by William Shakespeare, you're reading dramatic poetry. Basically, dramatic poetry is written with the intention of being performed. Any drama written in verse which is meant to be spoken, usually to tell a story or portray a situation. The majority of dramatic poetry is written in blank verse. Other forms of dramatic poetry include, dramatic monologues, rhyme verse and closet

drama. Important dramatic works include those by Shakespeare, Ben Jonson and Christopher Marlow

Lyric poetry is the type of poetry that comes to mind for most people when they think of what a poem is. Lyric poetry doesn't necessarily tell a story, have a plot, or follow a logical progression. Lyric poetry is also an emotional writing focusing on thought and emotion – can consist of a song-like quality. Subdivisions include elegy, ode and sonnet. Lyric poetry does not attempt to tell a story. It's more about using elements like rhyme and rhythm to create an overall effect or feeling. A good way to remember this is to think of lyrics in music, because at times, lyric poetry is set to music.

The Language of Poetry

Rhyme: Rhymes make a poem more musical.

Example –

The woods are lovely, dark and deep
But I have something to keep

Images: A poem is a series of word pictures. We se them with our imaginations not with our eyes

Theme: The main topic or issue of the poetry.

Tone: When you talk to someone, you can change the meaning of what you're saying by changing your tone. Poetry has a tone and this is the tone of the voice of the writer or orator.

Mood: The main emotion of the story or poem is called mood.

Atmosphere: The atmosphere of the poetry is linked to the settings of the poetry.

Characteristics of Poetry

- Imaginative
- Creative

- Descriptive and vivid language that often has an economical or condensed use of words chosen for their sound and meaning
- Meaning is enhanced by recalling memories of related experiences in the reader or listener
- Provokes thought
- Causes an emotional response: laughter, happy, sad …
- Uses figurative language (personification, similies, methaphors…)
- Imagery where the reader/listener creates vivid mental images
- Often has rhythm and rhyme
- Often includes words and phrases that have a pattern made with rhythm and rhyme.
- Story in verse
- Can have physical and grammatical arrangement of words usually enhance the reader's overall experience

STANZAS: Stanzas are a series of lines grouped together and separated by an empty line from other stanzas. They are the equivalent of a paragraph in an essay. One way to identify a stanza is to count the number of lines. Thus:

- couplet (2 lines)
- tercet (3 lines)
- quatrain (4 lines)
- cinquain (5 lines)
- sestet (6 lines) (sometimes it's called a sexain)
- septet (7 lines)
- octave (8 lines)

Skill Focus: How to be Polite

In English, as in any language, It's not just what you want to say that matters: It's also how you say it.
So how can we say what we want to say without risking causing offence?

There are three things we can do:

1. Don't talk too loudly

2. Like suitable 'body of language'. Don't stand too near – or too far away from – the person you are talking to.
Make sure that your face is that of a person of goodwill.
Use appropriate phrases that we can call
Use appropriate hand gestures

3. Use certain phrases that we can call 'politeness signals'. For example:
I wonder if……
Would you mind….?
I'm terribly very sorry, but…..
Would you mind ….. ing…?

In these phrases, and all similar ones, the word *please* is always useful.

An 'If' phrase or clause also helps:
If possible….
If you wouldn't mind….

Exercise

1. What are question tags? Explain with the use of examples.
2. In English language, question tags are used for————————?
3. What is poetry?
4. Poetry is divided into three parts. List and explain them.
5. Which of the following is not associated with poetry? (Rhyme, Images, Theme, Mode, Tone, Atmosphere, Cosmos)

Week 3

Contents:

Vowel Sounds

Part of Speech: Prepositions

Vowel Sounds:

iː	see	/siː/
i	happy	/ˈhæpi/
ɪ	sit	/sɪt/
e	ten	/ten/
æ	cat	/kæt/
ɑː	father	/ˈfɑːðə(r)/
ɒ	got	/gɒt/ (British English)
ɔː	saw	/sɔː/
ʊ	put	/pʊt/
u	actual	/ˈæktʃuəl/
uː	too	/tuː/
ʌ	cup	/kʌp/

There are twelve pure vowels and eight diphthongs. Pure vowels are either short or long. Here are some examples; add more of your own.

Short Vowels

/i/ – box**i**ng, r**i**ng, wh**i**stle

/e/ – n**e**t, m**e**dal, r**e**st

/æ/ – f**a**ns, h**a**ndball, **a**thletics, m**a**tch

/ɑ/ – h**o**ckey, v**o**lleyball

/ʌ/ – **u**mpire, l**u**ck

/ʊ/ – f**oo**tball, p**u**sh, p**u**t

/ə/ – bett**er**, tournam**e**nt, los**er**

Long Vowels

/i:/ – t**ea**m, ar**e**na, refer**ee**

/ɑ:/ – p**a**ss, b**a**sketball, sp**a**rring, p**ar**tner

/ɔ:/ – b**a**ll, c**ou**rt, dr**aw**

/u:/ – b**oo**t, l**o**se, sh**oe**s

/ɜ:/ – h**ur**t, res**e**rve

The symbols between the lines// represent sounds. These symbols are called phonetic symbols.

Sounds	Letters	Examples	Notes
	e, eeeaie, ei	be, eve, see, meet, sleep,meal, read, leave, sea, team,field, believe, receive	been ;bread, deaf [e];great, break [ei]; friend [e]
	iy	it, kiss, tip, pick, dinner,system, busy, pity, sunny	machine, ski,liter, pizza
[e]	eea	let, tell, press, send, end,bread, dead, weather, leather	meter sea, mean
[ei]	aai, ayei, ey ea	late, make, race, able, stable,aim, wait, play, say, day,eight, weight, they, hey, break, great, steak	said, says [e];height, eye [ai]
[æ]	a	cat, apple, land, travel, mad;AmE:	

		last, class, dance, castle, half	
[a:]	ara	army, car, party, garden, park,father, calm, palm, drama;BrE: last, class, dance, castle, half	war, warm [o:]
[ai]	i, iey, uy	ice, find, smile, tie, lie, die,my, style, apply, buy, guy	
[au]	ouow	out, about, house, mouse,now, brown, cow, owl, powder	group, soup know, own [ou]
[o]	o	not, rock, model, bottle, copy	
[o:]	oroaw, au ought al, wa-	more, order, cord, port,long, gone, cost, coffee,law, saw, pause, because, bought, thought, caught, hall, always, water, war, want	work, word [ər]
[oi]	oi, oy	oil, voice, noise, boy, toy	
[ou]	ooa, ow	go, note, open, old, most,road, boat, low, own, bowl	do, move how, owl [au]
[yu:]	ueweu ue, ui	use, duty, music, cute, huge, tune,few, dew, mew, new,euphemism, feud, neutral, hue, cue, due, sue, suit	
	uo, ooew ue, ui ou	rude, Lucy, June,do, move, room, tool,crew, chew, flew, jewel, blue, true, fruit, juice, group, through, route; AmE: duty, new, sue, student	guide, quite [ai]; build

	oouou	look, book, foot, good,put, push, pull, full, sugar,would, could, should	
neutral sound [ə]	u, ooua, e o, i	gun, cut, son, money, love,tough, enough, rough,about, brutal, taken, violent, memory, reason, family	Also:stressed, [ʌ];unstressed, [ə].
[ər]	er, ur, iror, arear	serve, herb, burn, hurt, girl, sir,work, word, doctor, dollar,heard, earn, earnest, earth	heart, hearth [a:]

Part of Speech: Prepositions

Prepositions

A preposition describes a relationship between other words in a sentence. In itself, a word like “in” or “after” is rather meaningless and hard to define in mere words. For instance, when you do try to define a preposition like “in” or “between” or “on”, you invariably use your hands to show how something is situated in relationship to something else. Prepositions are nearly always combined with other words in structures called **prepositional phrases**. Prepositional phrases can be made up of a million different words, but they tend to be built the same: a preposition followed by a **determiner** and an adjective or two, followed by a pronoun or noun (called the *object* of the preposition). This whole phrase, in turn, takes on a modifying role, acting as an **adjective** or an **adverb**, locating something in time and space, modifying a noun, or telling when or where or under what conditions something happened.

Consider the professor’s desk and all the prepositional phrases we can use while talking about it.

You can sit **before** the desk (or **in front of** the desk). The professor can sit **on** the desk (when he’s being informal) or **behind** the desk, and then his feet are **under** the desk or **beneath** the desk. He can stand **beside** the

desk (meaning **next to** the desk), **before** the desk, **between** the desk and you, or even **on** the desk (if he's really strange). If he's clumsy, he can bump **into** the desk or try to walk **through** the desk (and stuff would fall **off** the desk). Passing his hands **over** the desk or resting his elbows **upon** the desk, he often looks **across** the desk and speaks **of** the desk or **concerning** the desk as if there were nothing else **like** the desk. Because he thinks of nothing **except** the desk, sometimes you wonder **about** the desk, what's **in** the desk, what he paid **for** the desk, and if he could live **without** the desk. You can walk **toward** the desk, **to** the desk, **around** the desk, **by** the desk, and even **past** the desk while he sits **at** the desk or leans **against** the desk.

All of this happens, of course, in time: **during** the class, **before** the class, **until** the class, **throughout** the class, **after** the class, etc. And the professor can sit there in a bad mood [another adverbial construction].

Those words in **bold blue font** are all prepositions. Some prepositions do other things besides locate in space or time — "My brother is *like my father*." "Everyone in the class *except me* got the answer." — but nearly all of them modify in one way or another. It is possible for a preposition phrase to act as a noun — "During a church service is not a good time to discuss picnic plans" or "In the South Pacific is where I long to be" — but this is seldom appropriate in formal or academic writing.

Prepositions of Time: *at, on*, and *in*

1. We use *at* to designate specific times.
   The train is due at 12:15 p.m.
2. We use *on* to designate days and dates.
   My brother is coming on Monday.
   We're having a party on the Fourth of July.
3. We use *in* for nonspecific times during a day, a month, a season, or a year.
   She likes to jog in the morning.
   It's too cold in winter to run outside.
   He started the job in 1971.
   He's going to quit in August.

Prepositions of Place: *at, on*, and *in*

1. We use *at* for specific addresses.
   Grammar English lives at 55 Boretz Road in Durham.
2. We use *on* to designate names of streets, avenues, etc.
   Her house is on Boretz Road.
3. And we use *in* for the names of land-areas (towns, counties, states, countries, and continents).
   She lives in Durham.
   Durham is in Windham County.
   Windham County is in Connecticut.

Prepositions of Location: *in, at*, and *on* and No Preposition

IN	AT	ON	NO PREPOSITION
(the) bed*	class*	the bed*	downstairs
the bedroom	home	the ceiling	downtown
the car	the library*	the floor	inside
(the) class*	the office	the horse	outside
the library*	school*	the plane	upstairs
school*	work	the train	uptown

* You may sometimes use different prepositions for these locations.

Prepositions of Movement: *to* and *No Preposition*

1. We use *to* in order to express movement toward a place.
   They were driving to work together.
   She's going to the dentist's office this morning.
2. *Toward* and *towards* are also helpful prepositions to express movement. These are simply variant spellings of *the same word; use whichever sounds better to you.*
   We're moving toward the light.
   This is a big step towards the project's completion.
3. With the words *home, downtown, uptown, inside, outside, downstairs, upstairs*, we use no preposition.
   Grandma went upstairs

Grandpa went home.
They both went outside.

Prepositions of Time: *for* and *since*

1. We use *for* when we measure time (seconds, minutes, hours, days, months, years).
   He held his breath for seven minutes.
   She's lived there for seven years.
   The British and Irish have been quarreling for seven centuries.
2. We use *since* with a specific date or time.
   He's worked here since 1970.
   She's been sitting in the waiting room since two-thirty.

Prepositions with Nouns, Adjectives, and Verbs.

Prepositions are sometimes so firmly wedded to other words that they have practically become one word. (In fact, in other languages, such as German, they would have become one word.) This occurs in three categories: nouns, adjectives, and verbs.

NOUNS and PREPOSITIONS

approval of	fondness for	need for
awareness of	grasp of	participation in
belief in	hatred of	reason for
concern for	hope for	respect for
confusion about	interest in	success in
desire for	love of	understanding of

ADJECTIVES and PREPOSITIONS

afraid of	fond of	proud of
angry at	happy about	similar to
aware of	interested in	sorry for
capable of	jealous of	sure of
careless about	made of	tired of
familiar with	married to	worried about

VERBS and PREPOSITIONS

apologize for	give up	prepare for
ask about	grow up	study for
ask for	look for	talk about
belong to	look forward to	think about
bring up	look up	trust in
care for	make up	work for
find out	pay for	worry about

A combination of verb and preposition is called a **phrasal verb**. The word that is joined to the verb is then called a **particle**. Please refer to the brief section we have prepared on **phrasal verbs** for an explanation.

Idiomatic Expressions with Prepositions

- agree *to* a proposal, *with* a person, *on* a price, *in* principle
- argue *about* a matter, *with* a person, *for* or *against* a proposition
- compare *to* to show likenesses, *with* to show differences (sometimes similarities)
- correspond *to* a thing, *with* a person
- differ *from* an unlike thing, *with* a person
- live *at* an address, *in* a house or city, *on* a street, *with* other people

Unnecessary Prepositions

In everyday speech, we fall into some bad habits, using prepositions where they are not necessary. It would be a good idea to eliminate these words altogether, but we must be especially careful not to use them in formal, academic prose.

- She met up with the new coach in the hallway.
- The book fell off of the desk.
- He threw the book out of the window.
- She wouldn't let the cat inside of the house. [or use "in"]

- Where did they go to?
- Put the lamp in back of the couch. [use “behind” instead]
- Where is your college at?

Prepositions in Parallel Form

When two words or phrases are used in parallel and require the same preposition to be idiomatically correct, the preposition does not have to be used twice.

- You can wear that outfit *in* summer and in winter.
- The female was both attracted by and distracted by the male’s dance.

However, when the idiomatic use of phrases calls for different prepositions, we must be careful not to omit one of them.

- The children were *interested in* and *disgusted by* the movie.
- It was clear that this player could both *contribute to* and *learn from* every game he played.
- He was *fascinated by* and *enamored of* this beguiling woman

Exercise

1. There are twelve pure vowels and eight diphthongs in English language; true or false? ——
2. In phonetics, the symbols between the lines are called ————–? (A. Phonetic symbols B. Signs C. Phonetic style D. Diphthongs)
3. Explain the basic function of a preposition in English language.
4. How many types of prepositions are there in English language? Explain.

WEEK 4

Contents:

Composition: Essay Writing

Literature: Poetry (cont'd)

Composition: Essay Writing

Tips to Writing a Good Essay

A. Choose Your Topic

1. Your teacher may assign you a topic or ask you to choose from among a few topics. The assignment may contain certain key words that will suggest the content and structure of your essay. For example, you may be asked to analyse, argue, summarise, describe, compare/contrast e.t.c If you do not understand what you are being asked to do, ask your teacher.

2. Sometimes you might need to find a topic on your own. This can be difficult. Give yourself plenty of time to think about what you'd like to do. Ask yourself these questions.

What subject am I interested in?
What's my most interesting topic?
What puzzles me?

3. Be sure your topic is narrow enough so that you can write about it in detail in the number of pages that you are allowed. For example, assuming you are asked to write a 1-page essay about your any of your friends, picking a particular one and writing about the qualities you like about that person is better that just writing generally about your friends. Having a narrow focus will help you write a more interesting paper.

Too general: *My Friend.*

Revised: *My best friend.*

4. Brainstorming is a useful way to let ideas you didn't know you had come to the surface.

- Sit down with a pencil and paper, and write whatever comes into your head about your topic, no matter how confused or disorganised.
- Keep writing for a short but specific amount of time, say 3–5 minutes. Don't stop to change what you've written or to correct spelling or grammar errors.
- After a few minutes, read through what you have written. You will probably throw out most of it, but some of what you've written may give you an idea you can develop.

B. Sort out Your Ideas

Develop an outline to organise your ideas. An outline shows your main ideas and the order in which you are going to write about them.

1.
    - Write down all the main ideas.
    - List the subordinate ideas below the main ideas.
    - Avoid any repetition of ideas.

C. Write a First Draft

Every essay or paper is made up of three parts:

1.
    - Introduction
    - Body
    - Conclusion

Introduction:

Introductory Paragraph

The introductory paragraph should include the thesis statement, a kind of mini-outline for the paper: it tells the reader what the essay is about.

The last sentence of this paragraph must also contain a transitional “hook” which moves the reader to the first paragraph of the body of the paper.

Body:

Body — First paragraph

The first paragraph of the body should contain the strongest argument, most significant example, cleverest illustration, or an obvious beginning point. The first sentence of this paragraph should include the “reverse hook” which ties in with the transitional hook at the end of the introductory paragraph. The topic for this paragraph should be in the first or second sentence. This topic should relate to the thesis statement in the introductory paragraph. The last sentence in this paragraph should include a transitional hook to tie into the second paragraph of the body.

Body

Second paragraph

The second paragraph of the body should contain the second strongest argument, second most significant example, second cleverest illustration, or an obvious follow up the first paragraph in the body. The first sentence of this paragraph should include the reverse hook which ties in with the transitional hook at the end of the first paragraph of the body. The topic for this paragraph should be in the first or second sentence. This topic should relate to the thesis statement in the introductory paragraph. The last sentence in this paragraph should include a transitional hook to tie into the third paragraph of the body.

Body

Third paragraph

The third paragraph of the body should contain the weakest argument, weakest example, weakest illustration, or an obvious follow up to the second paragraph in the body. The first sentence of this paragraph should include the reverse hook which ties in with the transitional hook at the end of the second paragraph. The topic for this paragraph should

be in the first or second sentence. This topic should relate to the thesis statement in the introductory paragraph. The last sentence in this paragraph should include a transitional concluding hook that signals the reader that this is the final major point being made in this paper. This hook also leads into the last, or concluding, paragraph.

Conclusion:

Concluding paragraph

This paragraph should include the following:

1. an allusion to the pattern used in the introductory paragraph,
2. a restatement of the thesis statement, using some of the original language or language that “echoes” the original language. (The restatement, however, must not be a duplicate thesis statement.)
3. a summary of the three main points from the body of the paper.
4. a final statement that gives the reader signals that the discussion has come to an end. (This final statement may be a “call to action” in an persuasive paper.)

D. Edit the Final Draft

1. Search for indiscreet mistakes, for example, incorrectly spelled words, incorrect and erroneous punctuation and capitalization.
2. Errors are harder to spot on a computer screen than on paper. If you type your paper on a computer, print out a copy to proofread. Remember, spell checkers and grammar checkers don’t always catch errors, so it is best not to rely on them too much.

Summary of Essay Writing.

Introduction Paragraph

- An attention-grabbing “hook”
- A thesis statement
- A preview of the three subtopics you will discuss in the body paragraphs.

The purpose of the introduction is to

- let the reader know what the topic is
- inform the reader about your point of view
- arouse the reader's curiosity so that he or she will want to read about your topic

Body Paragraph

- Limit each paragraph to one main idea. (Don't try to talk about more than one idea per paragraph.) Example – First body paragraph, second body paragraph and third body paragraph, depending on how many body paragraph you wish to have.

First Body Paragraph

- Topic sentence which states the first subtopic and opens with a transition
- Supporting details or examples
- An explanation of how this example proves your thesis

Second Body Paragraph

- Topic sentence which states the second subtopic and opens with a transition
- Supporting details or examples
- An explanation of how this example proves your thesis

Third Body Paragraph

- Topic sentence which states the third subtopic and opens with a transition
- Supporting details or examples
- An explanation of how this example proves your thesis

Concluding Paragraph

- Concluding Transition, Reverse “hook,” and restatement of thesis i.e restate the main idea of the essay.
- Rephrasing main topic and subtopics.
- Global statement or call to action.

The Importance of Writing

1. To communicate
2. To convey a message or information with clarity
3. For record keeping
4. To solve problems

Characteristics of a Good Essay

A good essay is:

- **Focused.** The essay gets straight to the point and utilizes clear arguments. The writing doesn’t deviate from the given topic.
- **Organized.** The most successful writers don’t make up the essay as they go along, they must have planned the essay in notes and points. Brainstorming before writing can help. They consider the structure and the order in which they will present their points before they start to write.
- **Supported.** Good essays include points that can be supported by facts or by statements within the text that is being analyzed.
- **Lucid.** Good essays use proper grammar, syntax, concord, spelling and punctuation.

Types of Essay

- Expository
- Persuasive
- Analytical
- Argumentative

Literature: Poetry

Poetry is often regarded as a mystery, and in some respects it is one. Poetry above all else, is a special language, a special way of saying, both physical and metaphysical in its register; its content, frame of reference and applications. It is a spiritual language that lives in the world much like the language of music and it best modes of expression possesses a lasting resonance, which outlives by far the moment of its creation or performance.

The language of poetry has three properties:

1. Concision
2. Uniqueness
3. High quality

The following poem celebrates rural life. It is an extract from a narrative poem, Michael, by William Wordsworth, a famous English poet of about 200 years ago. The extract starts at the point where old Michael, a shepherd, and Luke, his son, lay the foundations of a sheep-fold just before Luke sets off to start a new life in the city. It is an emotional moment for both father and son, but especially for the father, because his only child is leaving the certainties of rural life for the problems and temptations of the city.

Farewell to village life

The shepherd ended here; and Luke
stooped down,
And, as his father had requested, laid
The first stone of the sheep-fold. At the
sight
The old man's grief broke from him; to his
heart
He pressed his son, he kissed hi and
wept;
And to the house together they returned.
Hushed was that house in peace, or

seeming peace,
Ere the night fell: – with morrow's dawn
the boy
Began his journey, and when he had
reached
The public way, he put on a bold face;
And all the neighbours, as he passed their
doors,
Came forth with wishes and with farewell
prayers,
That followed him till he was out of sight,

A good report did from their kinsman
come,
Of Luke and his well-doing; and the boy
Wrote loving letters, full of wondrous
news,
Which , as the housewife phrased it, were
throughout,
'The prettiest letters that were ever seen'
Both parents read them with rejoicing
hearts
So, many months passed on: and once
again
The shepherd went about his daily work
with confident and cheerful thoughts;
and now
Sometimes he could find a leisure hour
He to that valley took his way, and there
Wrought at the sheep-fold. Meantime
Luke began
To slacken his duty: and at length
He in the dissolute city gave himself
To evil courses: ignomity and shame
Fell on him, so that he was driven at last
To seek a hiding place beyond the seas

There is comfort in the strength of love,
'I will make a thing endurable, which else
Would overset the brain, or break the
[50] heart:
I have conversed with more than one who
well
Remember the old man, and what he was
Years after he had heard this heavy news

Notes:

Line 4: a sheep-fold is a kind of closure for sheep
Line 6: '…broke from him': the old man could no longer control his emotions
Line 11-12:'…. or seeming peace'. This means that the household only just managed to prevent themselves from weeping
Line 13: 'ere' – an old-fashioned word fore 'before'.
Line 23: 'kinsman'- an old fashioned word for 'relation', i.e. the person Luke went to stay with
Line 40: 'wrought at'- worked at
Line 43: 'dissolute'- corrupt, immoral
Line 44: 'ignominy'- disgrace, shame
Line 48: 'Twill'- an old-fashioned way of writing 'it will'.

Questions

1. Why did the old man hug his son and kiss him at that particular moment?
2. What is meant by 'he put on a bold face' (line 17)? How did the boy feel about leaving home? Can you recall how your eldest sister felt the last night she spent at home before her wedding?
3. What can you infer from the poem about the attitude of Luke's community to him as he was setting out?
4. How would you describe Luke's initial performance in the city?
5. In what two days did Luke's parents get some feedback about their son?

6. Do you think the letters they received were formal or informal?
7. What led to the ruin of Luke in the city?
8. The ruin of Lake was gradual. Find a word or expression in the poem which suggests this.
9. Where did Luke eventually go to?
10. Each line in the poem has ten syllables. What are stressed syllables in a line 31, b line 35, c line 46? How many stressed syllables are there in each of these lines?

Exercise

1. Mention and explain five tips to writing a good essay.
2. Write an essay on the topic “The thing I like most about Life”
3. List and explain about four importance of writing.
4. Which of these is a characteristic of a good essay?————— (A. It is very organised B. It is written with bad English C. It does not have a focus D. It is not supported by facts)

Week 5

Contents:

A *consonant cluster* is a group of two or more consonant sounds that come before, after, or between vowels.

