CONNECTIONS 3

Isora Justina Enríquez O´Farrill
Miriam Caridad López Serrano
Martha Susana Neufville Morris

A course book to introduce upper intermediate and advanced English teacher education trainees to academic communication

Editorial Universitaria
FÉLIX VARELA

CONNECTIONS 3

AUTHORS

Isora Justina Enríquez O´Farrill, Ph.D.
Miriam Caridad López Serrano, Ph.D.
Martha Susana Neufville Morris, Ph.D.

A course book to introduce upper intermediate and advanced English teacher education trainees to academic communication

Editorial Universitaria
FÉLIX VARELA
La Habana, 2020

CONNECTIONS 3

© Isora Justina Enríquez O´Farrill, Miriam Caridad López Serrano
y Martha Susana Neufville Morris, 2020
© Sobre la presente edición:
Editorial Universitaria Félix Varela, 2020

ISBN 978-959-07-2333-9 Obra completa
978-959-07-2336-0 Volumen 3

ISBN 978-959-07-XXXX-X Publicación digital

Edición y corrección: Lic. Fanny Silva Martínez
Diseño, emplane digital y realización de cubierta: Lic. Fanny Silva Martínez

EDITORIAL UNIVERSITARIA FÉLIX VARELA
Calle A No. 703, esq. a 29,
Vedado, La Habana, Cuba
efelixvarela@epfv.com.cu
www.epfv.com.cu

ACKNOWLEDGEMENTS

The authors express their gratitude to Eduardo Garbey Savigne, Ph.D. and Jorge Carlos Ronda Pupo, Ph.D. from Cuba and Rob Williams from University of Westminster for their contribution with teaching ideas as a result of their expertise and experience as English language educators.

Special thanks to Juan Carlos Vega Puente for the revision of the manuscript on behalf of the Comisión Nacional de Carreras and friends and colleagues from Canada and the UK for their valuable suggestions.

Finally, the writers are aware that this book is the first attempt to present a course book for developing academic communication in English language education in Cuba, so it is far for being perfect. Therefore, constructive suggestions will be welcomed from the ELT community for future editions. Hopefully, the book will be useful for English language teachers and trainees majoring in the English language education program at our universities.

NOTES FOR STUDENTS AND TEACHERS

The present book *Connections 3* has been written to accompany the development of the subject Integrated English Practice in the English language education program at our universities. The topics and activities presented in each didactic unit have been collected by the authors during their careers.

The book has been organized in didactic units to cover the main academic communication contents identified as necessary for teacher trainees. Different sections have been conceived to help readers go through the variety of topics, texts and activities suggested. They are all intended to be thought-provoking so as to enhance communication, critical thinking, creativity and collaboration as these are the 21st learning skills that need to be developed.

SETTING UP CONNECTION is the section to introduce the new topic or content, by reflecting on a picture, an inspirational quotation or a brief information.

INFOCONNECT is the section aiming at providing information on the main content of the unit.

CONNECT2PRACTICE is the section for providing opportunities to practice the content.

CONNECT2REFLECT is the section to enhance reflection on different issues derived from the content or texts.

CONNECT4TEACHING is intended to relate your language practice to your teaching experience.

GLOCAL CONNECTION is the section aiming at developing an awareness on global and intercultural issues and the local specific context in Cuba, so that you think globally and act locally.

LOG IN is a section to widen your opportunities to read and consult other sources that may be useful to complete your tasks.

After the units there is the **ACADEMIC LANGUAGE APPENDIX**, which includes a compilation of worksheets and notes on language issues that are generally very important in academic communication.

Definitely, the book has been ordered from the perspective of its authors, but it does not need to be necessarily the order to be followed in teaching. You can select new texts and add new activities and tasks; the creativity of both teachers and students will certainly enrich each learning session based on this book.

ENJOY IT!!!