/ʃ/ and /tʃ/

Many people find it difficult to differentiate between these two consonant sounds or sometimes they make them sound alike. The first is often called the ‘sh’sound and the second one is the ‘ch’ sound. For both of them, you press the front of your tongue to the roof of your mouth. The difference between them is that for /ʃ/ (‘sh’) air passes continually between the tongue and the roof of the mouth; for /tʃ/ (‘ch’) it is for a moment blocked.

Say the following:

/ʃ/ : wash sheep share shoe mash
/tʃ/: watch cheap chair chew match

/ʃ/ and /ʒ/

These two consonants are also usually confused. For both sounds, air passes continually between the tongue and the roof of the mouth. the difference is that the first is unvoiced while the second is voiced. The second is usually spelt with an ‘s’ : before ‘ure’ in a few words before ‘-ion’.
Say the following words:

measure leisure treasure pleasure
vision decision confusion invasion

/ʒ/ and /dʒ/

Sometimes the /ʒ/ sound is normally confused with the /dʒ/ sound. This is sometimes called the ‘j’ consonant, because it is often spelled in this way. Some people say it as if it were ‘y’.

Say these words which contain **/dʒ/**:

joke john jealous journalist
johnson general generator
knowledge challenge

The /ʊ/ and /u:/ sounds:

The /ʊ/ sound is short, and the back part of the tongue is raised. Repeat these words and notice the spellings:

u	oo	ou	o
p*u*ll	g*oo*d	c*ou*ld	w*o*man
b*u*llet	w*oo*d	w*ou*ld	w*o*lf

The /u:/ sound in the words on the next table are long. When you say the sound, your mouth is open and the lips are rounded. The back of the tongue is raised towards the roof of the mouth. It is a little higher than that of the short /ʊ/ sound. You can spell the /u:/ sound in several different ways:

o	oo	ou	u
d*o*	s*oo*n	s*ou*p	j*u*ne
wh*o*	f*oo*d	gr*ou*p	t*u*ne
rem*o*ve	w*oo*	thr*ou*gh	bea*u*tiful

Notice too: fr*ui*t, j*ui*ce, recr*ui*t

/ʊ/	/u:/	/ʊ/	/u:/
pull	pool	full	fool
could	cooed	should	shooed

Grammar: Adverbial Clauses

A **clause** is a group of words containing a subject and predicate or a finite verb. (A finite verb is a form of a verb that shows the tense, number and person.) A clause can be a simple sentence or part of a sentence.

Different elements – **subject**, **verb**, **indirect object**, **direct object**, **complement**, and **adverbial** – combined to form a clause as shown in the table that follows:

Subject	Verb	Indirect object	Direct object	Complement	Adverbial
We	ran.				
Some guests	have left.				
The boys	carried		buckets		
Time	passes			very slowly.	
They	are playing				outside their hou
Bob	gave	his cat	milk.		
The news	made		her	excited.	
Jane	met		her boyfriend		at the orientation

Here, we look at a particular kind of dependent clause: adverb clauses of reason. Adverb clauses of reason or cause answer the question Why?

They are often introduced by conjunctions (joining words) like *because*, *as* and *since*.

The **adverbial clause** contains a subject and a verb. It adds extra information about the time, place, manner, etc to a sentence, and modifies the verb. As a dependent clause, it cannot stand on its own and must connect to the main clause or an independent clause to form a complete sentence. The adverbial clause may come before or after the main clause. When it comes before the main clause, a comma is used to separate the two clauses. When it comes after the main clause, no

comma is necessary. The adverbial clause usually begins with a conjunction.

Examples of the adverbial clause

- He shook my hand **before he passed on**.
- He ate the whole, big chicken **although he said he was not hungry**.
- The wife now sleeps in another room **because the husband snores loudly**.
- Bill and I once love each other **as if we are brothers**.

The adverbial clause performs different functions. For example, it shows the time, place, etc that something happens.

Clauses of Time – These clauses show when something happens.

Conjunctions used include **after**, **as**, **as long as**, **as soon as**, **before**, **since**, **so long as**, **until**, **when**, **whenever**, **while.**

- Look left and right **before you leap**.
- **When she heard the news**, she fainted.

Clauses of Place – These clauses show where something is or happens.

Conjunctions used include **anywhere**, **everywhere**, **where**, **wherever**.

- Why does the sheep follow Mary **wherever she goes**?
- That is the farm **where I picked mangoes**.

Clauses of Manner – These clauses show the way something is done.

Conjunctions used include **as**, **like**

- **As I have said a hundred times**, wash you plate after your meal
- He treats his dog **like his own brother**.

Clauses of Purpose – These clauses show the purpose of doing something.

Conjunctions used include **so that**, **in order that/to**

- I hold my new pen up **so that everyone can see it**.
- He added sugar **in order to sweeten the tea**, but the tea became too sugary.

Clauses of Reason – These clauses show why something happens.

Conjunctions used include **as**, **because**, **now that**, **since**

- **As we are both tired**, we agreed to stop playing.
- She got stung **because she went too close to the wasp's nest**.

Clauses of Condition – These clauses show a possible situation.

Conjunctions used include **even if**, **if**, **in the event that**, **in case**, **only if**,**unless**

- **If he were not such a heavy smoker**, he would be alive today.
- I'm going to take away your television **unless you pay me back the money**.

Sometimes, we often need to use sentences starting with IF….. They are called conditional sentences, and there are three principal types.

Type 1 – Likely
E.g – *If* I go to prison, no one will respect me again

Mr Ayo, the speaker thinks that his going to prison is quite likely in the future. So we use this type of sentence to talk about things which we think are possible in the future.

Notice that in the clause beginning with *If*, Mr Ayo uses the present tense; in the main clause he uses *will*. In the main clause, he might use *shall* instead of *will* after I.

If I go to prison, I *will* or *shall* be ruined.

We can use *unless* to mean *if … not:*

Unless the judge saves me, I shall go to prison.

Type 2 – Unlikely

Look at this sentence:

Chuks, if you went by road, you would spend less

The meaning is probably Chuks already has a firm plan to go somewhere by air. His friend Ejike wants him to go by road, although Ejike thinks this is unlikely to happen.

Notice that in the *if* clause, there is a Past Simple Tense (went, Past tense of *go*), while *would* features in the main clause. This is called Type 2 conditional statement. Generally, Type 2 is used to talk about something that could happen, now or in the future, though the speaker thinks it is unlikely.

Now imagine this scene: a police stops Mr Bobola. So:

- What would happen if his driving licence was out of date?
- What would happen if he got angry?

Later, Mr Bobola goes to a restaurant to eat:

- What would happen if he ate too much?
- What would happen if he drank too much?
- What might happen if he left his tablet behind?

Notice again,

1. Type 2 concerns what is unlikely in the present or the future
2. The past Tense is used in the ‘ if ‘ clause, ‘would’ in the main clause

The negative of *would* is *wouldn’t*. This is not the same as won’t which stands for *will not.*

We also use type 2 for situations in the present or future that are really quite impossible. Look at these:

If I had 50 billion dollars, I would build a big house and several restaurants in Abuja (I don't have that kind of money).

If I were a bird, I would fly to every country in the world. (I am not a bird)

Notice that instead of *If I was,* we usually say *If I were.*

Type 3 – Contrary to Fact

Let us take a major point from a story. First which of these statements is true?

1A – Amadi was at his duty post, so the General did not order his arrest.

1B – Amadi was not at his duty post, so the General ordered his arrest.

The answer obviously is 1B and that is what actually happened. But now we want to use *if...* sentence to talk about what did NOT happen. For this, we use the words of 1A.

If Amadi had not been at his post, the General would not have ordered his arrest.

That is an example of a Type 3 conditional statement. Note these two major features:

- had + past participle of a verb in the *if* clause
- *would have* + past participle of a verb in the main clause.

Sometimes, this type of sentence is known as ' contrary to fact', because it makes us thin of what did not happen.

Clauses of Contrast – These clauses show clear differences: 'this thing' is exactly the opposite of 'that thing'.

Conjunctions used include **whereas**, **while**

- The wife is fat and short, **while the husband is skinny and tall**.
- Why good people die young, **whereas bad ones live longer**?

The adverbial clause usually comes at the end of the sentence. It can also come at the beginning.

- I shall not go to the library with you **unless you learn to keep quiet**. **Unless you learn to keep quiet**, I shall not go to the library with you.

Exercise

1. What do you understand by a consonant?
2. how can you differentiate between the **/ʃ/ and /tʃ/ sounds?**
3. A clause is either a simple sentence or part of a sentence because it contains a subject and a predicate. True or false? ———————
4. How would you define an adverbial clause

Week 6

Contents:

Grammar: Interjections

Language Structure: Expressing Contrast

Grammar: Interjections

What Are Interjections?

Interjections are words used to express strong feeling or sudden emotion. They are included in a sentence (usually at the start) to express a sentiment such as surprise, disgust, joy, excitement, or enthusiasm.

An interjection is not grammatically related to any other part of the sentence.

Examples of interjections:

- Hey! Get off that floor!
- Oh, that is a surprise.

- Good! Now we can move on.
- Jeepers, that was close.

Interjections are words or phrases used to exclaim or protest or command. They sometimes stand by themselves, but they are often contained within larger structures.

- **Wow! I won the lottery!**
- **Oh, I don't know about that.**
- **I don't know what the heck you're talking about.**
- **No, you shouldn't have done that.**

Most mild interjections are treated as parenthetical elements and set off from the rest of the sentence with a comma or set of commas. If the interjection is more forceful, however, it is followed with an exclamation mark. Interjections are rarely used in formal or academic writing.

Yes and No

Introductory expressions such as *yes*, *no*, *indeed*, and *well* are also classed as interjections.

Examples:

- Indeed, this is not the first time the stand has collapsed.
- Yes, I do intend to cover the bet.
- I'm sure I don't know half the people who come to my house. Indeed, for all I hear, I shouldn't like to. (Oscar Wilde)
- Well, it's 1 a.m. Better go home and spend some quality time with the kids. (Homer Simpson)

Phew!

Some interjections are sounds.

Examples:

- Phew! I am not trying that again.

- Humph! I knew that last week.
- Mmmm, my compliments to the chef.
- Ah! Don't say you agree with me. When people agree with me, I always feel that I must be wrong. (Oscar Wilde)

Interjections: Showing the Author's Emotion

Here are some examples of interjections and their definitions:

- Ahem – The sound of someone clearing their throat and means "attention" or "listen"
- Aah – This is used as a call for help or when someone is scared
- Boo – Used to scare someone or to voice disapproval
- Eh – This is used when you didn't hear or understand what someone said
- Eww – Ahows dislike or disgust
- Hmm – This can mean you are thinking or hesitating
- Jeez – Could mean you can't believe something, or you are exasperated
- Ooh-la-la – A slightly comical way to refer to something as fancy or special
- Oops – An exclamation people use when they accidentally do something
- Phew – This expresses relief or that you are glad something is over
- Whoa – This can show surprise or amazement
- Yahoo – Expresses joy or happiness
- Yeah – This shows a very strong affirmation or approval
- Yoo-hoo – This is used to get someone's attention and is usually used by women

- Zing – This is similar to a rim shot used in comic acts and emphasizes a clever statement or comeback

Interjections in a Sentence

Here are some interjections with an accompanying sentence:

- Ahh, that feels wonderful.
- Alas! I'm lost in the wilderness.
- Bah! That was a total waste of time.
- Bless you, I couldn't have done it without you.
- It's time for me to go. Cheerio!
- Congrats! You finally got your Master's degree.
- Crikey! Do you ever think before you speak?
- Gesundheit! Are you starting to get a cold?
- Good grief! Why are you wearing shorts in the winter?
- Grrr! I'm going to get back at him for that.
- Humph, he probably cheated to make such good grades.
- Oh dear! I don't know what to do about this mess.
- Pip pip! Let's get moving.
- Shoot! I forgot my brother's birthday.
- Well, duh! That was a stupid thing to do!
- Yowza! That is a beautiful ball gown.

More Interjection Examples

Here is a list of other interjections:

- Absolutely
- Achoo
- Ack

- Adios
- Aha
- Ahoy
- Agreed
- Alack
- Alright
- Alrighty
- Alrighty-roo
- Alack
- Alleluia
- All hail
- Aloha
- Amen
- Anytime
- Argh
- Anyhoo
- Anyhow
- As if
- Attaboy
- Attagirl
- Awww
- Awful
- Ay
- Bam
- Bah hambug

- Begorra
- Behold
- Bingo
- Blah
- Bravo
- Brrr
- Bye
- Cheers
- Ciao
- Cripes
- Crud
- Darn
- Dear
- Doh

Interjection	Meaning	Example
ah	expressing pleasure	Ah, that feels good.
	expressing realization	Ah, now I understand.
	expressing resignation	Ah well, it can't be helped.
	expressing surprise	Ah! I've won!
alas	expressing grief or pity	Alas, she's dead now.
dear	expressing pity	Oh dear! Does it hurt?
	expressing surprise	Dear me! That's a surprise!
eh	asking for repetition	It's hot today. / Eh? / I said it's hot today.
	expressing enquiry	What do you think of that, eh?

	expressing surprise	Eh! Really?
	inviting agreement	Let's go, eh?
er	expressing hesitation	Lima is the capital of…er…Peru.
hello, hullo	expressing greeting	Hello John. How are you today?
	expressing surprise	Hello! My car's gone!

Language Structure: Expressing Contrast

Sometimes, we want to show a contrast between two clauses or sentences. One simple way is to use *but* or *however* like this:

Nigeria is rich in oil, but one day the oil reserves may run out .

Using *although* and *while*

Study these examples:

- Although Nigeria is rich in oil, one day the oil reserves may run out.
- The river at Bonny is quite deep, while in Port Harcourt it is fairly shallow.

In the first example, the first clause ('Although …. oil') is less important than the second ('one day …out'). In the second example, with *while* , both clauses are equally important, and we could change them like this:

The river in Port Harcourt is fairly shallow, while at Bonny it is quite deep.

Get This:

We can not use *but* and *although* in the same sentence. This sentence is wrong:
Although his bicycle was damaged, but he managed to mend it.
Instead, say EITHER
Although his bicycle was damaged, he managed to mend it.
OR
His bicycle was damaged , but he managed to mend it.

Using *Despite* and *In spite of*

Look at this sentence expressing a contrast

Although Mr Bobola worked hard, his sales figures got worse.

Other ways of expressing the same contrast are:

Despite Mr Bobola's hard work, his sales figure got worse
In spite of Mr Bobola's hard work, his sales figure got worse.

Here we use a preposition, despite (or the 'complex' preposition 'in spite of".). It has to be followed by a noun (work), not by a verb (which you find in the 'Although …' clause)

Using *however (much)*…., *whatever*…, or *no matter*…

We can use one of these words at the beginning of a clause, like although. Study these sentences:

Although it may cost an enormous amount, the country should build a new refinery.
However much OR Whatever OR No matter how much it may cost, the country should build a new refinery.

Using *for all*…, or *notwithstanding*

Yet another way of expressing contrast is to use for all…. or notwithstanding. These behave just like despite or in site of – they come at the beginning of a phrase, not a clause, and must be followed by a noun. For example:

For all his hard work, Mr Tunde's figures got worse
For all their protests, the policemen would not allow the demonstrators through the gate

Notwithstanding can be shifted to the end of the phrase.

His hard work notwithstanding, Mr Tunde's figures got worst.

But note: *notwithstanding* is an example of formal English style – that is to say it is a word or expression that we might use in legal writing or academic writing, but should avoid for everyday purposes – which means most purposes.

Using *Only*

Think about the different meanings of the following:

Only he wanted to work in Kano
He only wanted to work in Kano
He wanted to work only in Kano

In 1, the fact that *only* comes before *he,* emphasises *he.* The meaning is 'He – and not anyone else – wanted to work in Kano'

Using *Even*

The word is often misused. Like *only,* it can change its position, and it emphasises the word that follows it. But it adds an element of surprise:

He gave me a lift home. He even gave me a N500 note.

The meaning is that, surprisingly, he gave me a N500 note, in addition to giving me a lift home.

Using *Just*

Just is another useful adverb, with many different meanings. Some of them are:

1. *only, simply*: Just one person turned up.
2. *very recently*: She's just left the building
3. *at this/that moment*: I'm just having a bath
4. *a little (amount)*: He arrived just before 8am.
5. *exactly*: These trousers are just what I want
6. *expressing politeness*: Just sit there for a minute.

Either/Neither

As a pronoun

As a **pronoun**, **either** is used to mean **a choice of one or the other of two people or things**, and it often comes before the word **of**.

- I am going to have a tattoo on **either** of my arms.
- You can have **either** of these cakes; one is for your brother.

As a **pronoun**, **neither** is used to mean **not one and not the other**, and it often comes before **of** followed by the plural noun phrase. We often use **neither**to start a sentence or reply to a question.

- **Neither** of her parents approved of her marrying Tolu.
- “Do you want a coffee or a tea?” “**Neither**, thanks.”

Neither and **negative verb**

We cannot use **neither** and a negative verb in a sentence as both negatives together will give a positive idea. In place of it, we use **either**.

- He doesn’t want to take **either** of these pills.
- **Not** : He doesn’t want to take **neither** of these pills.

Neither and **‘both … not …**’

We need not use “both … not … “ all the time. We can use **neither** instead.

- **Both** of them **don’t** know haven’t been to the beach.
- **Neither** of them knows has been to the beach.

As a determiner

As a **determiner**, **either** has a similar meaning to the pronoun. It is about **one or the other oftwo people or things**, and it comes before a noun.

- I don’t mind which one. Just give me **either** one, please.
- There is a door at **either** end of the long corridor.

We may use **either** before a pronoun or to show something is happening.

- **Either** she is telling the truth or she does not know she is telling a lie.
- **Either** he or his brother is going to marry her.

As a determiner, **neither** is used to show **not either of two people or things**.

- **Neither** one of us is a smoker.

- “I have found these two coins.” “**Neither** coin is mine.”

As a Conjunction

As a **conjunction**, **either** comes before two or sometimes more possible alternatives which are separated by **or**.

- That jumping creature is **either** a frog **or** a toad.
- He will decide soon **either** to be buried **or** cremated after he died.

As a **conjunction**, n**either** is used to state two states or actions that are negative or not possible, and they are separated by **nor**.

- He can neither hear nor speak.
- We think she has the right weight, as she is neither fat nor skinny.

We can have a sentence with **either** or **neither** at the beginning.

- **Either** we leave for the airport now or we will miss the flight.
- **Neither** her father nor her mother will help her with her homework.

Exercise

1. What are interjections?
2. Explain the basic function an interjection plays in a sentence.
3. How can you express contrast in English language? Give examples

Week 7

Contents:

3) The Analytical essay

What is it?

In this type of essay you analyze, examine and interpret such things as an event, book, poem, play or other work of art.

What are its most important qualities?
Your analytical essay should have an:

- *Introduction and presentation of argument*
  The introductory paragraph is used to tell the reader what text or texts you will be discussing. Every literary work raises at least one major issue. In your introduction you will also define the idea or issue of the text that you wish to examine in your analysis. This is sometimes called the thesis or research question. It is important that you narrow the focus of your essay.
- *Analysis of the text (the longest part of the essay)*
  The issue you have chosen to analyze is connected to your argument. After stating the problem, present your argument. When you start analyzing the text, pay attention to the stylistic devices (the "hows" of the text) the author uses to convey some specific meaning. You must decide if the author accomplishes his goal of conveying his ideas to the reader. Do not forget to support your assumptions with examples and reasonable judgment.
- *Personal response*
  Your personal response will show a deeper understanding of the text and by forming a personal meaning about the text you will get more out of it. Do not make the mistake of thinking that you only have to have a positive response to a text. If a writer is trying to convince you of something but fails to do so, in your opinion, your critical personal response can be very enlightening. The key word here is *critical*. Base any objections on the text and use evidence from the text. Personal response should be in evidence throughout the essay, not tacked on at the end.
- *Conclusion (related to the analysis and the argument)*
  Your conclusion should explain the relation between the analyzed text and the presented argument.

Tips for writing analytical essays:

- Be well organized: Plan what you want to write before you start. It is a good idea to know exactly what your conclusion is going to be

before you start to write. When you know where you are going, you tend to get there in a well organized way with logical progression.

- Analytical essays normally use the present tense: When talking about a text, write about it in the present tense.
- Be “objective”: Avoid using the first person too much. For example, instead of saying “I think Louisa is imaginative because…”, try: “It appears that Louisa has a vivid imagination, because…”.
- Do not use slang or colloquial language (the language of informal speech).
- Do not use contractions.
- Avoid using “etc.”: This is an expression that is generally used by writers who have nothing more to say.
- Create an original title, do not use the title of the text.
- Analysis does not mean retelling the story: Many students fall into the trap of telling the reader what is happening in the text instead of analyzing it. Analysis aims to explain how the writer makes us see what he or she wants us to see, the effect of the writing techniques, the text’s themes and your personal response to these.

4) The argumentative essay

What is it?

This is the type of essay where you prove that your opinion, theory or hypothesis about an issue is correct or more truthful than those of others. In short, it is very similar to the persuasive essay, but the difference is that you are arguing for your opinion as opposed to others, rather than directly trying to persuade someone to adopt your point of view.

What are its most important qualities?

- The argument should be focused
- The argument should be a clear statement (a question cannot be an argument)
- It should be a topic that you can support with solid evidence

- The argumentative essay should be based on pros and cons (see below)
- Structure your approach well (see below)
- Use good transition words/phrases (see below)
- Be aware of your intended audience. How can you win them over?
- Research your topic so your evidence is convincing.
- Don't overdo your language and don't bore the reader. And don't keep repeating your points!
- Remember the rules of the good paragraph. One single topic per paragraph, and natural progression from one to the next.
- End with a strong conclusion.

Tips for writing argumentative essays:
1) Make a list of the pros and cons in your plan before you start writing: Choose the most important that support your argument (the pros) and the most important to refute (the cons) and focus on them.

2) The argumentative essay has three approaches: Choose the one that you find most effective for your argument. Do you find it better to "sell" your argument first and then present the counter arguments and refute them? Or do you prefer to save the best for last?

- **Approach 1:**
  Thesis statement (main argument):
  Pro idea 1
  Pro idea 2
  Con(s) + Refutation(s): these are the opinions of others that you disagree with. You must clearly specify these opinions if you are to refute them convincingly.
  Conclusion
- **Approach 2:**
  Thesis statement:
  Con(s) + Refutation(s)
  Pro idea 1

Pro idea 2
Conclusion

- **Approach 3:**
  Thesis statement:
  Con idea 1 and the your refutation
  Con idea 2 and the your refutation
  Con idea 3 and the your refutation
  Conclusion

3) Use good transition words when moving between arguments and most importantly when moving from pros to cons and vice versa. For example:

- While I have shown that…. other may say
- Opponents of this idea claim / maintain that …
- Those who disagree claim that …
- While some people may disagree with this idea…

When you want to refute or counter the cons you may start with:

- However,
- Nonetheless,
- but
- On the other hand,
- This claim notwithstanding

If you want to mark your total disagreement:

- After seeing this evidence, it is impossible to agree with what they say
- Their argument is irrelevant
- Contrary to what they might think …

These are just a few suggestions. You can, of course, come up with many good transitions of your own.

4) Use facts, statistics, quotes and examples to convince your readers of your argument

Grammar: Agreement (Concord)

Concord in broad terms means agreement between the subject and the verbs as well as other elements of the clause structure. The idea of concord in the grammar of English suggests that for an English sentence to be correct and meaningful, its constituent parts (i.e. subject, verb, object, adverbial) must be in perfect agreement. Some rules of agreement are discussed below:

1. The Subject/Verb Agreement

This is the agreement between the subject and the predicate or verb. The rule here states that:

(i) When the subject is singular, the verb should be singular i.e. singular subject takes singular verb

Examples:

Tolu is a lover of football. – Tolu (singular subject), is (singular verb)
She likes chocolate – She (singular subject), likes (singular verb)

(ii) When the subject is plural, the verb must also be plural

Examples:

Nigerians are lovers of football. – Nigerians (Plural subject), are (Plural verb)
The **children have** very loving parents. – Children (Plural subject), have (Plural verb)

The verb agrees with the subject and NOT with the noun next to it.

- Correct: Her bouquet of **flowers is** a birthday present. – The verb **is** affects bouquet not flowers.
- Incorrect: Her bouquet of **flowers are** a birthday present.

(The subject here is **bouquet**, which is part of the noun phrase **bouquet of flowers**. Since **bouquet** is a singular item, and we are referring to it and not the flowers, a singular verb should be used.)

- Correct: The **man** with two briefcases **is** heading for the airport.
- Incorrect: The man with two **briefcases are** heading for the airport.
- Correct: The **instruction** to the boys **was** not clear.
- Incorrect: The instruction to the **boys were** not clear.
- Correct: The **thieves** who stole the money **have** escaped.
- Incorrect: The thieves who stole the **money has** escaped.

2. Compound Subject/Verb

A compound subject consists of two or more nouns (Adam and Eve, cowboy and cowgirl), pronouns (your and I, he and she), or noun phrases (a basket of rotten eggs, a layer of dirt). Together, they form the subject of a verb in a sentence.

If the subject has two or more nouns, it takes a plural verb

- Daniel, David and Daniela **are** triplets.
- He, his dog and I **are** best friends.

When two or more nouns are joined by ‘and’ to form a subject, the verb is in the plural form

- Forks and spoons **have** always been together during dinnertime.
- The grandfather, the father and the son all **have** beard.
- The teacher and the student **are** inside the class

If the nouns that make up a compound subject are joined by ‘or’ and both are singular, a singular verb is used

- His father or mother **is** a professor of insects.
- Chicken soup or duck soup **makes** no difference to me because I like all soups.

If the nouns that make up a compound subject are singular and plural, the verb agrees with the noun nearer to it

- The clock or the watch or both **are** not accurate; they tell different times.
- His killers or killer **is** still at large.

3. Subject coming after Verbs

The subject usually comes before the verb, but there are sentences that have the subjects coming after the verbs. The verbs must still agree with the subjects.

- There **is** a **fly** on your food.
- I **saw three** big **cows** in Mr Tunde's farm.

In questions, the subjects usually come after the verbs.

- **Does** your **girlfriend** know you have other girls?
- **Have you** read my new book?

4. Other Subject Agreement

a – Double – title Subject Concord

When two subjects are joined together by 'and' but refer to only one person or thing (i.e. refer to the same entity) the verb to be used should be singular

Examples:

The professor and head of literature department is a public figure.
The founder and CEO of Rise Group is Mrs Toyosi

When two nouns refer to the same person or thing, the verb is in the singular form.

Examples:

- Correct: The owner and manager of the store **is** my friend.
  Incorrect: The owner and manager of the store **are** my friend.
- Correct: My friend and neighbour **has** been a magician for many years.

Incorrect: My friend and neighbour **have** been a magician for many years.

When two nouns refer to the same person, the article 'the' is used only once and the verb is in the singular.

Examples:

- Correct: The nurse and sister of the patient **cares** deeply for him. (Nurse and sister are the same person, singular verb **cares** is used.)
  Incorrect: The nurse and sister of the patient **care** deeply for him.
- Correct: The owner and occupant of the mysterious house **was** never seen again.

Incorrect: The owner and occupant of the mysterious house **were** never seen again.

When two different persons are referred to, the article 'the' is repeated and the verb is in the plural.

- The owner and the occupant of the house **are** very good friends.
- The teacher and the father of the student **are** talking about him.

When two nouns are treated as one entity, the verb is in the singular.

Examples:

- Bread and butter **was** his daily breakfast. (Bread and butter stand for one item of food, so a singular verb is used.)
- Milk and cornflakes **is** a good diet.
- Time and tide **waits** for no man.

As a general rule, use a plural verb with two or more subjects when they are connected by *and.*

Example: *A car and a bike are my means of transportation.*

But note these exceptions:

Exceptions:

Breaking and entering is against the law.
The bed and breakfast was charming.

In those sentences, *breaking and entering* and *bed and breakfast* are compound nouns.

b – *"A – pair- of" Agreement*

When the phrase "a – pair – of" is used as a subject, it is treated as singular and it attracts a singular verb

Example:
A pair of shoes is under my bed.
A pair of slippers is missing

c – *Rule of Proximity*

The rule of proximity states that 'when there is a list of nouns or pronouns acting as the subject with an 'or' a 'nor', it is the nearest noun or pronoun to the position of the verb that will determine the choice of the verb.

Examples:

If the boy dies, the parents, his friends or the doctor is to blame.
If the boy dies; the doctor, his friends or his parents are to blame.

Neither Tunde nor his friends were around for the party
Neither his friends nor Tunde was around for the party

The verb in an *or, either/or,* or *neither/nor* sentence agrees with the noun or pronoun closest to it.

Examples:

Neither the plates nor the serving spoon goes on that shelf.
Neither the serving spoon nor the plates go on that shelf.

This rule can lead to bumps in the road.

For example, if /is one of two (or more) subjects, it could lead to this odd sentence:

Awkward: *Neither she, my friends, nor I am going to the festival.*

If possible, it's best to re-word such grammatically correct but awkward sentences.

Better:
Neither she, I, nor my friends are going to the festival.
OR
She, my friends, and I are not going to the festival.

d – ***"Collective Noun" Concord***

A collective noun is a noun which stands for many units constituting a single word, e.g, congregation, which stands for worshipers.
A collective noun functioning as the subject of a sentence usually takes a singular verb.

Examples:

(i) The congregation sits behind the choir. (singular verb)
(ii) Their band is poor (singular verb)

However, in notional terms a collective noun functioning as the subject of a sentence may take a plural verb.

(ii) The group meet once in a year (takes plural verb)
(iii) The police are now up to the task of protecting lives in Nigeria (Plural verb)

e – ***Indefinite Pronoun Concord***

Indefinite pronouns such as everyone, everything, everybody, nobody, anyone, someone, somebody, something, etc. always attract singular verbs

Examples:

Go to the kitchen, someone **is** in there
No one **knows** what he can do till he tries
Somebody **has taken** my pen
The supreme irony of life is that hardly anyone **gets** out of it alive

f – *Phrase Concord*

Phrases beginning with 'with', 'as well as', 'together with', etc do not mean the same as 'and', and the verb is therefore in the singular.

- Correct: The woman with her daughter **is** selling ofada rice.
  Incorrect: The woman with her daughter **are** selling ofada rice.
- Correct: Bobola as well as his brother **was** selected to play at the U-17 world cup final last year.
  Incorrect: Bob as well as his brother **were** selected to play at the U-17 world cup final last year.

For those prepositions and the nouns that follow them (*objects* of the prepositions), these are prepositional phrases. Therefore, *Objects* of prepositions cannot be *subjects*.

Examples:
The letter (singular) to the editors is(singular to agree with letter) ready.
The copiers(plural) in Operations are(plural to agree with copiers) better than those in our area.

g – Plural Number Concord

Amounts or units such as "four hundred times", 'ten percent', 'three hundred days', etc are generally treated as singular subjects when in the nominative case, and should take singular verbs, e.g.,

Ten percent is too small for me.
One million naira is a lot of money

When a quantity or an amount is treated as a whole, the verb used is singular.

- The N1000.00 you lent me **was** not enough.
- Two hundred dollars nowadays **is** not a lot of money.
- How many kobos **is** equal to one naira?
- He said eighty – two kilograms **was** her weight.
- Twenty kilometers **is** a long distance to walk.

h. Other Rules

i – Words indicating Portions

With words that indicate portions—e.g., *a lot, a majority, some, all* are guided by the noun after *of*. If the noun after *of* is singular, use a singular verb. If it is plural, use a plural verb.

Examples:
*A lot of the **pie** has disappeared.*
*A lot of the **pies** have disappeared.*

*A fraction of **Nigeria's Youth** is unemployed.*
*A fraction of **Nigeria's Youths** are unemployed.*

*All of the **potato** is gone.*
*All of the **potatoes** are gone.*

*Some of the **pie** is missing.*
*Some of the **pies** are missing.*

ii – Gerunds

When gerunds are used as the subject of a sentence, they take the singular verb form of the verb; but, when they are linked by *and*, they take the plural form.

Example:
Standing in the water *was* a bad idea.
Swimming in the ocean and dancing *are* my hobbies.

iii. Movie/Book Titles

Titles of books, movies, novels, etc. are treated as singular and take a singular verb.

The Burbs is a movie starring Tom Hanks.
The Three Musketeers is my favourite book

Exercise

1. An analytical essay should have the following except————–? (A. An introduction B. Analysis of the text C. Personal response D. What the villagers said E. Conclusion)
2. List and explain the various tips for writing a good analytical essay.
3. What is an argumentative essay?
4. The following are the right words to use when refuting an argument excerpt———-? (A. Also B. However C. On the other hand D. This notwithstanding)
5. Briefly discuss what you understand by concord in English language.

THIRD TERM NOTES ON ENGLISH

WEEK 1

The /i:/ Sound

The /i:/ sound is a vowel sound. Its technical name is the called the ‘Close Front Unrounded Vowel’. As you may already know, all vowels are made through the mouth and are voiced so you vibrate your vocal

chords to make the **sound**. It is similar to the /ɪ/ **sound**, but the two little dots mean that it is a longer **sounds**.

The /i:/ sound is always spelled ‘ee’ or ‘ea’, but in some other ways also. Say the following:

need meat chief police

meet please piece machine

green these believe deceive

The /I/ sound

The following words contain the /I/ sound , which is usually spelled “i”. Say them

is did this fit

quick which with give

little bitter politics philip

Language Structure: Prefix and Suffix

Prefix: A **prefix** is a group of letters placed before the root of a word. For example, the word “unhappy” consists of the prefix “un-” [which means “not”] combined with the root (stem) word “happy”; the word “unhappy” means “not happy.”

A Short List of Prefixes:

PREFIX	MEANING	EXAMPLES
de-	from, down, away reverse, opposite	decode, decrease
dis-	not, opposite, reverse, away	disagree, disappear
ex-	out of, away from, lacking, former	exhale, explosion
il-	not	illegal, illogical
im-	not, without	impossible, improper
in-	not, without	inaction, invisible

mis-	bad, wrong	mislead, misplace
non-	not	nonfiction, nonsense
pre-	before	prefix, prehistory
pro-	for, forward, before	proactive, profess, program
re-	again, back	react, reappear
un-	against, not, opposite	undo, unequal, unusual

Suffix

A **suffix** is a group of letters placed after the root of a word. For example, the word flavorless consists of the root word “flavor” combined with the suffix “-less” [which means “without”]; the word “flavorless” means “having no flavor.”

A Short List of Suffixes:

SUFFIX	MEANING	EXAMPLES
-able	able to, having the quality of	comfortable, portable
-al	relating to	annual, comical
-er	comparative	bigger, stronger
-est	superlative	strongest, tiniest
-ful	full of	beautiful, grateful
-ible	forming an adjective	reversible, terrible
-ily	forming an adverb	eerily, happily, lazily
-ing	denoting an action, a material, or a gerund	acting, showing
-less	without, not affected by	friendless, tireless
-ly	forming an adjective	clearly, hourly
-ness	denoting a state or condition	kindness, wilderness

-y full of, denoting a condition, or a diminutive glory, messy, victory,

Grammar- The past perfect tense

Tenses are forms of a verb that show the time, continuance or completion of an action or a state that is expressed in connection with the moment at which a statement is made about it.

The past perfect tense

The **past perfect tense** is formed with the **past tense** of the verb **to have** (had) and the **past participle** of the verb (e.g. eaten, stolen, taken).

The past perfect tense describes an event that happened in the past before another event was completed in the past. It tells us which event happened first regardless of which event is mentioned first or second in a sentence or conversation.

Uses of Past Perfect Tense

1. **To show an action happened in the past before another event took place.**

- Words usually used with the Past Perfect tense are **when** and **after**.

Example: They **had** already **finished** their lunch when I arrived to join them.
Example: When he **had done** his homework, he went for a chat with his friend
Example: After I **had eaten** lots of fruit, I felt ill.
In each of the above examples there are two past actions. The past perfect tense is combined with a past simple tense to show which of the two actions happened earlier.
The event in the **past perfect tense** occurred **before** the event in the **simple past tense**.

- Words such as **already**, **just** and **as soon as** are also used with the Past Perfect tense.

Example: It **had already stopped** raining when I left his house
Example: The whole house **had just burnt** down when the firemen got there.

Example: **As soon as** she had got married, she regretted it.
2. **for an action which happened before a definite time in the past.**
Example: They **had finished** their prayers by ten o'clock.
3. **for an action which took place and completed in the past.**
Example: He **had hurt** his back in an accident at work and he had to stay at home for three months.
(The action happened and he suffered the consequences all in the past)

Exercise

1. How would you define the /i:/ sound?
2. Give some examples of words /i:/ sound.
3. Define and explain the differences between prefix and suffix.
4. Practice everything you have learned now in your everyday communication processes.

WEEK 2

The Hyperbole

Hyperbole is derived from a Greek word meaning “over-casting” is a figure of speech, which involves an exaggeration of ideas for the sake of emphasis.

It is a device that we employ in our day-to-day speech. For instance, when you meet a friend after a long time, you say, “Ages have passed since I last saw you”. You may not have met him for three or four hours or a day, but the use of the word “ages” exaggerates this statement to add emphasis to your wait.

Therefore, a hyperbole is an unreal exaggeration to emphasize.

Hyperbole is the use of exaggeration as a rhetorical device or figure of speech. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally. Hyperbole are exaggerations to create emphasis or effect.

Examples

- My grandmother is as old as the hills.
- I was so hungry; i could eat a horse
- She is as heavy as an elephant!
- I have told you a million times to help with the housework
- I could sleep for a year; i was so tired
- I am dying of shame.
- I am trying to solve a million issues these day

Reported Speech: Orders, Requests & Suggestions

When we want to report an order or request, we can use a verb like ‘tell’ with a to-clause: *He told me to go away.* The pattern is **verb + indirect object + to-clause**. The indirect object is the person spoken to. Other

verbs used to report orders and requests in this way are: **command, order, warn, ask, advise, invite, beg, teach, & forbid.**

Examples

Direct speech	Indirect speech
The doctor said to me, “Stop smoking!”.	The doctor **told me to stop smoking**.
“Get out of the car!” said the policeman.	The policeman **ordered him to get out** of the car.
“Could you please be quiet,” she said.	She **asked me to be** quiet.
The man with the gun said to us, “Don’t move!”	The man with the gun **warned us not to move**.

Requests for Objects

Requests for objects are reported using the pattern “asked for” + object.

Examples

Direct speech	Indirect speech
“Can I have an apple?”, she asked.	She **asked for** an apple.
“Can I have the newspaper, please?”	He **asked for** the newspaper.
“May I have a glass of water?” he said.	He **asked for** a glass of water.
“Sugar, please.”	She **asked for** the sugar.
“Could I have three kilos of onions?”	He **asked for** three kilos of onions.

Suggestions

Suggestions are most often reported using the verbs suggest, insist, recommend, demand, request, and propose followed by a that clause. ‘That’ and ‘should’ are optional in these clauses, as shown in the first two examples below. Note that suggest, recommend, and propose may also be followed by a gerund in order to eliminate the indirect object (the

receiver of the suggestion) and thus make the suggestion more polite. This usage of the gerund is illustrated in the fourth and fifth examples below.

Examples

Direct speech	Indirect speech
She said, “Why don’t you get a mechanic to look at the car?”	She suggested **that I should get** a mechanic to look at the car. **OR** She suggested **I should get** a mechanic to look at the car. **OR** She suggested **that I get** a mechanic to look at the car.**OR** She suggested **I get** a mechanic to look at the car.
“Why don’t you go to the doctor?” he said.	He suggested **I go** to the doctor. **OR** He suggested **that I go** to the doctor. **OR** He suggested **I should go** to the doctor.**OR** He suggested **that I should go** to the doctor.
“It would be a good idea to see the dentist”, said my mother.	My mother **suggested I see** the dentist.
The dentist said, “I think you should use a different toothbrush”.	The dentist **recommended using** a different toothbrush.
You said, “I don’t think you have time to see the dentist this week.”	You **suggested postponing** my visit to the dentist.
I said, “I don’t think you should see the dentist this week.”	I **suggested postponing** your visit to the dentist.
My manager said, “I think we	My manager **proposed that we**

Direct speech	Indirect speech
should examine the budget carefully at this meeting."	**examine** the budget carefully at the meeting.
"Why don't you sleep overnight at my house?" she said.	She **suggested that I sleep** overnight at her house.

Exercise

1. What do you understand by a figure of speech?
2. Explain the hyperbole as a figure of speech.
3. Give five examples of the hyperbole.
4. In a reported speech, what is the best way to report an order or a request? Explain with an example.

WEEK 3

What are Tenses?

Tenses are forms of a verb that show the time, continuance or completion of an action or a state that is expressed in connection with the moment at which a statement is made about it. The following tenses are commonly used:

I. Present Tense

Simple Present Tense

We use the **simple present tense**:

- To show a **fact** or something that is always **true**.

Examples

- The heart pumps blood through the body.
- A doctor treats patients.
- Babies cry.
- For **daily routines** or something done **regularly** or **habitually**.

Examples:

- I never work on weekends.
- I do exercise every morning.
- She goes to church on Sundays.
- For an action that is **planned** to happen in the future.

Examples:

- The train for Apapa departs at seven o'clock.
- The meeting begins in an hour's time.
- To express **thoughts**, **feelings** and **states**.

Examples:

- They feel a lot of loyalty to the company.
- Joke doubts the truth of Damilare's statement.
- For **sports, commentaries**, **reviews** (book, film, play, etc.) and **narration**.

Examples:

- She plays her role marvelously.
- The witch suddenly appears out of nowhere and whacks him with the broom.

- In newspaper **headlines**.

Examples:

- President Jonathan leave Aso Rock.
- General Buhari, the new Nigerian President.
- for **instructions**, **directions**.

Examples:

- Mix the flour and water together, then add sugar.
- Go straight on and when you come to the first traffic lights, turn left.
- with the following **time expressions**: all the time, at night/the weekend, every day/week/month/year, in the morning/afternoon/evening, on Mondays/Tuesday, etc., once/twice a day/week, etc.

Examples:

- He beats the dog all the time.
- Busola often visits Testreams.com every evening.

Present Continuous Tense

We use the **present continuous tense** to show we are in the **middle** of an activity that is in progress at this moment. The activity started in the past and will go on in the future.

Example:

- I am praying / I'm writing.

So when we use the present continuous tense we are talking about something that is still on and not yet finished or complete at the time of speaking.

Forming the Present Continuous Tense

The **present continuous tense** of any verb is formed with the **simple present tense** of the verb **to be** (=am, is, are) and the **present participle** of the main **verb** (verb + ing)

Examples:

- I **am riding** a bicycle to the market.
- Michael **is walking** out after a row with his girlfriend.

We use the present continuous tense:

- For an action that is still happening at the time of speaking.

Example:

- She **is cooking** noodles now.
- For an action that is still going on about this time but not necessary at the time of speaking.

Example:

- Joke **is teaching** at a secondary girls' school. (She is not actually teaching now. She may be watching television or playing with his cat at the moment of speaking.)
- to talk about an action that has been planned or arranged to take place at a particular time in the immediate or distant future.

Example:

- We **are going** for excursion in two weeks.
- To describe a situation that is temporary and does not happen as usual.

Example:

- He is usually the hero of the film, but he **is playing** the role of a villain.
- To describe a repeated action that the speaker finds irritating.

Example:

- He **is** always **making** me angry with his rude comments.
- with ‘always’, ‘very often’, ‘forever’, ‘constantly’ to describe an action that happens many times or frequently.

Example:

- My old car **is always breaking** down.
- I **very often** go to my mum’s house for food.

With **present continuous tense questions**, we use: **am/are/is + subject + …ing**. E.g. Am I angry? What are your cats doing in my garden? Is your dog barking at the postman?

We use the present continuous tense in the following ways:

- **Statement**: I am eating – we place the verb to be (am/is/are) after the subject (I).
- **Negative**: He is not reading – we place not after the verb to be (am/is/are).
- **Question**: Are they coming here? – we place the verb to be (am/is/are) before the subject (they).

Present Perfect Tense

The **Present Perfect Tense** connects the present to the past. It describes an action that happened in the past and goes right to the present moment. The time of occurrence of the action is not mentioned. Usually, the time is not important or is not necessary to know. It is the result of the action that matters. It tells us the outcome to date of the action. E.g., “Frank has gone” tell us that Frank is no longer with us.

To express something in the present perfect tense, join the **present simple tense** of **have/has** with the **past participle** of the main verb (which can be a regular verb or irregular verb).

have/has + past participle

Statement:	subject	+	have/has	+	past participle	

	He		has		broken	a glass.
Question form:	have/has	+	subject	+	past participle	
	Has		he		broken	a glass?

e.g.

Tolu has taken my Pen.

They have eaten rice

Present Perfect Continuous Tense

The **Present Perfect Continuous Tense** is made up of the **present perfect tense** of the verb **to be** (have/has been), and the **present participle** of the main verb (verb + ing)

Statement:	subject	+	have/has	+	been	+	(verb + -ing)
	He		has		been		running.
Question form:	have/has	+	subject	+	been	+	(verb + -ing)
	Has		he		been		running?

The Present Perfect Continuous is:

- Used for an action that began in the past and has been continuing up to now (and may still be going on)

Example:

- Bobola and Osas **have been talking** about getting married.
- Used for an action that began and just finished in the past.

Example:

- “Look how dirty your hands are.” “Yes, I **have been washing** the dishes.”
- Often used with **since**, **for**, **ever since**, etc.

Examples:

- Grandpa **has been playing** with his grandchildren for hours.

- I **have been looking** for my glasses since ten o'clock.
- Also used with **all** (all day, all evening, all week) to indicate duration of an activity, **lately**, etc.

Examples:

- He **has been suffering** from headache all day.
- I**'ve been feeling** ill lately.
- Used with **how long** to form questions.

Example:

- **How long have** you **been** studying English?

II. Past Tense

Simple Past Tense

We use the **simple past tense** for events
that **happened** or **started** and **completed** in the past and that have no relation with the present.

We use the simple past tense:

- to describe an **action** that occurred in the past or at a **specified time** or the time is easily understood or already implied.

Example: We **finished** our breakfast an hour ago. (**NOT**: We have/had finished our breakfast an
hour ago.)
Example: My brother **played** soccer for Chelsea two weeks ago.

- for an action that **began** and **ended** in the past.

Example: The dangerous criminal **was** recaptured after three months on the run.

- to refer to an **action completed** regardless of how recent or distant in the past.

Example: Alexander Bell **invented** the telephone in 1876.
Example: My brother **joined** the circus as a clown last week

Past Continuous Tense

The **past continuous tense** is formed with the **past tense** of the verb **to be** (was/were) **+ present participle** (verbs ending in …ing).

Example:

I/he/she/it **was eating** spaghetti at 8 o'clock last night.

You/we/they **were eating** spaghetti at 8 o'clock last night

The **past continuous tense questions** are formed with **was/were + subject + … ing.**
Example: What **wereyou doing** exactly twenty-four hours ago? (**NOT**: What did you do exactly twenty-four hours ago?)

The past continuous Tense is used:

- for an action that was taking place in the past when a shorter action (expressed in the simple past tense) happened.

E.g.: I **was running** when I **got** hit by a stone.
E.g.: While he **was reading** his textbook, he **fell** asleep.
Note: The past continuous tense and the simple past tense are used together

- with **while** to describe two actions that were going on at the same time in the past.

Example: **While** my brother **was laughing**, the dog **was barking**.

The **past perfect tense** is formed with the **past tense** of the verb **to have** (had) and the **past participle** of the verb (e.g. eaten, stolen, taken).

Past Perfect Tense

The past perfect tense describes an event that happened in the past before another event was completed in the past. It tells us which event happened first regardless of which event is mentioned first or second in a sentence or **conversation**.

The Past Perfect Tense is used:

1. **to show an action happened in the past before another event took place.**

- Words usually used with the Past Perfect tense are **when** and **after**.

Example: They **had** already **left** the zoo before I got there.
Example: When he **had done** his homework, he went for a smoke in the park.
In each of the above examples there are two past actions. The past perfect tense is combined with a past simple tense to show which of the two actions happened earlier.
The event in the **past perfect tense** occurred **before** the event in the **simple past tense**.

- Words such as **already**, **just** and **as soon as** are also used with the Past Perfect tense.

Example: It **had already stopped** raining when I bought an umbrella.
Example: **As soon as** she bought the fruit, she regretted it.
2. **for an action which happened before a definite time in the past.**
Example: They **had finished** their meals by 7:00pm.

3. **for states**.
Example: They **had become** good friends for many years after meeting on holiday.

When two actions were completed in the past, use a past perfect tense to clarify which event happened earlier.
a) **INCORRECT**: The bank occupied the building where the bakery was.
b) **CORRECT**: The bank **occupied** the building where the bakery **had been**.
c) **INCORRECT**: The list of movies you showed me, I saw before.
d) **CORRECT**: The list of movies you **showed** me, I **had seen** before.
In (a), the use of two simple past tenses (occupied; was) imply the bank and bakery occupied the same building at the same time, which was not the case. In (b), the use of the perfect tense (had been) sorts out the order of occupation of the building.