CONTENTS

UNIT 1. CONNECTING PATHS 2 ACADEMIC SUCCESS **/ 1**

UNIT 2. CONNECTING AND INTERACTING PEOPLE 2 PEOPLE **/ 13**

UNIT 3. CONNECTING 2 AN AUTHOR **/ 25**

UNIT 4. IS IT RELIABLE? **/ 34**

UNIT 5. QUOTING, PARAPHRASING AND SUMMARIZING **/ 47**

UNIT 6. HOW IS THE TEXT ORGANIZED? **/ 56**

UNIT 7. WHAT DOES THE TEXT SAY? **/ 78**

UNIT 8. WHAT DOES THE TEXT MEAN? **/ 93**

UNIT 9. IN THE NEWS I **/ 109**

UNIT 10. IN THE NEWS II **/ 119**

UNIT 11. HOW CAN I CONDENSE A TEXT? **/ 129**

UNIT 12. WRITING ACADEMIC REVIEWS **/ 140**

UNIT 13. ARGUMENTS AND PERSUASION **/ 149**

UNIT 14. UNDERSTANDING REASONING AND LOGICAL FALLACIES **/ 159**

UNIT 15. DEBATING **/ 177**

UNIT 16. EVALUATING INFORMATION **/ 187**

UNIT 17. RESPONSE PAPERS **/ 198**

UNIT 18. READING AND RESPONDING TO LITERATURE **/ 214**

UNIT 19. DOING RESEARCH **/ 225**

UNIT 20. PRESENTING INFORMATION **/ 234**

UNIT 21. IN THE NEWS III **/ 256**

ACADEMIC COMMUNICATION APPENDIX **/ 289**

UNIT 1
CONNECTING PATHS 2 ACADEMIC SUCCESS

This is an introductory unit to give you an overview of the main contents explored and studied in the present book.

SETTING UP CONNECTION

You are a 21st century student, aren´t you? What should the college student experience of the 21st century look like?

Can you draw it? Can you search and find photographs to illustrate it?

Come on!

Another option? Look at the pictures, who do you identify with? Why?

You are a 21st century university student. However, most importantly, you are a language teacher trainee, who will contribute to the preparation of 21st century citizens. Learning other languages and understanding the culture of the people who speak them is a 21st century skill that is vital to success in the global environment in which our students will live and work.[1]

[1] "21st Century Skills Map". Available at https://www.actfl.org/sites/default/files/pdfs/21stCenturySkillsMap/p21_worldlanguagesmap.pdf.

The 4 C´s of the 21st century skills.

Therefore, you need to develop language, professional and life skills for the 21st century.

The previous activities activated your knowledge about 21st century skills to help you go on reading.

I. Reading for the gist.

Read the text "21st century skills and the English language classroom"[2] and do the activities suggested. Your teacher may invite you to do others.

– What does the author advocate for?

II. Interacting with the text.

Read the following text to complete the chart:

21st century skill	Main features

[2] Retrieved from https://www.english.com/blog/21st-century-skills/.

21st century skills and the English language classroom

by Sara Davila [July 27, 2016]

Are you teaching in a 21st century classroom? Chances are if you are an English language educator working in the classroom today, you have already moved well ahead of your peers and colleagues teaching math, science, and good old fashioned grammar. Now that you know you are 21st century teacher, what does that mean? And how do you know if you have moved ahead of the curve to embrace what we call the 21st century skills?

Actually, "21st century skills" is a bit of a misnomer. The prized skills of the 21st century actually have existed in teaching and learning as long as we have been teaching and learning. Socrates and Aristotle would feel right at home (although maybe underdressed) in a 21st century class. The phrase itself is meant to imply a classroom that is ready for the upcoming STEM needs of employment that will allow for innovation, development and major advances across tech and on-tech industries. Yet, the skills themselves do not imply a highly technological classroom. In fact, a modern 21st century class can be a surprisingly low-budget place.

The 21st century skills can be summarized by the 4Cs:

- Communication.
- Critical Thinking.
- Creativity.
- Collaboration.

Reading through this list, you may think to yourself, "Hey, those are my classroom goals as an English language teacher!" Finally, the rest of the world has caught up with the modern English language classroom. Of course, when describing these skills we aren't just talking about teaching English, but skills that can be used to prepare learners for the 21st century. This means we want our students to be able to:

- Perform independently and with groups in a highly technologically advanced atmosphere.
- Be ready for daily, global interaction.
- Be able of adaptive, flexible and creative thinking.
- Understand how to plan for, build, and include collaboration with peers who are colleagues and experts in the field.

Students and 21st century skills

This goes a bit above and beyond the basics of the walls of the English language classroom. And yet, preparing our students for the 21st century doesn't require a classroom that looks like the set of a science fiction movie. In fact, several teachers have proved that you can embed 21st century skills be utilising the most important resource available in the classroom.