In (c), 'I saw before' clearly indicates it happened before the list was showed to me, and so should be in the past perfect tense as in (d).

Before and After

As mentioned above, the event expressed in the past perfect tense occurred earlier than the event in the past simple tense. However, when **before** or **after** is used in a sentence, the past perfect tense becomes unnecessary as the two words – before or after – already clarify which action takes place first. We can use the simple past tense instead. Look at these examples.

a) After she **had read** the letter, she tore it into pieces.
b) After she **read** the letter, she tore it into pieces.
c) We **had left** the cinema before the movie ended.
d) We **left** the cinema before the movie ended.
Changing the past perfect tense to past simple tense does not affect the meaning of the sentences as (a) and (b) have the same meaning, and (c) and (d) have the same meaning.

The past perfect tense and the present perfect tense

The rice bowl **was** empty. I **had eaten** the rice.
The rice bowl **is** empty. I **have eaten** the rice.
Anna **was** limping. She **had fallen** down the stairs.
Anna **is** limping. She **has fallen** down the stairs.

Indirect speech

The **Past Perfect Tense** is often used in **Reported** or **Indirect Speech**. It is used in place of the verb in the:

1. **present perfect tens**
speech:

Direct speech: He said, "I **have lost** my key."

Indirect speech: He said he **had lost** his key.

2. **simple past tense** in

Direct speech: She said, "I **made** the biggest mistake of my life

Indirect speech: She said she **had made** the biggest mistake of

her life

Past Perfect Continuous Tense

The **past perfect continuous tense** is formed with the **past perfect tense** of the verb **to be** (= had been) + **the present participle** (–ing).

Example: I **had beensinging**.

The past perfect continuous is used:

- for an action that occurred over a period of time in the past.

Example: He **had been playing** drums in the church choir.

- for an action which started and finished in the past before another past action. Here, **since** or **for** is usually used.

Example: Jack got a job at last. He **had been looking** for a job since last year.
Example: He and his brother **had been playing** badminton together for ten years before one of them got married.

- in reported speech, the present perfect continuous tense becomes past perfect continuous tense.

Example: John said, "We **have been traveling** by train across Europe."
Example: John said they **had been traveling** by train across Europe.

III. FUTURE TENSE

Simple Future Tense

We use the **simple future tense** for actions that will happen in the future. How we use it depends on how we view the events are going to happen. The followings show the different tenses used to express the completion of an activity in the future:

The FBI **will conclude** their investigation of the internet scam next week. (**simple future**)
The FBI **conclude** their investigation of the internet scam next week. (**simple present**)
The FBI **are concluding** their investigation of the internet scam next

week.(**present continuous**)
The FBI **will be concluding** their investigation of the internet scam next week. (**future continuous**)

Determiners

Determiners are words which come at the beginning of the noun phrase. They tell us whether the noun phrase is specific or general.

The definite article

The word “the” is one of the most common words in English. It is our only definite article. Nouns in English are preceded by the definite article when the speaker believes that the listener already knows what he is referring to. The speaker may believe this for many different reasons, some of which are listed below.

When to use “the”

General rules

Use *the* to refer to something which has already been mentioned.

Examples

- On Monday, an unarmed man stole $1,000 from the bank. **The thief** hasn’t been caught yet.
- I was walking past Benny’s Bakery when I decided to go into **the bakery** to get some bread.
- There’s a position available in my team. **The job** will involve some international travel.

Use *the* when you assume there is just one of something in that place, even if it has not been mentioned before.

Examples

- We went on a walk in **the forest** yesterday.
- Where is **the bathroom**?

- Turn left and go to number 45. Our house is across from **the Italian restaurant**.
- My father enjoyed **the book** you gave him.

Use *the* in sentences or clauses where you define or identify a particular person or object.

Examples

- **The man** who wrote this book is famous.
- I scratched **the red car** parked outside.
- I live in **the small house** with a blue door.
- He is **the doctor** I came to see.

Use *the* to refer to people or objects that are unique.

Examples

- **The sun** rose at 6:17 this morning.
- You can go anywhere in **the world**.
- Clouds drifted across **the sky**.
- **The president** will be speaking on TV tonight.
- **The CEO** of Total is coming to our meeting.

Use *the* before superlatives and ordinal numbers.

Examples

- This is **the highest building** in New York.
- She read **the last chapter** of her new book first.
- You are **the tallest person** in our class.
- This is **the third time** I have called you today.

Use *the* with adjectives, to refer to a whole group of people.

Examples

- **The French** enjoy cheese.
- **The elderly** require special attention.
- She has given a lot of money to **the poor**.

Use *the* with decades.

Examples

- He was born in **the seventies**.
- This is a painting from **the 1820's**.

Use *the* with clauses introduced by *only*

Examples

- This is **the only day** we've had sunshine all week.
- You are **the only person** he will listen to.
- **The only tea** I like is black tea.

Proper nouns

Use *the* with names of geographical areas, rivers, mountain ranges, groups of islands, canals, and oceans.

Examples

- They are travelling in **the Arctic**.
- Our ship crossed **the Atlantic** in 7 days.
- I will go on a cruise down **the Nile**.
- Hiking across **the Rocky Mountains** would be difficult.

Use *the* with countries that have plural names

Examples

- I have never been to **the Netherlands**.
- Do you know anyone who lives in **the Philippines**?

Use *the* with countries that include the words “republic”, “kingdom”, or “states” in their names.

Examples

- She is visiting **the United States**.
- James is from **the Republic of Ireland**.

Use *the* with newspaper names.

Examples

- I read it in **the Guardian**.
- She works for **the New York Times**.

Use *the* with the names of famous buildings, works of art, museums, or monuments.

Examples

- Have you been to **the Vietnam Memorial**?
- We went to **the Louvre** and saw **the Mona Lisa**.
- I would like to visit **the Eiffel Tower**.
- I saw King Lear at **the Globe**.

Use *the* with the names of hotels & restaurants, unless these are named after a person.

Examples

- They are staying at **the Hilton** on 6th street.
- We ate at **the Golden Lion**.

Use *the* with the names of families, but not with the names of individuals.

Examples

- We’re having dinner with **the Smiths** tonight.
- **The Browns** are going to the play with us.

When not to use “the”

Do not use *the* with names of countries (except for the special cases above).

Examples

- Germany is an important economic power.
- He’s just returned from Zimbabwe.

Do not use *the* with the names of languages.

Examples

- French is spoken in Tahiti.
- English uses many words of Latin origin.
- Indonesian is a relatively new language.

Do not use *the* with the names of meals.

Examples

- Lunch is my favorite meal.
- I like to eat breakfast early.

Do not use *the* with people’s names.

Examples

- John is coming over later.
- Mary Carpenter is my boss.

Do not use *the* with titles when combined with names.

Examples

- Prince Charles is Queen Elizabeth’s son.
- President Kennedy was assassinated in Dallas.

Do not use *the* after the ‘s possessive case

Examples

- His brother’s car was stolen.
- Peter’s house is over there.

Do not use *the* with professions

Examples

- Engineering is a well-paid career.
- He’ll probably study medicine.

Do not use *the* with names of shops

Examples

- I’ll get the card at Smith’s.
- Can you go to Boots for me?

Do not use *the* with years

Examples

- 1948 was a wonderful year.
- He was born in 1995.

Do not use *the* with uncountable nouns

Examples

- Rice is an important food in Asia.
- Milk is often added to tea in England.
- War is destructive.

Do not use *the* with the names of individual mountains, lakes and islands

Examples

- Mount McKinley is the highest mountain in Alaska.
- She lives near Lake Windermere.
- Have you visited Long Island?

Do not use *the* with most names of towns, streets, stations and airports

Examples

- Victoria Station is in the centre of London.
- Can you direct me to Bond Street?
- She lives in Florence.
- They're flying into Europe.

Indefinite Articles

In English, the two indefinite articles are *a* and *an*. Like other articles, indefinite articles are invariable. You use one or the other, depending on the first letter of the word following the article, for pronunciation reasons. Use *a* when the next word starts with a consonant, or before words starting in *u* and *eu* when they sound like *you*. Use *an* when the next word starts with a vowel *(a,e,i,o,u)* or with a mute *h*.

Examples

- a boy
- an apple
- a car
- a helicopter
- an elephant
- a big elephant
- an itchy sweater
- an ugly duck
- a European
- a university
- a unit

- an hour
- an honor

The indefinite article is used to refer to something for the first time or to refer to a particular member of a group or class. Some usage cases and examples are given below.

Use *a* to refer to something for the first time.

Examples

- Would you like **a drink**?
- I've finally got **a good job**.
- An elephant and **a mouse** fell in love.

Naming members of a group

Use *a* with names of jobs.

Examples

- John is **a doctor**.
- Mary is training to be **an engineer**.
- He wants to be **a dancer**.

Use *a* with nationalities and religions in the singular.

Examples

- John is **an English man**.
- Kate is **a Catholic**.

Use *a* with the names of days of the week when not referring to any particular day.

Examples

- I was born on **a Thursday**.
- Could I come over on **a Saturday** sometime?

Use *a* to refer to an example of something.

Examples

- The mouse had **a tiny nose** .
- The elephant had **a long trunk** .
- It was **a very strange car** .

Use *a* with singular nouns after the words ‘what’ and ‘such’.

Examples

- What **a shame** !
- She’s such **a beautiful girl** .
- What **a lovely day** !

Use *a* which means ‘one’, refers to a single object or person, or a single unit of measure. In some sentences in which “one” is used instead of the indefinite article is grammatically correct. It will add emphasis to the number, and contrast with other numbers.

Examples

- I’d like **an orange** and two lemons please.
- I’d like **one orange** and two lemons please.
- The burglar took **a diamond necklace** and some valuable paintings.
- I can think of **a hundred reasons** not to come.
- I need **a kilogram** of sugar.
- I need **one kilogram** of sugar.
- You can’t run **a mile** in 5 minutes!

Determiners of difference

The determiners *other* and *another* refer to something different, remaining, or additional. They are placed before a noun. *The other* is treated separately because its usage is slightly different.

Other	Plural countable nouns and all uncountable nouns
Another	Singular countable nouns
The other	Any noun that can take the definite article “the”

Using “Other”

Other can come after the determiners *some*, *any*, and *no*.

Examples

- Do you have **other shoes**?
- There are **other jobs** you could try.
- Is there **any other bread**?
- I have **some other sugar** we could use.
- We have **no other ideas**.

If used with a plural countable noun and one of these determiners, the noun may be omitted when it is understood from the context. In that case, *other* becomes plural. This can also happen with *other* used by itself, but it is less common.

Examples

- Do you have **any others**?
- I know **some others** who might like to come.
- There are **no others** in this box.
- I know **others** like vanilla, but I prefer chocolate.
- She doesn’t have to wear that dress. She has **others**.

Using “Another”

Another is used with singular countable nouns. For uncountable nouns, *another* is often used with measure words that are singular.

Examples

- Have **another cookie**.

- Would you like **another cup of tea**?
- He has **another brother**.
- I don't have **another car**.
- I'll come by **another time**.

Using "The Other"

If '*the other*' is modifying a plural countable noun, the noun may be omitted when it is understood from the context. In that case, *other* will become plural.

Examples

- Where is **the other box** of cereal?
- I work on the weekend and go to school on **the other days** of the week.
- May I use **the other honey** for my recipe?
- I enjoyed the first book but I didn't read **the other books** in the series.
- Have you seen **the others**?
- Jim ate two cookies. I ate **the others**.

Pre-determiners

Pre-determiners are normally placed before an **indefinite article + adjective + noun** to express an opinion about the noun they modify. *Such* and *what* are used to express surprise or other emotions.

Examples

- **What a lovely day**!
- She's **such a beautiful woman**.
- You can't imagine **what an incredible meal** I just ate.
- I've had **such a good time** today!

Rather and *quite* are commenting words, referring to the degree of a particular quality as expressed by the adjective that modifies the noun. They can express disappointment, pleasure, or other emotions depending on the adjective in question. In British English, *rather* is used as a pre-determined. In American English it is only used as an adverb. The examples given below are British English.

Examples

- It was **quite a nice day**.
- He's had **quite a bad accident**.
- It's **rather a small car**.
- I've just met **rather a nice man**.

Exercise

1. The past perfect tense is often used in reported speech and indirect speech; explain.
2. What are tenses?
3. Differentiate between the present tense, present continuous tense and present perfect tense.
4. What is the past continuous tense used for? Give examples.
5. Discuss the past tense.

WEEK 4

Writing Skills: Letter Writing

Letter writing is an essential skill. Despite the prevalence of emails and text messages, everyone has to write letters at some point. Letters of complaint, job applications, thank you letters, letters requesting changes or making suggestions — the list goes on and on. Letter writing is part of the required curriculum in schools. It comprises of a standalone element teaching correct styles of letter writing cross-curricular.

There are three Types of Letters:

1. Formal Letter
2. Informal Letter
3. Semi-formal Letter

Formal Letter

A formal letter is any letter that is not personal. Formal letters include all business and official letters.

There are various different ways in which formal letters can be set out. The block style is designed to make letter-writing easier and quicker for typists. It should be avoided in formal letters which are written by hand.

Structure of a Formal letter:

- **Your Address and date:** The sender's address should be written at the top right hand side/corner. The address is aligned vertically so that each line starts immediately below the previous one. The date goes below the address with a line space in between. The date is written in the simplest possible way: the number is not followed by any abbreviated forms such as *st., nd., rd.,* or *th.*
- **Recipient's Address:** The addressee's name and the address is arranged above the letter and this goes to the left hand side below the sender's address, after the date.
- **Salutation/Greeting:** The salutation begins one line space below the addressee's address. Dear Sir or Madam. You can use the titles Miss, Mrs. or Mr. if you know the name of the person to whom you are writing the letter to.
- **Heading:** This carries the reason you are writing the letter in one sentence, it should be in capital letters, if not, it should be underlined. This goes under the salutation.
- **Body:** First paragraph should be introductory while the second paragraph should convey whatever it is you want to get across, in details. The last paragraph should be conclusive.
- **Signature:** This should be written at the left side after the conclusion with your names.
- **Complimentary close or Valediction:** Yours faithfully or Yours sincerely always goes at the bottom of the letter. The name of the sender is printed below the signature.
- Write name in block letters (this is to ensure that the person receiving the letter knows exactly who has sent it. Signatures may not be very clear)
- Include telephone number and email if available
- **Note:** When writing formal letters, you are not allowed to write in abbreviations or words like, don't, shouldn't or aren't. Formal letters are courteous, but brief and to the point.

- **Punctuation:** The normal rules of punctuation apply in the body of the letter (except that paragraphs are not indented). But in the addresses, and in the salutation and valediction, unnecessary punctuation marks are often omitted. In block style, there are full stops only for P.O. Box, and for the addressee's initial.

14 Plowden Road
Torquay
Devon
TQ6 1RS
Tel 0742 06508

22 December 2007

The Secretary
Hall School of Design
39 Beaumont Street
London
W4 4LJ

Dear Sir or Madam

I should be grateful if you would send me information about the regulations for admission to the Hall School of Design. Could you also tell me whether the school arranges accommodation for students?

Yours Faithfully

Allen P

Allen Parker

WEEK 5

Formal Letter

Grammar: Verb Types

There are four verb types. These are-

1. Intransitive Complete Verbs

These guys are action verbs, so we know that they show action.

This type of verb does not transfer its action to anyone or anything. These verbs make sense without having to transfer action anywhere.

Examples:
Cats drink.
Clocks tick.
Buses move.

2. Transitive Active Verbs

These action verbs transfer their actions to someone or something.

That means that something or someone is always being acted upon. In our example sentence, *Jen* is receiving the action *kicked* – even though she probably doesn't want to be receiving it.

The receiver of the action in this kind of verb is called the direct object. In our example sentence, *Jen* is the direct object.

Every single transitive active sentence must have a direct object, and the direct object always receives the action.

Examples:
Cats drink milk.
Clocks make noise.
I lost my ticket.

Milk is receiving the action of *drink*. It is what cats drink. It is the direct object.

Noise is receiving the action of *make*. It is what clocks make. It is the direct object.

Ticket is receiving the action of *lost*. It is what I lost. It is the direct object.

These verbs are written in the active voice.

3. Transitive Passive Verbs

These verbs also show action, and they also transfer their action to a receiver.

In transitive active verbs, the receiver was the direct object. In transitive passive verbs, the receiver of the action is the subject!

Examples:
John was kicked.
The house was demolished.

Who is receiving the action in those sentences?

John received the action of *kick* and *house* received the action of *demolished*. *John* and *house* are the subjects of those sentences.

Notice that we may not actually know who initiated the action. (Who kicked John?) Sometimes we find this out in a prepositional phrase.

John was kicked by Jen.
The house was demolished by the storm.

These verbs are written in the passive voice.

4. Intransitive Linking

Linking verbs differ from the three other verb types because they are the only verb type that does not express any action.

What do linking verbs do? It's pretty simple. Linking verbs tell us about the *state* or *condition* of the subject.

They link the subject of a sentence with either a noun that renames the subject or an adjective that describes the subject.

Nouns that rename the subject are called *predicate nouns*.
Adjectives that describe the subject are called *predicate adjectives*.

Examples:
Milk tastes delicious.
Clocks are helpful.
I am the bus driver!

It may help you to think of linking verbs as an equal sign between the subject and a predicate noun or a predicate adjective.

Subject Sentence

The **subject** of a sentence is the person, place, thing, or idea that is *doing* or *being* something. You can find the subject of a sentence if you can find the **verb**. Ask the question, "Who or what does the action?" and the answer to that question is the subject. For instance, in the sentence "The computers in the Learning Center must be replaced," the verb is "must be replaced." What must be replaced? The *computers*. So the subject is "computers."
A **simple subject** is the subject of a sentence stripped of modifiers. The simple subject of the following sentence is *issue*:

The really important issue of the conference, stripped of all other considerations, is the morality of the nation.

Sometimes, though, a simple subject can be more than one word, even an entire clause.

In the following sentence —

What he had already forgotten about computer repair could fill whole volumes,

—the simple subject is not "computer repair," nor is it "what he had forgotten," nor is it "he." Ask what it is that "could fill whole volumes." Your answer should be that the entire underlined clause is the simple subject.

In English, the subject of a command, order, or suggestion — *you*, the person being directed — is usually left out of the sentence and is said to be the **understood subject**:

- [You] Step lively here or I'll leave you behind!
- Before assembling the swingset, [you] read these instructions carefully.

For purposes of sentence analysis, the do-er or the initiator of action in a sentence is referred to as the **agent** of the sentence. In an active sentence, the subject is the agent:

- The Johnsons added a double garage to their house.
- The jury returned a verdict of manslaughter.

In a **passive sentence**, the agent is not the subject. In fact, sometimes a passive sentence will not contain an agent.

- The dean's report was reviewed by the faculty senate.
- Three cities in the country's interior were bombed.

Subject-Verb Inversion

The normal English order of subject-verb-completer is disturbed only occasionally but under several circumstances. Burchfield* lists about ten situations in which the subject will come after the verb. The most important of these are as follows (subjects in red):

1. In questions (routinely): "Have you eaten breakfast yet?" "Are you ready?"
2. In expletive constructions: "There were four basic causes of the Civil War." "Here is the book."
3. In attributing speech (occasionally, but optionally): "'Help me!' cried Farmer Brown."
4. To give prominence or focus to a particular word or phrase by putting the predicate in the initial position: "Even more important is the chapter dealing with ordnance."
5. When a sentence begins with an adverb or an adverbial phrase or clause: "Seldom has so much been owed by so many to so few."

6. In negative constructions: “I don’t believe a word she says, nor does my brother. Come to think of it, neither does her father.”
7. After *so:* “I believe her; so does my brother.”
8. For emphasis and literary effect: “Into the jaws of Death, / Into the mouth of Hell / Rode the six hundred

Exercise

1. Why is letter writing said to be an essential skill set?
2. List and explain the three types of letters.
3. How many types of verbs do we have in English Language? List and explain them.
4. Explain what you understand by the subject-verb inversion.

WEEK 6

Tense ii

What are Tenses?

Tenses are forms of a verb that show the time, continuance or completion of an action or a state that is expressed in connection with the moment at which a statement is made about it. The following tenses are commonly used:

I. Present Tense

Simple Present Tense

We use the **simple present tense**:

- To show a **fact** or something that is always **true**.

Examples

- The heart pumps blood through the body.
- A doctor treats patients.
- Babies cry.
- For **daily routines** or something done **regularly** or **habitually**.

Examples:

- I never work on weekends.
- I do exercise every morning.
- She goes to church on Sundays.
- For an action that is **planned** to happen in the future.

Examples:

- The train for Apapa departs at seven o'clock.
- The meeting begins in an hour's time.
- To express **thoughts**, **feelings** and **states**.

Examples:

- They feel a lot of loyalty to the company.
- Joke doubts the truth of Damilare's statement.
- For **sports, commentaries**, **reviews** (book, film, play, etc.) and **narration**.

Examples:

- She plays her role marvelously.
- The witch suddenly appears out of nowhere and whacks him with the broom.

- In newspaper **headlines**.

Examples:

- President Jonathan leave Aso Rock.
- General Buhari, the new Nigerian President.
- for **instructions**, **directions**.

Examples:

- Mix the flour and water together, then add sugar.
- Go straight on and when you come to the first traffic lights, turn left.
- with the following **time expressions**: all the time, at night/the weekend, every day/week/month/year, in the morning/afternoon/evening, on Mondays/Tuesday, etc., once/twice a day/week, etc.

Examples:

- He beats the dog all the time.
- Busola often visits teststreams.com every evening.

Present Continuous Tense

We use the **present continuous tense** to show we are in the **middle** of an activity that is in progress at this moment. The activity started in the past and will go on in the future.

Example:

- I am praying / I'm writing.

So when we use the present continuous tense we are talking about something that is still on and not yet finished or complete at the time of speaking.

Forming the Present Continuous Tense

The **present continuous tense** of any verb is formed with the **simple present tense** of the verb **to be** (=am, is, are) and the **present participle** of the main **verb** (verb + ing)

Examples:

- I **am riding** a bicycle to the market.
- Micheal **is walking** out after a row with his girlfriend.

We use the present continuous tense:

- For an action that is still happening at the time of speaking.

Example:

- She **is cooking** noodles now.
- For an action that is still going on about this time but not necessary at the time of speaking.

Example:

- Joke **is teaching** at a secondary girls' school. (She is not actually teaching now. She may be watching television or playing with his cat at the moment of speaking.)
- to talk about an action that has been planned or arranged to take place at a particular time in the immediate or distant future.

Example:

- We **are going** for excursion in two weeks.
- To describe a situation that is temporary and does not happen as usual.

Example:

- He is usually the hero of the film, but he **is playing** the role of a villain.
- To describe a repeated action that the speaker finds irritating.

Example:

- He **is** always **making** me angry with his rude comments.
- with ‘always’, ‘very often’, ‘forever’, ‘constantly’ to describe an action that happens many times or frequently.

Example:

- My old car **is always breaking** down.
- I **very often** go to my mum’s house for food.

With **present continuous tense questions**, we use: **am/are/is + subject + …ing**. E.g. Am I angry? What are your cats doing in my garden? Is your dog barking at the postman?

We use the present continuous tense in the following ways:

- **Statement**: I am eating – we place the verb to be (am/is/are) after the subject (I).
- **Negative**: He is not reading – we place not after the verb to be (am/is/are).
- **Question**: Are they coming here? – we place the verb to be (am/is/are) before the subject (they).

Present Perfect Tense

The **Present Perfect Tense** connects the present to the past. It describes an action that happened in the past and goes right to the present moment. The time of occurrence of the action is not mentioned. Usually, the time is not important or is not necessary to know. It is the result of the action that matters. It tells us the outcome to date of the action. E.g., “Frank has gone” tell us that Frank is no longer with us.

To express something in the present perfect tense, join the **present simple tense** of **have/has** with the **past participle** of the main verb (which can be a regular verb or irregular verb).

have/has + past participle

Statement:	subject	+	have/has	+	past participle	

	He		has		broken	a glass.
Question form:	have/has	+	subject	+	past participle	
	Has		he		broken	a glass?

e.g.

Tolu has taken my Pen.

They have eaten rice

Present Perfect Continuous Tense

The **Present Perfect Continuous Tense** is made up of the **present perfect tense** of the verb **to be** (have/has been), and the **present participle** of the main verb (verb + ing)

Statement:	subject	+	have/has	+	been	+	(verb + -ing)
	He		has		been		running.
Question form:	have/has	+	subject	+	been	+	(verb + -ing)
	Has		he		been		running?

The Present Perfect Continuous is:

- Used for an action that began in the past and has been continuing up to now (and may still be going on)

Example:

- Bobola and Osas **have been talking** about getting married.
- Used for an action that began and just finished in the past.

Example:

- “Look how dirty your hands are.” “Yes, I **have been washing** the dishes.”
- Often used with **since**, **for**, **ever since**, etc.

Examples:

- Grandpa **has been playing** with his grandchildren for hours.
- I **have been looking** for my glasses since ten o'clock.
- Also used with **all** (all day, all evening, all week) to indicate duration of an activity, **lately**, etc.

Examples:

- He **has been suffering** from headache all day.
- I**'ve been feeling** ill lately.
- Used with **how long** to form questions.

Example:

- **How long have** you **been** studying English?

II. Past Tense

Simple Past Tense

We use the **simple past tense** for events
that **happened** or **started** and **completed** in the past and that have no relation with the present.

We use the simple past tense:

- to describe an **action** that occurred in the past or at a **specified time** or the time is easily understood or already implied.

Example: We **finished** our breakfast an hour ago. (**NOT**: We have/had finished our breakfast an
hour ago.)
Example: My brother **played** soccer for Chelsea two weeks ago.

- for an action that **began** and **ended** in the past.

Example: The dangerous criminal **was** recaptured after three months on the run.

- to refer to an **action completed** regardless of how recent or distant in the past.

Example: Alexander Bell **invented** the telephone in 1876.
Example: My brother **joined** the circus as a clown last week

Past Continuous Tense

The **past continuous tense** is formed with the **past tense** of the verb **to be** (was/were) **+ present participle** (verbs ending in …ing).

Example:

I/he/she/it **was eating** spaghetti at 8 o'clock last night.

You/we/they **were eating** spaghetti at 8 o'clock last night

The **past continuous tense questions** are formed with **was/were + subject + … ing.**
Example: What **wereyou doing** exactly twenty-four hours ago? (**NOT**: What did you do exactly twenty-four hours ago?)

The past continuous Tense is used:

- for an action that was taking place in the past when a shorter action (expressed in the simple past tense) happened.

E.g.: I **was running** when I **got** hit by a stone.
E.g.: While he **was reading** his textbook, he **fell** asleep.
Note: The past continuous tense and the simple past tense are used together

- with **while** to describe two actions that were going on at the same time in the past.

Example: **While** my brother **was laughing**, the dog **was barking**.

The **past perfect tense** is formed with the **past tense** of the verb **to have** (had) and the **past participle** of the verb (e.g. eaten, stolen, taken).

Past Perfect Tense

The past perfect tense describes an event that happened in the past before another event was completed in the past. It tells us which event

happened first regardless of which event is mentioned first or second in a sentence or conversation.

The Past Perfect Tense is used:
1. **to show an action happened in the past before another event took place.**

- Words usually used with the Past Perfect tense are **when** and **after**.

Example: They **had** already **left** the zoo before I got there.
Example: When he **had done** his homework, he went for a smoke in the park.
In each of the above examples there are two past actions. The past perfect tense is combined with a past simple tense to show which of the two actions happened earlier.
The event in the **past perfect tense** occurred **before** the event in the **simple past tense**.

- Words such as **already**, **just** and **as soon as** are also used with the Past Perfect tense.

Example: It **had already stopped** raining when I bought an umbrella.
Example: **As soon as** she bought the fruit, she regretted it.
2. **for an action which happened before a definite time in the past.**
Example: They **had finished** their meals by 7:00pm.

3. **for states**.
Example: They **had become** good friends for many years after meeting on holiday.

When two actions were completed in the past, use a past perfect tense to clarify which event happened earlier.
a) **INCORRECT**: The bank occupied the building where the bakery was.
b) **CORRECT**: The bank **occupied** the building where the bakery **had been**.
c) **INCORRECT**: The list of movies you showed me, I saw before.
d) **CORRECT**: The list of movies you **showed** me, I **had seen** before.
In (a), the use of two simple past tenses (occupied; was) imply the bank and bakery occupied the same building at the same time, which was not the case. In (b), the use of the perfect tense (had been) sorts out the

order of occupation of the building.
In (c), 'I saw before' clearly indicates it happened before the list was showed to me, and so should be in the past perfect tense as in (d).

Before and After

As mentioned above, the event expressed in the past perfect tense occurred earlier than the event in the past simple tense. However, when **before** or **after** is used in a sentence, the past perfect tense becomes unnecessary as the two words – before or after – already clarify which action takes place first. We can use the simple past tense instead. Look at these examples.

a) After she **had read** the letter, she tore it into pieces.
b) After she **read** the letter, she tore it into pieces.
c) We **had left** the cinema before the movie ended.
d) We **left** the cinema before the movie ended.
Changing the past perfect tense to past simple tense does not affect the meaning of the sentences as (a) and (b) have the same meaning, and (c) and (d) have the same meaning.

The past perfect tense and the present perfect tense
The rice bowl **was** empty. I **had eaten** the rice.
The rice bowl **is** empty. I **have eaten** the rice.
Anna **was** limping. She **had fallen** down the stairs.
Anna **is** limping. She **has fallen** down the stairs.

Indirect speech

The **Past Perfect Tense** is often used in **Reported** or **Indirect Speech**. It is used in place of the verb in the:

1. **present perfect tens**
speech:

Direct speech: He said, "I **have lost** my key."

Indirect speech: He said he **had lost** his key.

2. **simple past tense** in

Direct speech: She said, "I **made** the biggest mistake of my life

Indirect speech: She said she **had made** the biggest mistake of her life

Past Perfect Continuous Tense

The **past perfect continuous tense** is formed with the **past perfect tense** of the verb **to be** (= had been) + **the present participle** (–ing).

Example: I **had beensinging**.

The past perfect continuous is used:

- for an action that occurred over a period of time in the past.

Example: He **had been playing** drums in the church choir.

- for an action which started and finished in the past before another past action. Here, **since** or **for** is usually used.

Example: Jack got a job at last. He **had been looking** for a job since last year.
Example: He and his brother **had been playing** badminton together for ten years before one of them got married.

- in reported speech, the present perfect continuous tense becomes past perfect continuous tense.

Example: John said, "We **have been traveling** by train across Europe."
Example: John said they **had been traveling** by train across Europe.

III. FUTURE TENSE

Simple Future Tense

We use the **simple future tense** for actions that will happen in the future. How we use it depends on how we view the events are going to happen. The followings show the different tenses used to express the completion of an activity in the future:

The FBI **will conclude** their investigation of the internet scam next week. (**simple future**)
The FBI **conclude** their investigation of the internet scam next week. (**simple present**)

The FBI **are concluding** their investigation of the internet scam next week.(**present continuous**)
The FBI **will be concluding** their investigation of the internet scam next week. (**future continuous**)

Determiners

Determiners are words which come at the beginning of the noun phrase. They tell us whether the noun phrase is specific or general.

The definite article

The word “the” is one of the most common words in English. It is our only definite article. Nouns in English are preceded by the definite article when the speaker believes that the listener already knows what he is referring to. The speaker may believe this for many different reasons, some of which are listed below.

When to use “the”

General rules

Use *the* to refer to something which has already been mentioned.

Examples

- On Monday, an unarmed man stole $1,000 from the bank. **The thief** hasn’t been caught yet.
- I was walking past Benny’s Bakery when I decided to go into **the bakery** to get some bread.
- There’s a position available in my team. **The job** will involve some international travel.

Use *the* when you assume there is just one of something in that place, even if it has not been mentioned before.

Examples

- We went on a walk in **the forest** yesterday.
- Where is **the bathroom**?

- Turn left and go to number 45. Our house is across from **the Italian restaurant**.
- My father enjoyed **the book** you gave him.

Use *the* in sentences or clauses where you define or identify a particular person or object.

Examples

- **The man** who wrote this book is famous.
- I scratched **the red car** parked outside.
- I live in **the small house** with a blue door.
- He is **the doctor** I came to see.

Use *the* to refer to people or objects that are unique.

Examples

- **The sun** rose at 6:17 this morning.
- You can go anywhere in **the world**.
- Clouds drifted across **the sky**.
- **The president** will be speaking on TV tonight.
- **The CEO** of Total is coming to our meeting.

Use *the* before superlatives and ordinal numbers.

Examples

- This is **the highest building** in New York.
- She read **the last chapter** of her new book first.
- You are **the tallest person** in our class.
- This is **the third time** I have called you today.

Use *the* with adjectives, to refer to a whole group of people.

Examples

- **The French** enjoy cheese.
- **The elderly** require special attention.
- She has given a lot of money to **the poor**.

Use *the* with decades.

Examples

- He was born in **the seventies**.
- This is a painting from **the 1820's**.

Use *the* with clauses introduced by *only*

Examples

- This is **the only day** we've had sunshine all week.
- You are **the only person** he will listen to.
- **The only tea** I like is black tea.

Proper nouns

Use *the* with names of geographical areas, rivers, mountain ranges, groups of islands, canals, and oceans.

Examples

- They are travelling in **the Arctic**.
- Our ship crossed **the Atlantic** in 7 days.
- I will go on a cruise down **the Nile**.
- Hiking across **the Rocky Mountains** would be difficult.

Use *the* with countries that have plural names

Examples

- I have never been to **the Netherlands**.
- Do you know anyone who lives in **the Philippines**?

Use *the* with countries that include the words "republic", "kingdom", or "states" in their names.

Examples

- She is visiting **the United States**.
- James is from **the Republic of Ireland**.

Use *the* with newspaper names.

Examples

- I read it in **the Guardian**.
- She works for **the New York Times**.

Use *the* with the names of famous buildings, works of art, museums, or monuments.

Examples

- Have you been to **the Vietnam Memorial**?
- We went to **the Louvre** and saw **the Mona Lisa**.
- I would like to visit **the Eiffel Tower**.
- I saw King Lear at **the Globe**.

Use *the* with the names of hotels & restaurants, unless these are named after a person.

Examples

- They are staying at **the Hilton** on 6th street.
- We ate at **the Golden Lion**.

Use *the* with the names of families, but not with the names of individuals.

Examples

- We're having dinner with **the Smiths** tonight.
- **The Browns** are going to the play with us.

When not to use "the"

Do not use *the* with names of countries (except for the special cases above).

Examples

- Germany is an important economic power.
- He's just returned from Zimbabwe.

Do not use *the* with the names of languages.

Examples

- French is spoken in Tahiti.
- English uses many words of Latin origin.
- Indonesian is a relatively new language.

Do not use *the* with the names of meals.

Examples

- Lunch is my favorite meal.
- I like to eat breakfast early.

Do not use *the* with people's names.

Examples

- John is coming over later.
- Mary Carpenter is my boss.

Do not use *the* with titles when combined with names.

Examples

- Prince Charles is Queen Elizabeth's son.
- President Kennedy was assassinated in Dallas.

Do not use *the* after the 's possessive case

Examples

- His brother's car was stolen.

- Peter’s house is over there.

Do not use *the* with professions

Examples

- Engineering is a well-paid career.
- He’ll probably study medicine.

Do not use *the* with names of shops

Examples

- I’ll get the card at Smith’s.
- Can you go to Boots for me?

Do not use *the* with years

Examples

- 1948 was a wonderful year.
- He was born in 1995.

Do not use *the* with uncountable nouns

Examples

- Rice is an important food in Asia.
- Milk is often added to tea in England.
- War is destructive.

Do not use *the* with the names of individual mountains, lakes and islands

Examples

- Mount McKinley is the highest mountain in Alaska.
- She lives near Lake Windermere.
- Have you visited Long Island?

Do not use *the* with most names of towns, streets, stations and airports

Examples

- Victoria Station is in the centre of London.
- Can you direct me to Bond Street?
- She lives in Florence.
- They're flying into Europe.

Indefinite Articles

In English, the two indefinite articles are *a* and *an*. Like other articles, indefinite articles are invariable. You use one or the other, depending on the first letter of the word following the article, for pronunciation reasons. Use *a* when the next word starts with a consonant, or before words starting in *u* and *eu* when they sound like *you*. Use *an* when the next word starts with a vowel *(a,e,i,o,u)* or with a mute *h*.

Examples

- a boy
- an apple
- a car
- a helicopter
- an elephant
- a big elephant
- an itchy sweater
- an ugly duck
- a european
- a university
- a unit
- an hour
- an honor

The indefinite article is used to refer to something for the first time or to refer to a particular member of a group or class. Some usage cases and examples are given below.

Use *a* to refer to something for the first time.

Examples

- Would you like **a drink**?
- I've finally got **a good job**.
- An elephant and **a mouse** fell in love.

Naming members of a group

Use *a* with names of jobs.

Examples

- John is **a doctor**.
- Mary is training to be **an engineer**.
- He wants to be **a dancer**.

Use *a* with nationalities and religions in the singular.

Examples

- John is **an English man**.
- Kate is **a Catholic**.

Use *a* with the names of days of the week when not referring to any particular day.

Examples

- I was born on **a Thursday**.
- Could I come over on **a Saturday** sometime?

Use *a* to refer to an example of something.

Examples

- The mouse had **a tiny nose** .
- The elephant had **a long trunk** .
- It was **a very strange car** .

Use *a* with singular nouns after the words ‘what’ and ‘such’.

Examples

- What **a shame** !
- She’s such **a beautiful girl** .
- What **a lovely day** !

Use *a* which means ‘one’, refers to a single object or person, or a single unit of measure. In some sentences in which “one” is used instead of the indefinite article is grammatically correct. It will add emphasis to the number, and contrast with other numbers.

Examples

- I’d like **an orange** and two lemons please.
- I’d like **one orange** and two lemons please.
- The burglar took **a diamond necklace** and some valuable paintings.
- I can think of **a hundred reasons** not to come.
- I need **a kilogram** of sugar.
- I need **one kilogram** of sugar.
- You can’t run **a mile** in 5 minutes!

Determiners of difference

The determiners *other* and *another* refer to something different, remaining, or additional. They are placed before a noun. *The other* is treated separately because its usage is slightly different.

Other	Plural countable nouns and all uncountable nouns
Another	Singular countable nouns

The other Any noun that can take the definite article “the”

Using “Other”

Other can come after the determiners *some*, *any*, and *no*.

Examples

- Do you have **other shoes**?
- There are **other jobs** you could try.
- Is there **any other bread**?
- I have **some other sugar** we could use.
- We have **no other ideas**.

If used with a plural countable noun and one of these determiners, the noun may be omitted when it is understood from the context. In that case, *other* becomes plural. This can also happen with *other* used by itself, but it is less common.

Examples

- Do you have **any others**?
- I know **some others** who might like to come.
- There are **no others** in this box.
- I know **others** like vanilla, but I prefer chocolate.
- She doesn’t have to wear that dress. She has **others**.

Using “Another”

Another is used with singular countable nouns. For uncountable nouns, *another* is often used with measure words that are singular.

Examples

- Have **another cookie**.
- Would you like **another cup of tea**?
- He has **another brother**.

- I don't have **another car**.
- I'll come by **another time**.

Using "The Other"

If '*the other*' is modifying a plural countable noun, the noun may be omitted when it is understood from the context. In that case, *other* will become plural.

Examples

- Where is **the other box** of cereal?
- I work on the weekend and go to school on **the other days** of the week.
- May I use **the other honey** for my recipe?
- I enjoyed the first book but I didn't read **the other books** in the series.
- Have you seen **the others**?
- Jim ate two cookies. I ate **the others**.

Pre-determiners

Pre-determiners are normally placed before an **indefinite article + adjective + noun** to express an opinion about the noun they modify. *Such* and *what* are used to express surprise or other emotions.

Examples

- **What a lovely day**!
- She's **such a beautiful woman**.
- You can't imagine **what an incredible meal** I just ate.
- I've had **such a good time** today!

Rather and *quite* are commenting words, referring to the degree of a particular quality as expressed by the adjective that modifies the noun. They can express disappointment, pleasure, or other emotions depending on the adjective in question. In British English, *rather* is used

as a pre-determiner. In American English it is only used as an adverb. The examples given below are British English.

Examples

- It was **quite a nice day**.
- He's had **quite a bad accident**.
- It's **rather a small car**.
- I've just met **rather a nice man**.

Exercise

1. The past perfect tense is often used in reported speech and indirect speech; explain.
2. What are tenses?
3. Differentiate between the present tense, present continuous tense and present perfect tense.
4. What is the past continuous tense used for? Give examples.
5. Discuss the past tense.

WEEK 7

Writing Skills: Letter Writing

Letter writing is an essential skill. Despite the prevalence of emails and text messages, everyone has to write letters at some point. Letters of complaint, job applications, thank you letters, letters requesting changes or making suggestions — the list goes on and on. Letter writing is part of the required curriculum in schools. It comprises of a standalone element teaching correct styles of letter writing cross-curricular.

There are three Types of Letters:

1. Formal Letter
2. Informal Letter
3. Semi-formal Letter

Formal Letter

A formal letter is any letter that is not personal. Formal letters include all business and official letters.

There are various different ways in which formal letters can be set out. The block style is designed to make letter-writing easier and quicker for typists. It should be avoided in formal letters which are written by hand.

Structure of a Formal letter:

- **Your Address and date:** The sender's address should be written at the top right hand side/corner. The address is aligned vertically so that each line starts immediately below the previous one. The date goes below the address with a line space in between. The date is written in the simplest possible way: the number is not followed by any abbreviated forms such as *st., nd., rd.,* or *th.*
- **Recipient's Address:** The addressee's name and the address is arranged above the letter and this goes to the left hand side below the sender's address, after the date.
- **Salutation/Greeting:** The salutation begins one line space below the addressee's address. Dear Sir or Madam. You can use the titles Miss, Mrs. or Mr. if you know the name of the person to whom you are writing the letter to.
- **Heading:** This carries the reason you are writing the letter in one sentence, it should be in capital letters, if not, it should be underlined. This goes under the salutation.
- **Body:** First paragraph should be introductory while the second paragraph should convey whatever it is you want to get across, in details. The last paragraph should be conclusive.

- **Signature:** This should be written at the left side after the conclusion with your names.
- **Complimentary close or Valediction:** Yours faithfully or Yours sincerely always goes at the bottom of the letter. The name of the sender is printed below the signature.
- Write name in block letters **(**this is to ensure that the person receiving the letter knows exactly who has sent it. Signatures may not be very clear)
- Include telephone number and email if available
- **Note:** When writing formal letters, you are not allowed to write in abbreviations or words like, don't, shouldn't or aren't. Formal letters are courteous, but brief and to the point.
- **Punctuation:** The normal rules of punctuation apply in the body of the letter (except that paragraphs are not indented). But in the addresses, and in the salutation and valediction, unnecessary punctuation marks are often omitted. In block style, there are full stops only for P.O. Box, and for the addressee's initial.

14 Ploveden Road
Torquay
Devon
TQ6 1RS
Tel (0742) 06508

22 December 2007

The Secretary
Hall School of Design
39 Beaumont Street
London
W4 4LJ

Dear Sir or Madam

I should be grateful if you would send me information about the regulations for admission to the Hall School of Design. Could you also tell me whether the school arranges accomodation for students?

Yours Faithfully

Allen P

Allen Parker

Formal Letter

Grammar: Verb Types

There are four verb types. These are-

1. Intransitive Complete Verbs

These guys are action verbs, so we know that they show action.

This type of verb does not transfer its action to anyone or anything. These verbs make sense without having to transfer action anywhere.

Examples:
Cats drink.
Clocks tick.
Buses move.

2. Transitive Active Verbs

These action verbs transfer their actions to someone or something.

That means that something or someone is always being acted upon. In our example sentence, *Jen* is receiving the action *kicked* – even though she probably doesn't want to be receiving it.

The receiver of the action in this kind of verb is called the direct object. In our example sentence, *Jen* is the direct object.

Every single transitive active sentence must have a direct object, and the direct object always receives the action.

Examples:
Cats drink milk.
Clocks make noise.
I lost my ticket.

Milk is receiving the action of *drink*. It is what cats drink. It is the direct object.

Noise is receiving the action of *make*. It is what clocks make. It is the direct object.

Ticket is receiving the action of *lost*. It is what I lost. It is the direct object.

These verbs are written in the active voice.

3. Transitive Passive Verbs

These verbs also show action, and they also transfer their action to a receiver.

In transitive active verbs, the receiver was the direct object. In transitive passive verbs, the receiver of the action is the subject!

Examples:
John was kicked.
The house was demolished.

Who is receiving the action in those sentences?

John received the action of *kick* and *house* received the action of *demolished*. *John* and *house* are the subjects of those sentences.

Notice that we may not actually know who initiated the action. (Who kicked John?) Sometimes we find this out in a prepositional phrase.

John was kicked by Jen.
The house was demolished by the storm.

These verbs are written in the passive voice.

4. Intransitive Linking

Linking verbs differ from the three other verb types because they are the only verb type that does not express any action.

What do linking verbs do? It's pretty simple. Linking verbs tell us about the *state* or *condition* of the subject.

They link the subject of a sentence with either a noun that renames the subject or an adjective that describes the subject.

Nouns that rename the subject are called *predicate nouns*.
Adjectives that describe the subject are called *predicate adjectives*.

Examples:
Milk tastes delicious.
Clocks are helpful.
I am the bus driver!

It may help you to think of linking verbs as an equal sign between the subject and a predicate noun or a predicate adjective.

Subject Sentence

The **subject** of a sentence is the person, place, thing, or idea that is *doing* or *being* something. You can find the subject of a sentence if you can find the **verb**. Ask the question, "Who or what does the action?" and the answer to that question is the subject. For instance, in the sentence "The computers in the Learning Center must be replaced," the verb is "must be replaced." What must be replaced? The *computers*. So the subject is "computers."
A **simple subject** is the subject of a sentence stripped of modifiers. The simple subject of the following sentence is *issue*:

The really important issue of the conference, stripped of all other considerations, is the morality of the nation.

Sometimes, though, a simple subject can be more than one word, even an entire clause.

In the following sentence —

What he had already forgotten about computer repair could fill whole volumes,

—the simple subject is not "computer repair," nor is it "what he had forgotten," nor is it "he." Ask what it is that "could fill whole volumes." Your answer should be that the entire underlined clause is the simple subject.

In English, the subject of a command, order, or suggestion — *you*, the person being directed — is usually left out of the sentence and is said to be the **understood subject**:

- [You] Step lively here or I'll leave you behind!
- Before assembling the swingset, [you] read these instructions carefully.

For purposes of sentence analysis, the do-er or the initiator of action in a sentence is referred to as the **agent** of the sentence. In an active sentence, the subject is the agent:

- The **Johnsons** added a double garage to their house.
- The **jury** returned a verdict of manslaughter.

In a **passive sentence**, the agent is not the subject. In fact, sometimes a passive sentence will not contain an agent.

- The dean's report was reviewed by the faculty senate.
- Three cities in the country's interior were bombed.

Subject-Verb Inversion

The normal English order of subject-verb-completer is disturbed only occasionally but under several circumstances. Burchfield* lists about ten situations in which the subject will come after the verb. The most important of these are as follows (subjects in red):

1. In questions (routinely): **"Have you** eaten breakfast yet?" "**Are you** ready?"
2. In **expletive constructions**: "There **were** four basic **causes** of the Civil War." "Here is the **book."**
3. In attributing speech (occasionally, but optionally): "'Help me!**' cried Farmer Brown."**
4. To give prominence or focus to a particular word or phrase by putting the predicate in the initial position: "Even more important is the **chapte**r dealing with ordnance."
5. When a sentence begins with an adverb or an adverbial phrase or clause: "Seldom **has** so **much** been owed by so many to so few."
6. In negative constructions: "I don't believe a word she says, nor **does** my **brother.** Come to think of it, neither does her father."
7. After *so:* "I believe her; so **does** my **brother."**
8. For emphasis and literary effect: "Into the jaws of Death, / Into the mouth of Hell / **Rode** the **six hundred**

Exercise

1. Why is letter writing said to be an essential skill set?
2. List and explain the three types of letters.
3. How many types of verbs do we have in English Language? List and explain them.
4. Explain what you understand by the subject-verb inversion.

WEEK 8

Revision: /θ/ and /ð/

In this unit, we practice some more sounds that cause a lot of difficulty to some learners, /θ/ and /ð/. They are called ‘th’ sounds because they are both spelled in this way. If you are not sure that you are pronouncing either of the ‘th’ sounds well, make the tip of your tongue stick out just in front of your teeth as you say it.