Sergio Correra is an inspired young teacher working at the Jose Urbina Lopez Primary School on the US Border with Mexico. After a year of teaching uninspired curriculum to students who were clearly disengaged he decided to go back to the drawing board. He spent time research ways to improve student engagement and performance and stumbled across very interesting research that could be boiled down into one question: why? Or rather, getting students to ask the question: "why?" At the beginning of his next school year, he arranged the desk in a circle, sat his students down and asked: "What do you want to learn about?" Using this as the jumping off point he encouraged students to ask questions, to seek out more information and to find more questions to answer. Over the next year he saw the tests scores of his students rise, the engagement and enthusiasm improve, and received approval by his principal and from fellow educators. With few resources and limited access to technology he found his students shifting from the lowest testing group in the nation to being ranked among the highest for their performance on standardised tests in the country. In fact, one of his students was the single highest performing maths student in the entire country.

Mr. Correra was inspired by research and reports based on work of the Indian educator Sugata Mitra. The principle behind Mr. Mitra's approach is to drive students' curiosity by letting them drive their own learning. In one of his most famous examples he walked into a classroom in India with computers loaded with information. He explained to the students now curious about the big shining boxes that inside there was something interesting.

And then he left the students to it.

In the course of a year students had taught themselves everything from English to molecular biology, all without the guidance of a teacher. Rather, they were driven by their natural curiosity, playing off of each other's discoveries to go farther and learn more. Embodying what it means to be self-guided, innovative, collaborative and curious learners.

Keeping your curriculum in the 21st century

Clearly, these students given freedom were able to embrace questions of curiosity, motivate themselves and learn without guidance. And while this

may be wonderful for learners, this isn't exactly helpful for teachers. To get to the 21st century skills and inspire motivation, do we have to throw away our syllabus and our books and trust only in our learners to motivate themselves?

Fortunately for those of us who have chosen a career in education, that is not the case. We as educators can take lessons from Mr. Correra and Mr. Mitra and use these as way to inspire interest and engagement in our own classroom while building 21st century skills in our learners. As language teachers it's a matter of blending the 4Cs more thoughtfully into a student centered classroom where learners can engage in high interest content that is relevant, useful, and promotes innovation.

Take your average prepositions lesson as an example. Even in the best communicative classroom a teacher may still spend some time explaining the rules, setting up the activity and delivering instruction. By applying the 4Cs we can turn this lesson a bit more on its head, making a typical EFL grammar lesson into something magical.

For example:

Collaborate: Start off by handing out magazines or picture books. Have the students collaborate together to choose a picture.

Communication, Critical thinking, and Creativity: Ask your students to work together to create two ways to give directions. One set of directions for a student who is blind. Another set of directions for a student who is deaf. Encourage students to think outside the box and think about ways to give the directions using a computer, a mobile phone, a television, or a YouTube video. While there may be some L1 use in the classroom the goal is for the final product to be in English. Stand back and watch your learners go.

Another way to engage with 21st century skills using a typical EFL lesson: the "What's your favorite food lesson?" At some point, we have all experienced it.

Collaborate: In groups, have students create a survey to assess classroom interest in 10 different foods representing different types of meals (breakfast, lunch, dinner, dessert).

Communication: Once finished have learners use the information to create a pie or bar graph to communicate the results and determine which meals are the favorite.

Critical thinking: Have the students compare their answers with answers from others groups. How many differences are there in the reporting? Is the information consistent with the same foods or does it change drastically? Have students compare their results with other teams. Then ask the groups

to create a short writing or spoken piece to explain how their results differed from other students.

Creativity: Using the information collected from the class, and after analysing data from other students, have groups work together to create an advertising campaign that will make the foods that students liked least into foods students may like more. For example, if the survey said that most students did not like tea for breakfast, the group would need to work together to create an advertising campaign to make tea seem like a tasty choice for breakfast. To do this student should consider what makes certain foods more popular in the class. Of course this may require further follow up interviewing to find out why students like one thing and not another, this information can then be used in the campaign. This lesson may play out over a few days but in the end, everyone involved will have gotten a lot more out of the lesson than perhaps they had anticipated going in.

Both of these examples represent the use of 21st skills in the EFL classroom. Each lesson also embeds, in one way or another, important STEM skills. In the preposition lesson the students may use engineering and technology to find a better way to give directions. In our favorite foods lesson, students are engaging with science (and a bit of sociology) and mathematics. All together it becomes a rounded classroom experience where teachers have an active role as facilitator and students become inspired, self-guided learners-who still manage to work inside of the confines of the curriculum.