The difference between the two is that /θ/ is unvoiced, while /ð/ is voiced. When we say a voiced sound, the vocal chords vibrate. You can feel the vibration by putting your finger on your larynx as you say the sound. A voiceles or un voiced sound has no such vibration.

Say the following:

/θ/	**/ð/**
Think	**The**
Thank	**That**
Thief	**Then**
Through	**Them**
Three	**Those**
Thwart	**There**
Breath	**Breathe**
Cloth	**Clothes**
Bath	**With**
Death	**Father**
Health	**Leather**

Note that when you are saying a date, you need to use an ordinal number (sixth, tenth, etc. – where a /θ/ sound is), not a cardinal number (six, ten, etc). You are also supposed to say EITHER (1) the month first, then 'the', then the ordinal number; OR (2) 'the', followed by the ordinal number, then 'of', then the month.

Read these dates aloud:

January 14th
May 19
August 15th
25th December
27 December
12 June

/θ/, /t/, and /s/

Some students confuse /θ/ and /t/; others confuse /θ/ and /s/. Say the following line by line, distinguishing each of the three words in a line carefully from the other two:

/θ/	/t/	/s/
Thank	Tank	Sank
Path	Part	Pass
Faith	Fate	Face

/ð/, /d/ and /z/

Some students likewise have difficulty with /ð/. Some put /d/ in its place, while others put /z/. Say the following.

/ð/	/d/	/z/
Breathe	Breed	Breeze
Soothe	Sued	Sues
Lathe	Laid	Lays

Listen and repeat:

a thoughtful bother

a clothing business

a length of cotton

a thorn in his thumb

a soothing breeze

worse than that

the North and the South

northern and southern

Getting it Right: Preposition Usage

1. We use *at* to indicate a particular point:
I'll meet you at the stadium

Normally this means *'at the entrance'*.
We use ***at*** in this way with such nouns as (*the*) school, *the bank, the library,* etc

We use ***in*** to mean 'inside':
I'll meet you in the stadium

2. We use *at* mainly with

- Public places or buildings: *at the bus stop, at the airport, at the Cameo Cinema*
- Small places, and addresses: *at 37 Igbobi Street, at my sisters, at Makwa*
- Nouns without an article: *at school/home/church/college/university*
- Events: *at a party/dance/meeting/wedding*

But we use ***to*** when indicating a motion towards:
She's gone to a meeting. She's at a meeting
He's been to a party. He was at a party

3. **We use *in* mainly with**

- large areas: *in Africa, in the Sahara, in Anambra State*
- large tons and cities, and areas within them: *in Lagos, in Surulere, in the Sabon Gari*
- outside areas: *in the garden, in the park*
- rooms: *in the bedroom, in the bathroom*
- nouns with an article: *in bed, in hospital, in prison*

Skill Focus: Planning an Interview

The school holiday begins soon. Many students try to forget school completely during their school holidays. That is not a bad idea. Instead, why not spend a little time in thinking about yourself – and what you are going to do when you leave school?

Why not interview someone you know who has the kind of job that you be interested in doing, and write an article for the school magazine? Think carefully about whom you think would be most rewarding to interview. Some people are more co-operative than others!

You should approach the person in advance. Be very polite, and explain the purpose of the interview. Ask if he or she would be prepared to give you say half a hour interview. Arrange an appointment for later on and prepare a list of questions you would like to ask. You will find that writing down a list of questions in advance will help you to interview the person much more effectively. Your questions might include:

- What skills and abilities do you need to do this kind of job?
- What qualifications, if any, do you need?
- What is a good way of obtaining relevant experience?
- Where might you obtain relevant training?
- What subjects do you need to do at school to get a place on the course?

A teacher at your school might be able to help with some of these questions. Your research will give you some good material for an article in the school magazine. It will also give you food for thought!

Television

Television programmes are more complicated than radio programmes. A television producer may have a brilliant idea for a programme, but he will have to convince his boss that it is worth a slot on TV.

Three people speak in the extract from the programme:

The Presenter -This is the person who introduces the programme
The Interviewer – This is the person who interviews different people to find out what their opinions are
The Interviewee – This is the person who answers the questions. In this case, his name is Mr Ali

Suppose the programme is a documentary or a current affairs programme. Even a short programme needs quite a large team including:

- A presenter
- One or more interviewers
- Camera men. (We are also beginning to get camera women too, these days!)
- Designers. Designers may have to design the studio set, as well as graphics – clear pictures or diagrams to accompany the programme.
- Editors. Using video tape recorders, an editor has to piece together a programme, and often needs to shorten it, as usually there is too much material to fit into the time allowed for the programme.

On your own

These days many people spend more time listening to the radio, or watching TV, than they do reading. Of cours TV and radio can be very educational, and you should certainly make a point of listening to and watching good programmes.

In particular, you should listen to the good radio programmes produced by the educationa service of Radio Nigeria another private stations such

as Raypower. The BBC world Service and the Voice of America also produce excellent programmes.

It is also important to listen to the news. Your teacher will ask you questions about the main points of the news from time to time. Be prepared for such exercises: they will earn class marks, as well as being of great educational value!

One last point: Please try to avoid becoming so addicted to the radio or TV that you never read! It is very important to build up and maintain the reading habit – it will make your future studies much easier, and it is also very enjoyable.

A Newspaper Project

Why not make up your own class newspaper? You don't have to make multiple copies – one copy will do, provided that everyone uses their best handwriting.

Here is one way to go about it:

1. Elect an Editor – the person in charge of the newspaper. This person is also in charge of the editorial column.
2. Divide into 10 groups, with four or five students in each group.
3. Each group should choose a group leader, called a sub-leader.
4. Each group chooses ONE of these areas to write about:
   – Overseas news
   – Sport news
   – Home news
   – Advertisements
   – Local news
   – 'Small ads'
   – Editorial column (stating opinions)
   – Entertainment page
   – Feature articles on subjects of general interes
   – Cartoons, jokes, puzzles.

5. Each person in the group writed at least one contribution. Write a rough draft first! The sub-editor has to decide if it is suitable, and if and how it should be re-written. Your teacher and/or the editor will also check some of the contributions
6. Final drafts should be written on strips of paper of the same width, so that they can be pasted up into the newspaper. Coloured felt pens or crayons can be used to write the headlines.
7. Paste up the copy onto clean newsprint, if available, or large sheets of paper or cardboard.
8. Clip or stitch it all together, and hang it on the wall for all to admire!

Exercise

1. Discuss and explain the major difference between the **/θ/ sound** and the **/ð/ sound.**
2. On your own, practice all the right ways to use the preposition as you have been taught.
3. How can you plan for an interview?

Week 9

Letter writing Con’td

Letter Writing: When writing a se**mi-formal letter, you must observe certain steps. Take n**ote of the following points in Mary’s letter-

1. The address and date: Notice the position and layout of the address. Here are some examples of the way dates should be written:
1st February, 2007 2nd May, 2006 3rd July, 2009

2. The salutation: We usually start letters with Dear….
Note that in more affectionate forms: My dear Lizzy, the word dear does not start with capital letter (Compare Dear Elizabeth)

3. The body of the letter: The letter is laid out in well-organised paragraphs. There is an indentation at the beginning of each paragraph. Remember, marks are awarded for sensible paragraphing.

4. The style of the letter: The language of the letter is semi-formal: it is very like ordinary speech, but a little more grammatical. The semi-formal features of the letter include the following. Can you find some examples in the letter?

- Informal expressions like *don’t panic, etc*
- Contracted forms like *I’m* and *here’s*.
- The use of dashes and Exclamation marks.

5. Ending the letter: The last paragraph of a letter should ’round it off’ in a suitable way, and send greetings. The usual way of signing off is with the phrase *Yours sincerely* and your signature.

6. The signature: With semi-formal letter and informal letter, you just write your given name. You do not print your full name under the signature in semi-formal or informal letters – they know who you are!

Mary’s Letter

P.O. Box 147,
Enugu.

23rd June, 20_

Dear Elizabeth,

I do hope that you and the family are all well. Is your baby brother walking yet? Thanks a lot for the super photograph!

I've just heard that you are sitting for an important exam next month. I thought you may like some advice, so here goes!

My first point is this: I'm sure you will do well, provided you keep a cool head. So don't panic either before or during the exam.

Secondly, get plenty of exam practice – work through several of the old tests in your own time, if you can get hold of copies. Then, as the exam gets nearer, time yourself on a few tests. Get used to working under the pressure of time.

Next, make sure you have the right instruments. In some exams you have to use a pencil only, while in others pens are allowed. Make sure you have a pen you are used to – otherwise it will slow you down!

I'm sure you've been told how important it is to read and understand the instructions at the beginning of an exam; yet it's really amazing the number of people who don't do this! For example, you may be told to write a single letter for your answer – like A for instance. You'd be surprised how many people waste time writing out the answer in full! Another thing, you sometimes get <u>compulsory</u> questions. Some candidates don't answer these, and then wonder why they fail! I'd advise you to do these first, before you forget them, keeping one eye on the clock.

This brings me back to timing. It's astonishing how many people just seem to forget this. A watch is almost as important as a pen in an exam, so if you haven't got one, borrow one. Put it on the desk in front of you. Make a note of what time you start and ration your time in advance. If you have to answer two questions in an hour, spend about 5 minutes planning your first answer, and then do it. After about 25 minutes, bring your first answer to a close and get on with the next one. Of course, <u>do</u> try to leave 5 minutes at the end to check for any careless errors.

Here's just a few points before I close. I've noticed that people who write clearly usually do well in exams, so do write <u>legibly</u> and neatly. But don't be scared of crossing things out and rewriting them if you need to. By the way, if there are lots of short questions and you find some of them too tricky, don't waste time on them. Skip them and leave a space so you can go back to them later if there's time.

Well, I really must stop now, as I have to prepare for my <u>own</u> exams! Good luck, and do write if there's anything else you want to know. Please give my greetings to the family. See you in the holidays!

Yours sincerely,

Mary

Informal Letter

Note these points about Tokunbo's Letter

1. The address and date: Notice the position and layout of the address. Here are some examples of the way dates should be written:
1st February, 2009 2nd March, 2006 3rd April, 2012

2. The salutation: We usually start letters with Dear.... and this begins with a capital letter.
Use first name when writing an informal letter.
Note that in more affectionate forms: My dear Lizzy, the word dear does not start with capital letter (Compare Dear Elizabeth)

3. The body of the letter: The letter is laid out in well-organised paragraphs. Each one has a topic. Marks are awarded for sensible paragragphing; In this letter, there are five paragraphs. There is an identation at the beginning of each paragraph. Decide which paragraph has the following topics:

- Offer of help
- Expressing sympathy
- What the writer knows
- Communications
- Concluding attempts to cheer Harriet up

4. The style of the letter: The language of the letter is informal: it is very like ordinary speech, but a little more grammatical. The informal features of the letter include the following. Can you find another example in the letter?

- Informal expressions like *drop it in,* (paragraph 3)
- Contracted forms like *I'm* (paragraph 3)

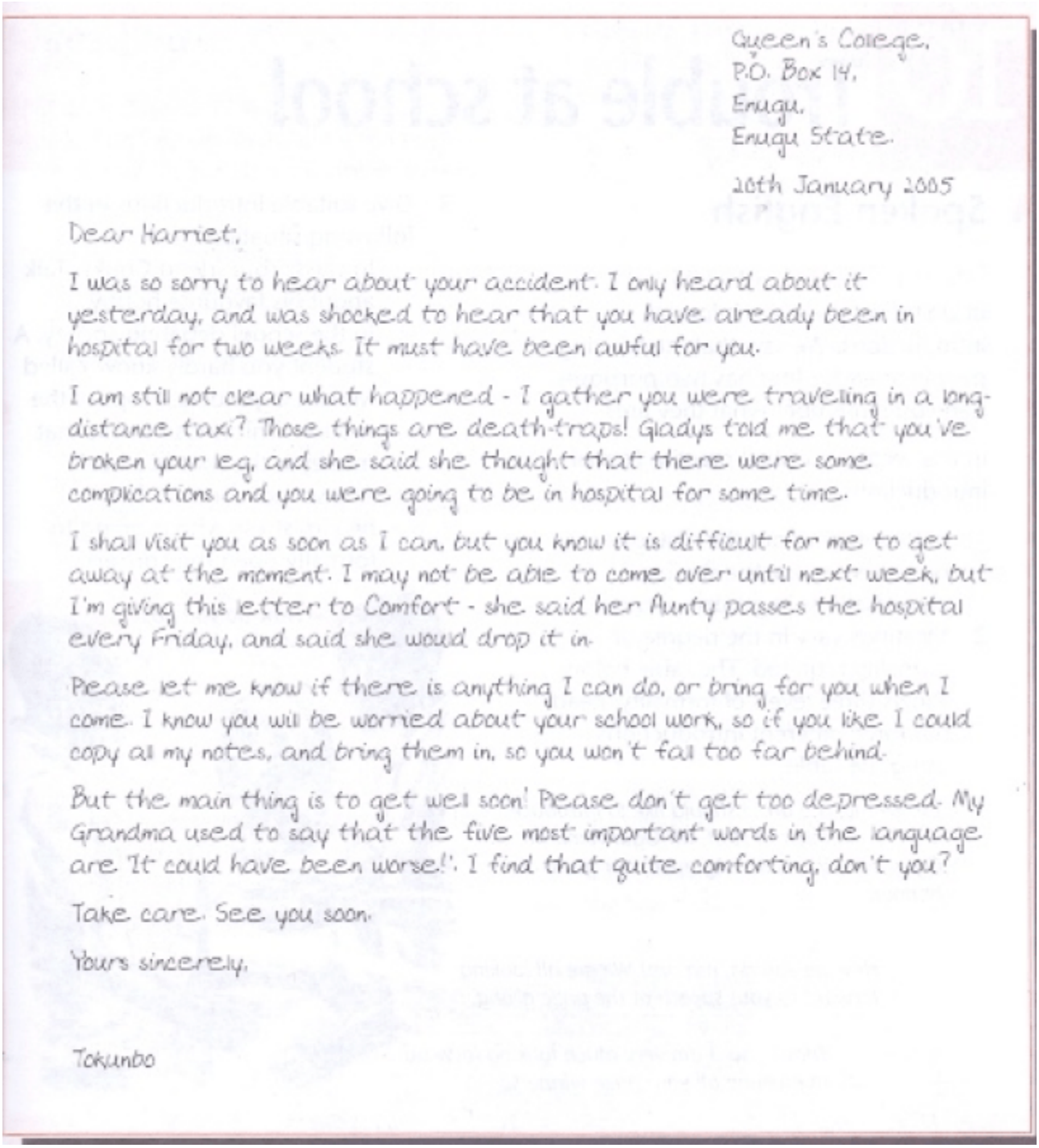
5. Ending the letter: The last paragraph of a letter tries to 'round it off' in a suitable way, – in this case, Tokunbo tries to cheer Harriet up. A common feature of such letters is the one-liner at the end, which adds a personal touch. Other possible one-liners in this context could have

been:
God bless! Please don't get too depressed
Much love!
Look after yourself, etc.

With informal letters (and even some formal letters when the writer is known to you) it is always safe to end *Yours sincerely* (on a separate line – capital Y small s).
Depending on your relationship, other possibilities include: *Yours ever* and *Much Love.*

6. The signature: With informal letter, you just write your given name. You do not print your full name under the signature in informal letter- they know who you are without that!

Tokunbo's Letter



Queen's College,
P.O. Box 14,
Enugu,
Enugu State.

20th January 2005

Dear Harriet,

I was so sorry to hear about your accident. I only heard about it yesterday, and was shocked to hear that you have already been in hospital for two weeks. It must have been awful for you.

I am still not clear what happened - I gather you were travelling in a long-distance taxi? Those things are death-traps! Gladys told me that you've broken your leg, and she said she thought that there were some complications and you were going to be in hospital for some time.

I shall visit you as soon as I can, but you know it is difficult for me to get away at the moment. I may not be able to come over until next week, but I'm giving this letter to Comfort - she said her Aunty passes the hospital every Friday, and said she would drop it in.

Pease let me know if there is anything I can do, or bring for you when I come. I know you will be worried about your school work, so if you like I could copy all my notes, and bring them in, so you won't fall too far behind.

But the main thing is to get well soon! Pease don't get too depressed. My Grandma used to say that the five most important words in the language are 'It could have been worse!'. I find that quite comforting, don't you?

Take care. See you soon.

Yours sincerely,

Tokunbo

Informal Letter

Informal Introductions

Sometimes we wear smart clothes, and sometimes we wear casual clothes.

When would you wear

- very smart clothes? (formal clothes)
- casual clothes? (informal clothes)

It is the same thing with language. We use different words on different occasions.

In threes, read the dialogue below. Betty and Amy are friends. Decide

- who is talking to whom
- on what sort of an occasion they are talking

Dialogue 1: Hi Amy! Have you met Philly? She's the cleverest student in the class. But don't ask her how she does it!
Dialogue 2: Hi, Philly. Nice to meet you!
Dialogue 3: Nice to meet you, Amy. I've heard a lot of about you
Dialogue 4: Don't believe a word of it!

When we introduce people to each other, we have two main jobs:

1. To convey important information about the people to each other.
2. To put everyone at their ease.

This means that we should mention both names clearly. In addition, it is helpful to include an interesting or important fact about each person. This helps them to build a conversation with each other.

For example:

- She/He is one of my oldest friends.
- He was the goalkeeper in yesterdays match.
- I believe you met her cousin in Enugu last month

Useful Expressions:

I'd like you to meet … He's from….
Have you met my friend…? She's …
I'd like to introduce…, who is….

Have you two met? Fela, meet Eze. Eze, this is fela.

Summary of Informal and Semi-formal Letters

Informal Letter

1. Your address

Top right hand corner, properly punctuated with full stops and commas

2. Addressee

Do NOT include the name, position and address of the addressee

3. Date

Below your address, you may follow either style as of formal letters

4. Salutation

Depending on the circumstances and relationship, Dear (first name/nickname) is appropriate

5. Subject of the letter

Omit

6. Body of the letter

Paragraphs should be indented. The style should be appropriate: use colloquial language, abbreviations, jokes etc

7. Complimentary Close

This goes at the bottom of the letter. *Yours sincerely* is always acceptable, followed by your name or nickname. Variations are possible for very close relationships e.g. *Your friend, Your sister, Lots of love, etc.*

Semi Formal Letter

1. Your address

Top right hand corner, properly punctuated with full stops and commas

2. Addressee

Do NOT include the name, position and address of the addressee

3. Date

Below your address, you may follow either style as of formal letters

4. Salutation

Depending on the relationship, any of the following might be appropriate: Dear Mr/Dr/Mrs (name), Dear (first name)

5. Subject of the letter

Omit

6. Body of the letter

Paragraphs should be indented. The style should be appropriate for semi-formal letters.

7. Complimentary Close

This goes at the bottom of the letter. *Yours sincerely* is always acceptable, followed by your name.

Comparative of Adjectives

Comparative adjectives are used to compare differences between the two objects they modify (*larger, smaller, faster, higher*). They are used in sentences where two nouns are compared, in this pattern:

Noun (subject) + verb + comparative adjective + *than* + noun (object).

The second item of comparison can be omitted if it is clear from the context (final example below).

Examples

- My house is **larger** than hers.
- This box is **smaller** than the one I lost.
- Your dog runs **faster** than Jim's dog.
- The rock flew **higher** than the roof.
- Jim and Jack are both my friends, but I like Jack **better**. ("than Jim" is understood)

Superlative adjectives

Superlative adjectives are used to describe an object which is at the upper or lower limit of a quality (*the tallest, the smallest, the fastest, the highest*). They are used in sentences where a subject is compared to a group of objects.

Noun (subject) + verb + the + superlative adjective + noun (object).

The group that is being compared with can be omitted if it is clear from the context (final example below).

Examples

- My house is the **largest** one in our neighborhood.
- This is the **smallest** box I've ever seen.
- Your dog ran the **fastest** of any dog in the race.
- We all threw our rocks at the same time. My rock flew the **highest**. ("of all the rocks" is understood)

Forming regular comparatives and superlatives

Forming comparatives and superlatives is easy. The form depends on the number of syllables in the original adjective.

One syllable adjectives

Add *-er* for the comparative and *-est* for the superlative. If the adjective has a consonant + single vowel + consonant spelling, the final consonant must be doubled before adding the ending.

Adjective	Comparative	Superlative
tall	taller	tallest
fat	fatter	fattest
big	bigger	biggest
sad	sadder	saddest

Two syllables: Adjectives with two syllables can form the comparative either by adding *-er* or by preceeding the adjective with *more*. These adjectives form the superlative either by adding *-est* or by preceeding the adjective with *most*. In many cases, both forms are used, although one usage will be more common than the other. If you are not sure whether a two-syllable adjective can take a comparative or superlative ending, play it safe and use *more* and *most* instead. For adjectives ending in *y*, change the y to an i before adding the ending.

Adjective	Comparative	Superlative
happy	happier	happiest
simple	simpler	simplest
busy	busier	busiest
tilted	more tilted	most tilted
tangled	more tangled	most tangled

Three or more syllables

Adjectives with three or more syllables form the comparative by putting *more* in front of the adjective, and the superlative by putting *most* in front.

Adjective	Comparative	Superlative
important	more important	most important
expensive	more expensive	most expensive

Irregular Comparatives and Superlatives

These very common adjectives have completely irregular comparative and superlative forms.

Adjective	Comparative	Superlative
good	better	best

Adjective	Comparative	Superlative
bad	worse	worst
little	less	least
much	more	most
far	further / farther	furthest / farthest

Examples

- Today is the **worst** day I've had in a long time.
- You play tennis **better** than I do.
- This is the **least** expensive sweater in the store.
- This sweater is **less** expensive than that one.
- I ran pretty far yesterday, but I ran even **farther** today.

Irregular Forms (Examples)

Base	Comparative	Superlative
Good	Better	Best
Bad	Worse	Worst
Far	Farther	Farthest
	Further	Furthest
Old	Older	Oldest
	Elder	Eldest
Much	More	Most
Many	More	Most
Little	Less	Least

Exercise

1. What are the six major points to consider when writing an a semi-formal letter?
2. What is an informal letter?
3. How do you engage in a formal conversation? Practice formal conversation with your friend or a sibling.
4. What are comparative adjectives and what are they used for?

Week 10

Punctuation Marks

Punctuation is used to create sense, clarity and stress in sentences. You use punctuation marks to structure and organize your writing.

We use a variety of punctuation marks, such as full stop/period, comma, question mark, brackets, etc. in our writing to separate sentences, phrases, etc., and to clarify their meaning. We need to familiarize ourselves with some basic rules in order to use these punctuation marks correctly.

Examples of Punctuation Marks

– SENTENCE ENDINGS {QUESTION MARK (?), EXCLAMATION MARK (!), FULL STOP (.)}

Three of the fourteen punctuation marks are appropriate for use as sentence endings. They are the period, question mark, and exclamation point.

THE PERIOD OR FULL STOP (.) is placed at the end of declarative sentences, statements thought to be complete and after many abbreviations. A **full stop** is placed at the end of each sentence to indicate the end of the sentence, which can be a **statement**, **request** or **command**. A full stop is not used at the end of a **phrase** or **subordinate clause**. Doing so does not create complete sentences.

For example:

- As a sentence ender: I am going home**.**
- After an abbreviation: *Her* sept**.** birthday came and went.

Usage of Full Stop or Period (**.**)

a. The period is used after most abbreviations:

Example: Mr., Mrs., Ms., Dr., Rev. Wed., Oct.

b. Most short versions of some specific expressions end in a period.

Example: A.M./a.m., P.M./p.m., p.a.

c. Only one full stop is used if a sentence ends with an **abbreviation**.

Example: Her biggest ambition is to successfully complete her M.A.

d. The period is used to show the **shortened** form of a word.

Example: Opp., mo. (Written abbreviations of 'opposite', 'month')

e. A full stop is always placed inside **quotation marks**, whether or not it is part of the quotation.

Example: John said, "That stray dog is not mine."
NOT: John said, "That stray dog is not mine".

THE QUESTION MARK (?) is used

- to indicate a direct question when placed at the end of a sentence.

E.g.: *When did Jane leave for the market **?***

- A question mark is used after a question that ends with an abbreviation.

E.g.: You said you saw the film show at about 7 p.m.?

THE EXCLAMATION MARK (!) is used when a person wants to express a sudden outcry or add emphasis. An **exclamation mark** is used after **interjections** or **commands**. (An **interjection** is a word or phrase used to express a strong feeling.) It expresses an emotion such as surprise, anger, fear, pain or pleasure.

1. Within dialogue: *"Holy moss!" screamed Joke.*
2. To emphasize a point: *My sister-in-law's rants make me furious!*
3. To express an emotion: *What a complete waste of resources! / Sit over there and be quiet for an hour!*

THE COMMA (,)

The comma, semicolon and colon are often misused because they all can indicate a pause in a series. The comma is used to show a separation of ideas or elements within the structure of a sentence. Additionally, it is used in letter writing after the salutation and closing.

- Separating elements within sentences: Suzi wanted the black, green, red, pink, white and blue shoes.

Note that in a list, the final two items are linked by the word 'and' rather than by a comma.

- Letter Salutations: Dear Uncle Jola , Dear Miss Busola,
- Separation of two complete sentences: We went to the theatre, and we went to the beach.

The comma is useful in a sentence when the writer wishes to:

pause before proceeding

add a phrase that does not contain any new subject

separate items on a list

use more than one adjective (a describing word, like beautiful)

For example, in the following sentence the phrase or clause between the commas gives us more information behind the actions of the boy, the subject of the sentence:

The boy, who knew that his mother was about to arrive, ran quickly towards the opening door.

THE COLON (:)

A colon (:) has two main uses:

The first is after a word introducing a quotation, an explanation, an example, or a series. It is also often used after the salutation of a business letter.

The second is within time expressions. Within time, it is used to separate out the hour and minute: 11:00am.

A **colon** is used before a **list** and usually after 'as follows.'

E.g.: This basket contains the following fruits: mango, pawpaw, watermelon, apple and pineapple.

It is used to separate the hour from the minutes when telling time

E.g.: 12:13am

It can be used within a heading, or descriptive title.

Example:

Comedy or Reality: A man slapped his wife over lunch.

SEMI-COLON (;)

The semi-colon is perhaps the most difficult sign of punctuation to use accurately. If in doubt, avoid using it and convert the added material into a new sentence.

As a general rule, the semi-colon is used in the following ways:

A **semicolon** is used to join two **sentences**, **independent clauses** or a **series of items** which are closely connected in meaning.

Examples:

We leave for Ibadan at noon; the weather looks promising.

He gives up smoking; obviously, he fears contracting one of the smoking-related diseases

The semi-colon can also be used to assemble detailed lists.

Examples:

The conference was attended by delegates from Ikeja, Lagos; Agbowo, Ibadan; Wuse, Abuja; Daura, Katsina; and Sabongari, Kano.

The semicolon (;) is used to connect independent clauses. It shows a closer relationship between the clauses than a period would show. For example: John was hurt ; he knew she only said it to upset him.

THE APOSTROPHE (‘)

An apostrophe (‘) sometimes called inverted comma is used to indicate the omission of a letter or letters from a word, the possessive case, or the plurals of lowercase letters.

- The apostrophe indicates possession or ownership.

For example:

The boy’s car is red, (girl is in the singular).

This shows the reader that the car belongs to the boy.

The boys’ cars are green, (boys in this instance are plural, i.e. more than one boy, more than one car).

This indicates that the cars belong to the boys.

- to form **contractions** by showing the numbers or letters that have been left out.

E.g.: ’89 =1989
E.g.: I am = I’m / we are = we’re / he will, you’re

- to form the **possessive** of a noun.

Add ‘s to a single noun or name: uncle’s pipe; Tony’s girlfriend; dog’s tail; Bobola’s car.
Add ‘s to singular noun that end in –s: actress’s role; princess’s lover; rhinoceros’s skin.
Add ‘s to plural nouns that end in –s: boys’ bicycles; friends’ houses; books’ covers
Add ‘s to other plural nouns: children’s toys; women’s clothes; men’s boots.
Add ‘s to a person’s office or shop: I’ll buy the pork at the butcher’s. / I’ll be visiting Tom’s.
Add ‘s only after the second name: Jack and Jill’s pail; Bonnie and Clyde’s loot.

- to form the plural of abbreviations: many Dr.’s; many M.D.’s; many Ph.D.’s.

QUOTATION OR SPEECH MARKS (“….”)

Quotation or speech marks are used to:

To mark out speech

When quoting someone else's speech

For example:

My grandma said, "Share your chocolates with your friends."

"George, don't do that!"

"Will you get your books out please?" said Mrs Jones, the teacher, "and quieten down!"

HYPHEN (-)

The hyphen is used to link words together.

For example:

- twentieth-century people
- second-class upper
- non-verbal

Generally, hyphens are used to join two words or parts of words together while avoiding confusion or ambiguity.

EXAMPLES

show-down

up-to-date

There are some cases where hyphens preserve written clarity such as where there are letter collisions, where a prefix is added, or in family relations. Many words that have been hyphenated in the past have since dropped the hyphen and become a single word (email, nowadays).

EXAMPLES

- co-operate
- oval-like

- anti-bomb
- post-colonial
- great-grandmother
- mother-in-law

HYPHENS IN NUMBERS

Hyphen is used with compound numbers from twenty-one to ninety-nine.

EXAMPLES

- Twenty-two
- seventy-five
- thirty-three
- sixty-nine

In written fractions, a hyphen is placed between the numerator and denominator except if there is already a hyphen in either the numerator or the denominator.

EXAMPLES

two-thirds

one-eight

three-tenths

six-hundredths

A Hyphen is used when a number forms part of an adjectival compound

EXAMPLES

Bobola has a 55-hour working week.

Busola won the 12000-metre marathon race.

Wole Soyinka was a great nineteenth-century novelist.

DASHES

Dashes can be used to add parenthetical statements or comments in much the same way as you would use brackets. In formal writing you should use the bracket rather than the dash as a dash is considered less formal. Dashes can be used to create emphasis in a sentence.

EXAMPLES

You may think she is a liar – she isn't.

Osas might come to the party – you never know.

BRACKETS ( )

Brackets always come in pairs ( ) and are used to make an aside, or a point which is not part of the main flow of a sentence. If you remove the words between the brackets, the sentence should still make sense.

For example:

"The strategy (or strategies) chosen to meet the objectives may need to change as the intervention continues."

SQUARE BRACKETS […]

A different set of square brackets [ ] can be used:

to abbreviate lengthy quotations

to correct the tense of a quotation to suit the tense of your own sentence

to add your own words to sections of an abbreviated quotation.

To abbreviate lengthy quotations in an essay or report

Example:

"We can define class as a large-scale grouping of people who share common economic resources that strongly influence the types of lifestyle they are able to lead. Ownership of wealth, together with occupation, are the chief basis of class differences. The major classes that exist in Western societies are an upper class […]; a middle class […] and a working class […]."

SLASH (/)

Many people use the slash instead of or, and etc., but this is not always helpful to the reader. There is, however, a modern convention in gender-neutral writing to use ‘s/he’.

Slashes are important symbols in web-addresses (URLs). The full URL for this page

ELLIPSIS (…)

An ellipsis (three dots) indicates that part of the text has been intentionally been left out.

Example: List of odd numbers between 1 and 99 – 1,3,5,… 99.

General Punctuation Rules

Since proper punctuation is an essential part of successful communication, remembering basic *punctuation rules* will make it easier for you to write clearly and effectively.

- Periods
- Commas
- Semicolons
- Colons
- Quotation Marks
- Parentheses and Brackets
- Apostrophes

Periods

Rule 1. Use a period at the end of a complete sentence that is a statement.

Example: *I know him well.*

Rule 2. If the last item in the sentence is an abbreviation that ends in a period, do not follow it with another period.

Incorrect: This is Alice Smith, M.D..

Correct: This is Alice Smith, M.D.

Correct: Please shop, cook, etc. We will do the laundry.

Rule 3. Question marks and exclamation points replace and eliminate periods at the end of a sentence.

Commas

Commas and **periods** are the most frequently used punctuation marks. Commas customarily indicate a brief pause; they're not as final as periods.

Rule 1. We use commas to separate words and word groups in a simple series of three or more items.

Example: My estate goes to my husband, son, daughter-in-law, and nephew.

Note: When the last comma in a series comes before *and* or *or* (after *daughter-in-law* in the above example), it is known as the **Oxford comma**. Most newspapers and magazines drop the Oxford comma in a simple series, apparently feeling it's unnecessary. However, omission of the Oxford comma can sometimes lead to misunderstandings.

Example: We had coffee, cheese and crackers and grapes.

Adding a comma after *crackers* makes it clear that *cheese and crackers* represents one dish. In cases like this, clarity demands the Oxford comma.

We had coffee, cheese and crackers, and grapes.

Fiction and nonfiction books generally prefer the Oxford comma. Writers must decide Oxford or no Oxford and not switch back and forth, except when omitting the Oxford comma could cause confusion as in the *cheese and crackers* example.

Semicolons

It's no accident that a **semicolon** is a period atop a comma. Like commas, semicolons indicate an audible pause—slightly longer than a comma's, but short of a period's full stop.

Semicolons have other functions, too. But first, a caveat: avoid the common mistake of using a semicolon to replace a colon (see the "Colons" section).

Incorrect: *I have one goal; to find her.*

Correct: *I have one goal: to find her.*

Rule 1. A semicolon can replace a period if the writer wishes to narrow the gap between two closely linked sentences.

Examples:
Call me tomorrow; you can give me an answer then.
We have paid our dues; we expect all the privileges listed in the contract.

Rule 2. Use a semicolon before such words and terms as *namely, however, therefore, that is, i.e., for example, e.g., for instance,* etc., when they introduce a complete sentence. It is also preferable to use a comma after these words and terms.

Example: *Bring any two items; however, sleeping bags and tents are in short supply.*

Rule 3. Use a semicolon to separate units of a series when one or more of the units contain commas.

Incorrect: *The conference has people who have come from Moscow, Idaho, Springfield, California, Alamo, Tennessee, and other places as well.*

Note that with only commas, that sentence is hopeless.

Correct: *The conference has people who have come from Moscow, Idaho; Springfield, California; Alamo, Tennessee; and other places as well.*

Rule 4. A semicolon may be used between independent clauses joined by a connector, such as *and, but, or, nor,* etc., when one or more commas appear in the first clause.

Example: *When I finish here, and I will soon, I'll be glad to help you; and that is a promise I will keep.*

Colons

A **colon** means "that is to say" or "here's what I mean." Colons and semicolons should never be used interchangeably.

Rule 1. Use a colon to introduce a series of items. Do not capitalize the first item after the colon (unless it's a proper noun).

Examples:
You may be required to bring many things: sleeping bags, pans, utensils, and warm clothing.
I want the following items: butter, sugar, and flour.
I need an assistant who can do the following: input data, write reports, and complete tax forms.

Rule 2. Avoid using a colon before a list when it directly follows a verb or preposition.

Incorrect: *I want: butter, sugar, and flour.*

Correct:
I want the following: butter, sugar, and flour.
OR
I want butter, sugar, and flour.

Incorrect: *I've seen the greats, including: Barrymore, Guinness, and Streep.*

Correct: *I've seen the greats, including Barrymore, Guinness, and Streep.*

Rule 3. When listing items one by one, one per line, following a colon, capitalization and ending punctuation are optional when using single words or phrases preceded by letters, numbers, or bullet points. If each point is a complete sentence, capitalize the first word and end the sentence with appropriate ending punctuation. Otherwise, there are no hard and fast rules, except be consistent.

Examples:

I want an assistant who can do the following:

1. input data
2. write reports
3. complete tax forms

The following are requested:

- Wool sweaters for possible cold weather.
- Wet suits for snorkeling.
- Introductions to the local dignitaries.

These are the pool rules:

1. Do not run.
2. If you see unsafe behavior, report it to the lifeguard.
3. Did you remember your towel?
4. Have fun!

Rule 4. A colon instead of a semicolon may be used between independent clauses when the second sentence explains, illustrates, paraphrases, or expands on the first sentence.

Example: *He got what he worked for: he really earned that promotion.*

If a complete sentence follows a colon, as in the previous example, it is up to the writer to decide whether to capitalize the first word. Capitalizing a sentence after a colon is generally a judgment call; if what follows a colon is closely related to what precedes it, there is no need for a capital.

Note: A capital letter generally does not introduce a simple phrase following a colon.

Example: *He got what he worked for: a promotion.*

Rule 5. A colon may be used to introduce a long quotation. Some style manuals say to indent one-half inch on both the left and right margins;

others say to indent only on the left margin. Quotation marks are not used.

Example: *The author of* Touched, *Jane Straus, wrote in the first chapter: Georgia went back to her bed and stared at the intricate patterns of burned moth wings in the translucent glass of the overhead light. Her father was in "hyper mode" again where nothing could calm him down.*

Rule 6. Use a colon rather than a comma to follow the salutation in a business letter, even when addressing someone by his or her first name. (Never use a semicolon after a salutation.) A comma is used after the salutation in more informal correspondence.

Formal: *Dear Ms. Rodriguez:*

Informal: *Dear Dave,*

Quotation Marks

The rules set forth in this section are customary in the United States. Great Britain and other countries in the Commonwealth of Nations are governed by quite different conventions. Nowhere is this more apparent than in Rule 3a in this section, a rule that has the advantage of being far simpler than Britain's and the disadvantage of being far less logical.

Rule 1. Use double quotation marks to set off a direct (word-for-word) quotation.

Correct: *"When will you be here?" he asked.*

Incorrect: *He asked "when I would be there."*

Rule 2. Either quotation marks or italics are customary for titles: magazines, books, plays, films, songs, poems, article titles, chapter titles, etc.

Rule 3a. Periods and commas always go inside quotation marks.

Examples:
The sign said, "Walk." Then it said, "Don't Walk," then, "Walk," all within thirty seconds.
He yelled, "Hurry up."

Rule 3b. Use single quotation marks for quotations within quotations.

Example: *He said, "Dan cried, 'Do not treat me that way.' "*

Note that the period goes inside both the single and double quotation marks.

Rule 4. As a courtesy, make sure there is visible space at the start or end of a quotation between adjacent single and double quotation marks. (Your word processing program may do this automatically.)

Not ample space: *He said, "Dan cried, 'Do not treat me that way.'"*

Ample space: *He said, "Dan cried, 'Do not treat me that way.' "*

Rule 5a. Quotation marks are often used with technical terms, terms used in an unusual way, or other expressions that vary from standard usage.

Examples:

It's an oil-extraction method known as "fracking."
He did some "experimenting" in his college days.
I had a visit from my "friend" the tax man.

Rule 5b. Never use single quotation marks in sentences like the previous three.

Incorrect: *I had a visit from my 'friend' the tax man.*

The single quotation marks in the above sentence are intended to send a message to the reader that *friend* is being used in a special way: in this case, sarcastically. Avoid this invalid usage. Single quotation marks are valid only within a quotation, as per Rule 3b, above.

Rule 6. When quoted material runs more than one paragraph, start each new paragraph with opening quotation marks, but do not use closing quotation marks until the end of the passage.

Example: *She wrote: "I don't paint anymore. For a while I thought it was just a phase that I'd get over.*
"Now, I don't even try."

Parentheses and Brackets

Parentheses and **brackets** must never be used interchangeably.

Parentheses

Rule 1. Use parentheses to enclose information that clarifies or is used as an aside.

Example: *He finally answered (after taking five minutes to think) that he did not understand the question.*

If material in parentheses ends a sentence, the period goes after the parentheses.

Example: *He gave me a nice bonus ($500).*

Commas could have been used in the first example; a colon could have been used in the second example. The use of parentheses indicates that the writer considered the information less important—almost an afterthought.

Rule 2. Periods go inside parentheses only if an entire sentence is inside the parentheses.

Example: *Please read the analysis. (You'll be amazed.)*

This is a rule with a lot of wiggle room. An entire sentence in parentheses is often acceptable without an enclosed period:

Example: *Please read the analysis (you'll be amazed).*

Rule 3. Parentheses, despite appearances, are not part of the subject.

Example: *Joe (and his trusty mutt)* ***was*** *always welcome.*

If this seems awkward, try rewriting the sentence:

Example: *Joe (accompanied by his trusty mutt)* ***was*** *always welcome.*

Rule 4. Commas are more likely to follow parentheses than precede them.

Incorrect: *When he got home, (it was already dark outside) he fixed dinner.*

Correct: *When he got home (it was already dark outside), he fixed dinner.*

Brackets

Brackets are far less common than parentheses, and they are only used in special cases. Brackets (like single quotation marks) are used exclusively within quoted material.

Rule 1. Brackets are interruptions. When we see them, we know they've been added by someone else. They are used to explain or comment on the quotation.

Examples:
"Four score and seven [today we'd say eighty-seven] years ago..."
"Bill shook hands with [his son] Al."

Rule 2. When quoting something that has a spelling or grammar mistake or presents material in a confusing way, insert the term *sic* in italics and enclose it in nonitalic (unless the surrounding text is italic) brackets.

Sic ("thus" in Latin) is shorthand for, "This is exactly what the original material says."

Example: *She wrote, "I would rather die then [*sic*] be seen wearing the same outfit as my sister."*

The [*sic*] indicates that *then* was mistakenly used instead of *than*.

Rule 3. In formal writing, brackets are often used to maintain the integrity of both a quotation and the sentences others use it in.

Example: *"[T]he better angels of our nature" gave a powerful ending to Lincoln's first inaugural address.*

Lincoln's memorable phrase came midsentence, so the word *the* was not originally capitalized.

Apostrophes

Rule 1a. Use the **apostrophe** to show possession. To show possession with a singular noun, add an apostrophe plus the letter *s*.

Examples:
a woman's hat

the boss's wife
Mrs. Chang's house

Rule 1b. Many common nouns end in the letter *s* (*lens, cactus, bus*, etc.). So do a lot of proper nouns (*Mr. Jones, Texas, Christmas*). There are conflicting policies and theories about how to show possession when writing such nouns. There is no right answer; the best advice is to choose a formula and stay consistent.

Rule 1c. Some writers and editors add only an apostrophe to all nouns ending in *s*. And some add an apostrophe + *s* to every proper noun, be it *Hastings's* or *Jones's*.

One method, common in newspapers and magazines, is to add an apostrophe + *s* (*'s*) to common nouns ending in *s*, but only a stand-alone apostrophe to proper nouns ending in *s*.

Examples:
the class's hours
Mr. Jones' golf clubs
the canvas's size
Texas' weather

Care must be taken to place the apostrophe outside the word in question. For instance, if talking about a pen belonging to Mr. Hastings, many people would wrongly write *Mr. Hasting's pen* (his name is not Mr. Hasting).

Correct: *Mr. Hastings' pen*

Another widely used technique is to write the word as we would speak it. For example, since most people saying, "Mr. Hastings' pen" would not pronounce an added *s*, we would write *Mr. Hastings' pen* with no added *s*. But most people would pronounce an added *s* in "Jones's," so we'd write it as we say it: *Mr. Jones's golf clubs*. This method explains the punctuation of *for goodness' sake*.

Rule 2a. **Regular nouns** are nouns that form their plurals by adding either the letter *s* or *-es* (*guy, guys; letter, letters; actress, actresses;* etc.). To show plural possession, simply put an apostrophe after the *s*.

Correct: *guys' night out* (*guy* + *s* + apostrophe)

Incorrect: *guy's night out* (implies only one guy)

Correct: *two actresses' roles* (*actress* + *es* + apostrophe)

Incorrect: *two actress's roles*

Rule 2b. Do not use an apostrophe + *s* to make a regular noun plural.

Incorrect: *Apostrophe's are confusing.*

Correct: *Apostrophes are confusing.*

Incorrect: *We've had many happy Christmas's.*

Correct: *We've had many happy Christmases.*

In special cases, such as when forming a plural of a word that is not normally a noun, some writers add an apostrophe for clarity.

Example: *Here are some do's and don'ts.*

In that sentence, the verb *do* is used as a plural noun, and the apostrophe was added because the writer felt that *dos* was confusing. Not all writers agree; some see no problem with *dos* and *don'ts.*

Rule 2c. English also has many **irregular nouns** (*child, nucleus, tooth*, etc.). These nouns become plural by changing their spelling, sometimes becoming quite different words. You may find it helpful to write out the entire irregular plural noun before adding an apostrophe or an apostrophe + *s*.

Incorrect: *two childrens' hats*

The plural is *children*, not *childrens*.

Correct: *two children's hats* (*children* + apostrophe + *s*)

Incorrect: *the teeths' roots*

Correct: *the teeth's roots*

Rule 2d. Things can get really confusing with the possessive plurals of proper names ending in *s*, such as *Hastings* and *Jones*.

If you're the guest of the Ford family—the *Fords*—you're the *Fords'* guest (*Ford* + *s* + apostrophe). But what if it's the *Hastings* family?

Most would call them the "Hastings." But that would refer to a family named "Hasting." If someone's name ends in *s*, we must add *-es* for the plural. The plural of *Hastings* is *Hastingses*. The members of the Jones family are the *Joneses*.

To show possession, add an apostrophe.

Incorrect: *the Hastings' dog*

Correct: *the Hastingses' dog* (*Hastings* + *es* + apostrophe)

Incorrect: *the Jones' car*

Correct: *the Joneses' car*

In serious writing, this rule must be followed no matter how strange or awkward the results.

Rule 2e. Never use an apostrophe to make a name plural.

Incorrect: *The Wilson's are here.*

Correct: *The Wilsons are here.*

Incorrect: *We visited the Sanchez's.*

Correct: *We visited the Sanchezes.*

Rule 3. With a singular compound noun (for example, *mother-in-law*), show possession with an apostrophe + *s* at the end of the word.

Example: *my mother-in-law's hat*

If the compound noun (e.g., *brother-in-law*) is to be made plural, form the plural first (*brothers-in-law*), and then use the apostrophe + *s*.

Example: *my two brothers-in-law's hats*

Rule 4. If two people possess the same item, put the apostrophe + *s* after the second name only.

Example: *Cesar and Maribel's home is constructed of redwood.*

However, if one of the joint owners is written as a pronoun, use the possessive form for both.

Incorrect: *Maribel and my home*

Correct: *Maribel's and my home*

Incorrect: *he and Maribel's home*

Incorrect: *him and Maribel's home*

Correct: *his and Maribel's home*

In cases of separate rather than joint possession, use the possessive form for both.

Examples:
Cesar's and Maribel's homes are both lovely.
They don't own the homes jointly.

Cesar and Maribel's homes are both lovely.
The homes belong to both of them.

Rule 5. Use an apostrophe with **contractions**. The apostrophe is placed where a letter or letters have been removed.

Examples: *doesn't, wouldn't, it's, can't, you've,* etc.

Incorrect: *does'nt*

Rule 6. There are various approaches to plurals for initials, capital letters, and numbers used as nouns.

Examples:
She consulted with three M.D.s.
She consulted with three M.D.'s.
Some write *M.D.'s* to give the *s* separation from the second period.

Many writers and editors prefer an apostrophe after single capital letters only:

Examples:
I made straight A's.
He learned his ABCs.

There are different schools of thought about years and decades. The following examples are all in widespread use:

Examples:
the 1990s
the 1990's
the '90s
the 90's

Awkward: *the '90's*

Rule 7. Amounts of time or money are sometimes used as possessive adjectives that require apostrophes.

Incorrect: *three days leave*

Correct: *three days' leave*

Incorrect: *my two cents worth*

Correct: *my two cents' worth*

Rule 8. The personal pronouns *hers, ours, yours, theirs, its, whose*, and *oneself* never take an apostrophe.

Example: *Feed a horse grain. It's better for its health.*

Rule 9. When an apostrophe comes before a word or number, take care that it's truly an apostrophe (') rather than a single quotation mark (').

Incorrect: *'Twas the night before Christmas.*

Correct: *'Twas the night before Christmas.*

Incorrect: *I voted in '08.*

Correct: *I voted in '08.*

NOTE

Serious writers avoid the word '*til* as an alternative to *until*. The correct word is *till*, which is many centuries older than *until*.

Rule 10. Beware of **false possessives**, which often occur with nouns ending in *s*. Don't add apostrophes to noun-derived adjectives ending in *s*. Close analysis is the best guide.

Incorrect: *We enjoyed the New Orleans' cuisine.*

In the preceding sentence, the word *the* makes no sense unless *New Orleans* is being used as an adjective to describe *cuisine*. In English, nouns frequently become adjectives. Adjectives rarely if ever take apostrophes.

Incorrect: *I like that Beatles' song.*

Correct: *I like that Beatles song.*

Again, Beatles is an adjective, modifying song.

Incorrect: *He's a United States' citizen.*

Correct: *He's a United States citizen.*

Rule 11. Beware of nouns ending in *y*; do not show possession by changing the *y* to *-ies*.

Correct: *the company's policy*

Incorrect: *the companies policy*

Correct: *three companies' policies*

Summary Writing

When we are studying a text, perhaps with a view to writing notes or summary, the main point or idea in a paragraph is conveyed through the "topic sentence". This is the sentence which states the main idea r topic of a paragraph.

All other sentences in the paragraph develop the idea or theme stated by the topic sentence. An important summary skill is the ability to identify topic sentences of paragraphs as a way of identifying the main points or ideas of individual paragraphs. You may never be asked to summarize a whole passage.

How do you go about summarizing a composition? There are five stages

1. **Find the relevant parts of the text**: First you have to find quickly the relevant parts of the text.

2. **List or find the key points**: Summaries must contain the key points, each point included earns a mark. Some students make a list of pints to include if there is time, others underline them in the book if it is their own.

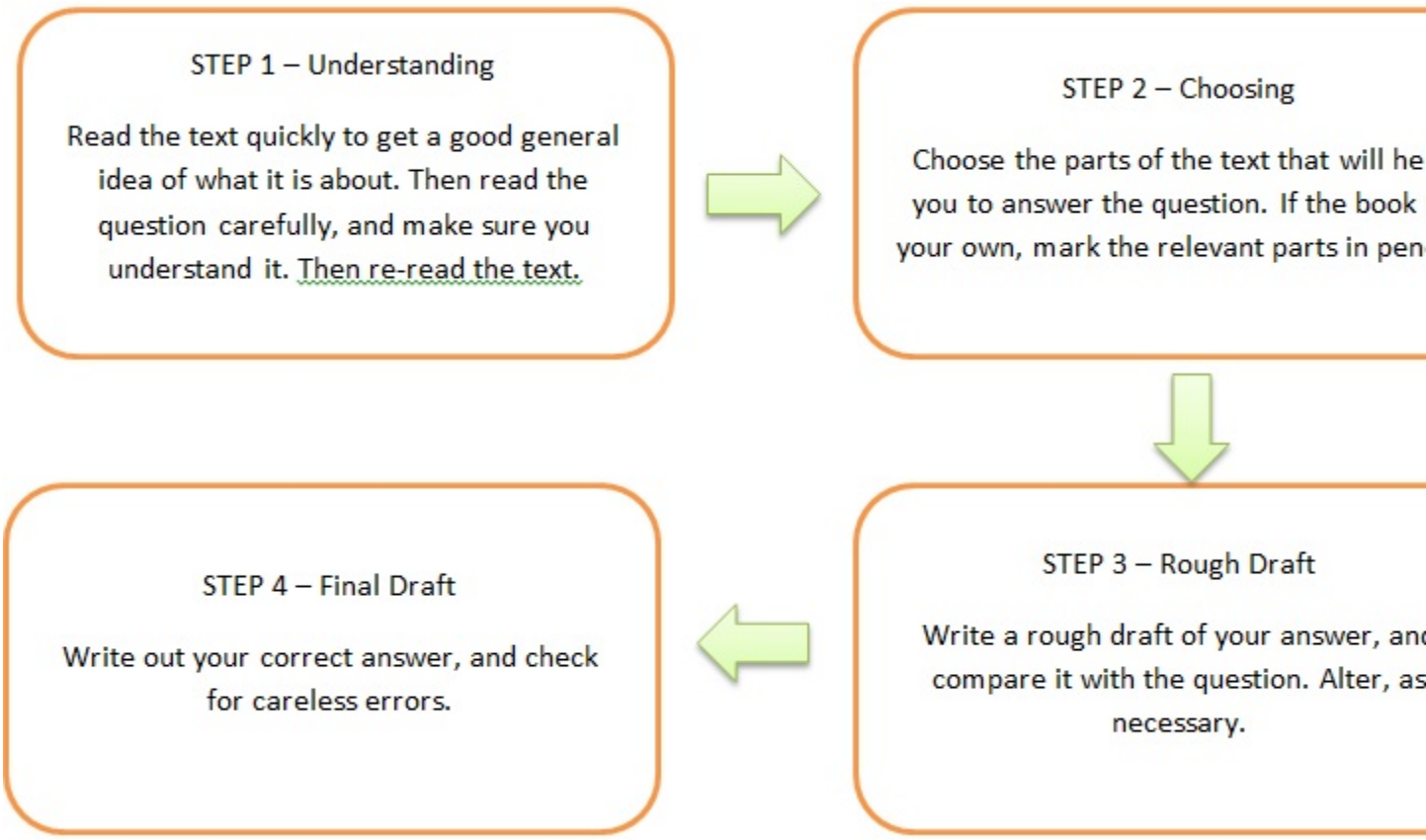
3. Write a rough draft of the entire composition.

4. Write your own final draft of the summary and make necessary adjustments.

5. **Final check**: Check your final draft for careless errors.

When you skim read text successfully, you get the gist very swiftly, but when you are asked to write a summary, you need to be much more careful. A summary is a short statement of what someone has said or written about a subject. It should contain only the main points. Non-essential or irrelevant information should be omitted.

The diagram indicates steps you should go through to write a summary:



Notes:

The summary must bring out the key elements in the composition.

The first person 'I' must be avoided in summary.

The summary should be written in your own words, it does NOT just lift whole sentences from the original composition.

Follow these four steps

1. **Understand**: These four steps are strongly recommended – (a) survey (b) a quick read (c) read the question carefully (d) a careful read of the passage
2. **Choose**: Choose those parts of the text relevant to the question. If the book is yours, mark it in pencil; make rough notes – a list of points will do
3. **Rough draft**: Write a rough draft of your answer, and compare it with the question. Alter as necessary. Don't worry if you make several false starts.
4. **Final Version**: Write out your corrected answer and check it through for any careless errors.

Exercise

1. What are punctuation marks?
2. Mention and explain at least three punctuation marks.
3. What is the period/full stop mark used for?
4. List and explain the various steps to effective summary writing.

Week 11

What Are Synonyms?

A synonym is a word or phrase that can be substituted for another word or phrase in a particular context. A *synonym* is a word that means the same thing as another word. If you replace a word in a sentence with its synonym, the meaning of the sentence won't really change that much. For example, *happy* is a synonym of *glad*. We can say that *happy* and *glad* are synonymous.

Examples of Synonyms

Here are some more examples of synonyms (bold):

- He **studied** law at Oxford.
- He **read** law at Oxford.

(In this context, the verbs *to study* and *to read* are synonyms.)

- She is an **excellent** student.
- She is a **strong** student.

(In this context, the adjectives *excellent* and *strong* are synonyms.)

- She is a **real Picasso**.
- She is a **great artist** .

(In this context, the phrases are synonyms.)

Context Is Important When Considering Synonyms

Words which are synonyms in one context might not be synonyms in another. For example:

- He was **studying** in the kitchen.
- He was **reading** in the kitchen.

(In this context, the meanings of *to study* and *to read* are not close enough to be synonyms.)

- This is an **excellent** cheese.
- This is an **strong** cheese.

(In this context, *excellent* and *strong* are not synonyms.)

Synonyms Can Be Any Part of Speech

Synonyms can be any part of speech. For example: **Adjectives**

- The reason is **unimportant**.
- The reason is irrelevant.

Adverbs

- He eats **fast**.
- He eats **quickly**.

Conjunctions

- I should tell her **as** she is my sister.
- I should tell her **because** she is my sister.

(Note: These are known as **subordinating conjunctions.)**

Interjections

- **Yes**, Captain.
- **Aye**, Captain.

Nouns

- Shall I take the **dogs**?
- Shall I take the **mutts**?

Prepositions

- **Upon** arrival, take a ticket.
- **On** arrival, take a ticket.

Pronouns

- I'll show you my yacht. **She** is a beauty.
- I'll show you my yacht. **It** is a beauty.

Verbs

- I need to **contemplate** the consequences.
- I need to **consider** the consequences.

What Are Antonyms?

An antonym is a word that has the opposite meaning of another. A word that has the exact opposite meaning of another word is its *antonym*. Life is full of *antonyms*, from the “stop” and “go” of a traffic signal to side-by-side restroom doors labeled “men” and “women. For example:

- **Bad** is an antonym of **good**.
- **Coward** is an antonym of **hero** or **brave**.

However, it’s not always the case that one word has just one antonym.

Examples of Antonyms

The following are all antonyms of *good*:

- bad
- badness
- corrupt
- evil
- evilness
- malicious
- sour
- wicked

The first point is that *good*, like many words, can be a noun or an adjective, so its antonyms will be a mix of nouns and adjectives too. The second point is that antonyms do not have to be exact opposites. There are two main types of antonyms: graded antonyms and complementary antonyms.

Graded Antonyms

Graded antonyms do not have to be opposites of equal weighting. They allow for shades of oppositeness. For example, the following are all antonyms for *good*:

- unsatisfactory
- poor
- bad
- terrible

Complementary Antonyms

Complementary antonyms offer no middle ground. With complementary antonyms, each word only has one antonym. (The reason for that is often a relationship between the two words.) For example:

- 1 / 0
- before / after
- buy / sell
- dead / alive
- doctor / patient
- husband / wife
- man / woman
- off / on
- predator / prey
- yes / no

Adding a Prefix to Form an Antonym

Quite often, an antonym can be made by adding a prefix. For example:

- likely / **un**likely
- able / **un**able
- entity / **non**entity

- combatant / **non**combatant
- typical / **a**typical
- symmetrical / **a**symmetrical
- decent / **in**decent
- discreet / **in**discreet

Literature: Drama

In literature, the word drama defines a **genre**, or style of writing. Drama is a unique literary form because they are designed to be acted out on a stage before an audience. The word ***'drama'*** comes from the Greek word ***'dran'*** meaning *to act* or to *do*. As "literature in action," drama brings a story to life before our eyes. **Drama** is a play that can be performed for theatre, radio or even television. These plays are usually written out as a **script**, or a written version of a play that is read by the actors but not the audience. Drama is a mode of fictional representation through dialogue and performance. It is one of the literary genres, which is an imitation of some action. Drama is also a type of a play written for theaters, televisions, radios and films. In simple words, a drama is a composition in verse or prose presenting a story in pantomime or dialogue, containing conflict of characters, particularly the ones who perform in front of audience on the stage.

Types of Drama

Let us consider a few popular types of drama:

- **Comedy** – Comedies are lighter in tone than ordinary writers, and provide a happy conclusion. The intention of dramatists in comedies is to make their audience laugh. Hence, they use quaint circumstances, unusual characters and witty remarks. Comedy is a play written in a kindly or humorous, perhaps bitter or satiric vein, in which the problems or difficulties of the characters are resolved satisfactorily, if not for all characters, at least from the point of view of the audience. Low characters as opposed to noble; characters not always changed by the action of the play; based upon observation of life. Comedy and tragedy are concerned more with

character, whereas farce and melodrama are concerned more with plot.

- **Tragedy** – Tragic dramas use darker themes such as disaster, pain and death. Protagonists often have a tragic flaw—a characteristic that leads them to their downfall. Tragedy is a play written in a serious, sometimes impressive or elevated style, in which things go wrong and cannot be set right except at great cost or sacrifice. Aristotle said that tragedy should purge our emotions by evoking pity and fear (or compassion and awe) in us, the spectators.The tragic pattern:
  1. a theme of fatal passion (excluding love) as a primary motive2. an outstanding personality as center of conflict (classical tragedy demanded a "noble" character)3. a vital weakness within the hero's character (his tragic flaw which precipitates the tragedy)4. the conflict within the hero is the source of tragedy. However, since Nietzsche, the tragic flaw is often found to be in the universe itself, or in man's relationship to it, rather than in the hero himself.
- **Farce** – Generally, a farce is a nonsensical genre of drama, which often overacts or engages slapstick humor. Farce is a comedy in which story, character, and especially situations are exaggerated to the point of improbability; the situation begins with a highly improbable premise, but when that is accepted everything that follows is completely logical. Fast moving; uses such theatrical devices as duplications, reversals, repetitions, surprises, disguises, chance encounters, often many doors and closets.
- **Melodrama** – Melodrama is an exaggerated drama, which is sensational and appeals directly to the senses of audience. Just like the farce, the characters are of single dimension and simple, or may be stereotyped.
- **Musical Drama** – In musical drama, the dramatists not only tell their story through acting and dialogue, nevertheless through dance as well as music. Often the story may be comedic, though it may also involve serious subjects.

- **Other kinds of plays**
  1.Classical tragic-comedy; noble characters but happy ending. 2. Classical comic-tragedy; low characters but ends badly 3. Satire 4. Vaudeville 5. Mime 6. Propaganda plays (or didactic drama)

Elements of Drama

1. Characters

Characters are the people in the play's plot. Most plays have a *round, major characters* and *flat, minor characters*. The main characters are more important to a work and usually have a bigger part to play.

Examples of Characters in a drama

TROY MAXSON

JIM BONO, Troy's friend

ROSE, Troy's wife

LYONS, Troy's oldest son by previous marriage

GABRIEL, Troy's brother

CORY, Troy and Rose's son

RAYNELL, Troy's daughter

Let's take a look at the different characters.

Protagonist: The main character, usually the one who sets the action in motion.

Example: Hamlet is the protagonist in the play 'Hamlet'.

Antagonist: The character that stands as rival to the protagonist is called the antagonist. He is the villain.

Example: Claudius is the major antagonist in the play 'Hamlet' as he contrasts sharply with the main character in the play.

Foil: A character whose traits contrast with those of another character. Writers use foil to emphasize differences between two characters. For example, a handsome but dull character might be a foil for one who is

unattractive but dynamic. By using foil, authors call attention to the strengths or weaknesses of a main character.

Example: In Hamlet, the passionate and quick to action Laertes is a foil for the reflective Hamlet.

Confidant: A character that lends an ear and gives his input to usually the protagonist is a confidant. This type of character is most commonly a closest friend or trusted servant of the main character, who serves as a device for revealing the mind and intention of the main character. The confidant's inputs are revealed only to the audience and not to the other characters in the play.

Example: In Hamlet, Horatio is the confidant.

Stock characters: A stereotypical character who is not developed as an individual but as a collection of traits and mannerisms supposedly shared by all members of a group. These characters are easily recognized by audience due to their recurrent appearance and familiar roles.

Example: A comic, a servant, a fool, a coward, a crooked stepmother, and wicked witch.

Each character is distinct from the other and must have their own peculiar personality, background, and beliefs. The mannerisms and use of language too may differ. The way the characters in the play are treated by the playwright is important to the outworking of the play.

2. Dialogue

The words uttered by characters in a play forms a dialogue. The dialogue reveals the plot and characters of the play. What is spoken must be suitable to the situation and the role of the character.Things that are said on stage may take on greater worth or typical qualities than the same things said in everyday speech. Good dramatic speech involves a proper construction of words spoken in the appropriate context. Good dialogue sheds light on the character speaking and the one spoken about, and aids in the furtherance of the plot.

Dialogue may take various forms:-

- An exchange between two or more characters.

Titinius – These tidings will well comfort Cassius.

Messala – Where did you leave him?

Titinus – All disconsolate,With Pindarus his bondman, on this hill.

Messala – Is not that he lies upon the ground?

- *Soliloquy* – A character that is typically alone on stage delivers a long speech which is called a soliloquy. Emotions and innermost thoughts of the character are revealed in a soliloquy.

[They exit. ANTONY remains.]

ANTONY.

O, pardon me, thou bleeding piece of earth,

That I am meek and gentle with these butchers!

Thou art the ruins of the noblest man

That ever lived in the tide of times.

- *Aside* – This is spoken by a character to another character or to the audience but is not heard by the other characters on stage. Asides reveal what a character is thinking or feeling.

Caesar.

Good friends, go in and taste some wine with me,

And we (like friends) will straightway go together.

Brutus (aside) .

That every like is not the same, O Caesar,

The heart of Brutus earns to think upon. [*Exeunt.*]

3. Plot

The plot include events that occur in a story sequentially. Normally the introduction of the characters in the beginning of the play gives the audience an idea about what the plot maybe. This information will enlighten the audience as to why characters behave the way they do and an incident maybe expected to surface that will create a problem for the main characters.

As the action heightens, the characters encounter the problem and find themselves in trouble. The conflict in a plot may vary but nevertheless it forms the basis for the plot. The conflict leads the characters from one incident to another unfolding the plot and increasing the suspense and excitement of the reader or viewer.

The turning point of the plot is called the **climax** when the outcome of the conflict takes place. The climax takes several forms. It may be a revelation of information or it may be a decision or an action. It is the point where suspense no longer exists.

The plot is crucial for the success of a play.

4. Setting

The setting and time in a play tell us where the story happened and the time it occurred.

The setting is very important because what usually happens in the play is influenced by it. Visual components of a setting maybe limited to a painted tree, a bridge, or a hut, or it could be more elaborate. Shifts in time and space are often indicated by the actors through their speech and movements.

In setting, the lighting plays an important role for it shows an illusion of time. Lighting also may be used to focus on an action or stress the importance of an event.

Costumes and props too are involved in setting. Costumes are used to portray a character's profession, status, ethnicity, age and so on.

Props are items used by actors on stage to create an atmosphere of the play. These can be simple writing materials, chairs and tables, flowers, thrones, blood-soaked clothes, blankets, and beds and so on.

The effect created by the setting creates the mood for a theatrical spectacle.

5. Stage directions

An audience is prompted to react by the movements or positions of the actors in a play. It can build up tension, trigger laughter, or shift the focus of the audience to a different part of the stage.

To achieve this purpose, the writer communicates to the actors, director, and the rest of the crew in the play by means of stage directions.

He does this by means of short phrases, usually printed in italics and enclosed in parentheses or brackets. These directions describe the appearance and actions of characters as well as the sets, costumes, props, sound effects, and lighting effects.

Stage directions may also include the characters' body language, facial expressions, and even the tone of voice. Comments or remarks about the surroundings and when a character enters or exits are also made in stage directions. Thus stage directions help us understand *the feelings of the character* and *the mood of the story*.

For movies and teleplays, camera instructions are provided.

Example:

HUCK. *[Picks up a hard little sphere.]* What's this?

JIM. Must a been in there a long time to coat it over so.

[JIM cuts open the sphere and hands HUCK a coin.]

HUCK. It's gold.

JIM. What sort of writing is that on it?

HUCK. Spanish...I think. This is a Spanish d'bloon, Jim, it's priate gold!

Why I reckon this fish could be a hundred years old. Do you reckon so, Jim?

JIM. *[Nodding.]* He go along on the bottom. Eat the little ones. Get older and older and bigger and bigger. He here before people come maybe. Before this was a country. When there was nothing here but that big river...

[He grabs HUCK's arm.]

6. Theme

The theme actually tells what the play means. Rather stating what happens in the story, the theme deals with the main idea within the story.

Theme has been described as the soul of the drama. The theme can either be clearly stated through dialogue or action or can be inferred from the entire performance. We shall conclude plot and theme in drama should compliment each other and should be synchronized to give a complete output.

General themes are:

i. conflict–between two individuals

ii. conflict between man and a supernatural power

iii. conflict between the man and himself

Structure of Drama

Ancient Greek drama contained structural divisions and these gradually evolved to a five part structure in drama. By the 16th century, Five Act plays were the order of the day with any number of scenes in each act.

A traditional play thus came to be a Five Act Play. What was the structure followed here?

- Exposition or introduction
- Rising Action
- Climax
- Falling Action
- Denouement or conclusion

Exposition: This is the introduction of the play which provides important background information about the characters, setting, and the conflict they face or are about to face. It may reveal an incident in a character's past that has a bearing on the plot. The exposition leads the audience to follow through the rest of the story.

Rising action: This is the second characteristic in the structure of a drama. The plot moves forward with further twists and complications in the conflict and many sub-plots. The actions lead the audience toward high intensity, anticipation, and suspense.

Climax: The highest point of dramatic intensity and the most intense moment in the plot is the climax. The questions and mysteries are unraveled at this point. It is a turning point in the play for the protagonist where things from then on will either turn out better or worse for him depending on the kind of play it is.

Falling Action: This is the part where conflicts are more or less resolved and the play moves on to its end.

Denouement: This is the conclusion of the play where everything is better off than when it started, as in a comedy, or things are worse than when the play began, as in the case of a tragedy. Conflicts are resolved. Motives are clear. Final details are straightened up.

Let us examine Shakespeare's 'The Merchant of Venice' and look at the characteristics that determine the structure of the play.

In the exposition or the introduction what do we learn?

We are introduced to the plot. Here we see at least two conflicts:

1) Between Shylock and Antonio (Scenes I and III)

2) Portia's Marriage (Scene II)

These events give us an insight to the purpose of the events.

We are introduced to the main characters of the play in the exposition. Some of them are,

- Antonio
- Bassanio
- Gratiano
- Shylock
- Portia

- Nerissa

There are two settings we are introduced to

1) Belmont's sitting a very fancy and fairy 'tailish' place ideal for a comedy.

2) Venice that represents real life with traders and merchants ideal setting for a tragedy.

Rising Action: There are many obstacles that a protagonist must face when reaching his goal. In this play, we see that Antonio's ships which are the only means by which he can pay Shylock's debt, is reported lost in the sea.

Climax: This is a turning point in the play where changes may take place for better or worse. In this play, Portia comes to Antonio's rescue to plead in his behalf by disguising herself as a man of law.

Falling Action: Shylock is given orders to give up all his possessions and convert to be a Christian. Portia and Nerissa convince their husbands to hand over their rings.

Denouement: The conclusion of the play shows that everything is in harmony. All return to Belmont and the couples are reconciled.

Examples of Drama from Literature

Example 1

Comedy:

Much Ado About Nothing is the most frequently performed Shakespearian comedy. The play is romantically funny in that love between Hero and Claudio is laughable, as they never even get a single chance to communicate on-stage until they get married. Their relationship lacks development and depth. They end up merely as caricatures, exemplifying what people face in life when their relationships are internally weak. Love between Benedick and Beatrice is amusing, as initially their communications are very sparky, and they hate each other. However, they all of sudden make up, and start loving each other.

Example 2

Tragedy:

Sophocles" mythical and immortal drama, *Oedipus Rex,* is thought to be his best classical tragedy. Aristotle has adjudged this play as one of the greatest examples of tragic drama in his book, *Poetics* by giving following reasons:

- The play arouses emotions of *pity* and *fear*, and achieves the tragic *katharsis*.
- It shows the downfall of an extraordinary man of high rank, Oedipus.
- The central character suffers due to his tragic error called *hamartia*; as he murders his real father, Laius, and then marries his real mother, Jocasta.
- Hubris is the cause of Oedipus' downfall.

Example 3

Farce:

Oscar Wilde's play, *The Importance of Being Earnest* ,is a very popular example of Victorian farce. In this play, a man uses two identities; one as a serious person Jack (his actual name) that he uses for Cesily, his ward, and as a rogue named Ernest for his beloved woman, Gwendolyn. Unluckily, Gwendolyn loves him partially because she loves the name Ernest. It is when Jack and Earnest must come on-stage together for Cesily, then Algernon comes in to play Earnest' role, and ward immediately falls in love with another Ernest. Thus, two young women think that they love the same man – an occurrence that amuses the audience.

Example 4

Melodrama:

The Heiress is based on Henry James' novel the *Washington Square. Directed for stage performance by* William Wyler, this play shows an ungraceful and homely daughter of a domineering and rich doctor falling in love with a young man, Morris Townsend wishes to elope with

him, but he leaves her in lurch. Author creates melodrama towards the end, when Catherine teaches a lesson to Morris and leaves him instead.

An Outline for Play Analysis

Name of play

Date of play

The author and his social milieu

Type of theatre for which the play was written

Genre: tragedy, comedy, drama, farce, melodrama

Author's purpose

Theme: major theme

minor themes

Breakdown of play by acts and scenes

Plot development

Settings

Characters

Character:

Protagonist: character analysis

motivation

fatal flaw or comic weakness

character evolvement

Antagonist

Other characters: their function in relation to protagonist

their function within structure of play

Plot: main action

Subplots

Other production requirements

Exposition demanded by the text: lighting

Initiating incident costumes

Obstacles or conflicts music

Crisis dance

Climax sound effects

Resolution or denouement important props

Use of dramatic devices: irony, foreshadowing, suspense, surprises

Language: realistic, heroic, archaic, poetic, incantatory, orghast

Setting: period of style

scene changes or changes within single set as play progresses

mood

essential scenic elements

symbolism

Exercise

1. What are synonyms?
2. Discuss what happens when you replace a word with its synonym in a sentence.
3. Why is context said to be important when using words that are synonymous to the other?
4. Discuss the major difference between synonyms and antonyms.
5. Define drama as a genre of literature.
6. Briefly discuss the types of drama you know.
7. What are the elements of drama?