In the end, 21st century skills, and using them in the classroom, is not really about teaching at all. These skills, and truly the skills that will spell success for our learners in the future, are going to be how capable they are as independent and curious individuals. Our real challenge as educators is to model a desire to embrace the known, the unknown, and the just plain unknowable. As Alwin Toffler, writer and futurist, put it: "The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn."

[This article was first published on the KOTESOL Online Journal. Sara Davila is a teacher and educator who has spent more than a decade immersed in communicative language pedagogy and outlandish learner centered teaching. She is currently informing the next generation of curriculum as a Learning Expert with Pearson English. Her personal contributions to the field can be found at www.saradavila.com.]

III. Sharing with classmates.

1. Alwin Toffler and Sugata Mitra are quoted in the previous text. Do you know who they are? Search in Internet to find information about their lives and work.
2. Interpret Alwin Toffler' s quotation "The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn." Then share your interpretation with peers.
3. Compare Sugata Mitra' s beliefs about teaching and learning with one Cuban pedagogue.
4. Work with two of the classmates nearest to you and think of activities in your language lessons that may contribute to develop 21st century skills.

INFOCONNECT

The intention of the present textbook is to help you develop some of the above-mentioned skills through your English language lessons. Obviously, it does not cover the array of possibilities available at present, but through the units, there are hints, tips and key points that will be complemented with your independent learning activity.

To cope with your academic subjects, your teaching practicum and your research, reading critically and communicating orally and in writing with accuracy, fluency, coherence, are of paramount importance. In this first unit, you will get a general overview of the contents to cover.

In your academic activities, you need to read different sources, such as books, journals, articles, websites and the like. When you do so, you do not simply copy or repeat what others have said. When you read an academic text, you re-create or co-create the meaning of the text, together with the author, your peers and your teacher, through three main ways in which you combine reading and discussion, as you restate what the text says, describe what the text does, interpret what the text means and put it into your own context.

– Read and analyze the following example given by Dan Kurland's in "Reading and Writing Ideas As Well As Words".[3]

[3] Retrieved from http://www.criticalreading.com/choicestoc.htm.

Example: *Nursery Rhyme*

> Mary had a little lamb,
> its fleece was white as snow,
> and everywhere that Mary went
> the lamb was sure to go.

A restatement would talk about Mary and the lamb.

- Mary had a lamb that followed her everywhere.

A description would talk about the story within the fairy tale.

- The nursery rhyme describes a pet that followed its mistress everywhere.

The interpretation talks about meaning within the story, here the idea of innocent devotion.

An image of innocent devotion is conveyed by the story of a lamb's devotion to its mistress. The devotion is emphasized by repetition that emphasizes the constancy of the lamb's actions ("everywhere"…"sure to go.") The notion of innocence is conveyed by the image of a young lamb, "white as snow." By making it seem that this is natural and good, the nursery rhyme asserts innocent devotion as a positive relationship.

Note the effort here to offer as much evidence from the text as possible. The discussion includes references to the content (the specific actions referred to), the language (the specific terms used), and the structure (the relationship between characters).

Reading an academic text does not simply involve finding information on the text itself. You need to work with the text. You need to process the information critically. However, it does not mean to refer only to the weak points. Reading critically is stating an evaluative judgement that recognizes on the one hand, the logical, rhetorical and linguistic organization of the text, and on the other, judges the reliability and the importance of the information provided.

Reading critically is not just identifying what the author is stating but also interpreting the implied meaning of what is written. To do so as a reader you have to engage actively in the reading process by first developing a clear understanding of the author's ideas, then questioning and evaluating the arguments and evidence provided to support those arguments, until you finally have your ideas and own opinions on the issue under study.

Working with a text and recreating its meaning entail both non discipline-specific and specific strategies. Next you will see some general ones. The specific

strategies will always depend on the types of texts of the specific discipline. So it implies to:

1. Understand why you are reading the text, by asking yourself such questions as:
   - What do I know about the topic?
   - What is my purpose for reading this material?
   - What information am I looking for in the text?
   - What are my beliefs and values regarding the topic?
2. Understand what the context of the text is, by asking yourself these questions:
   - Who is the author?
   - When was the text written?
   - Where was it published?
   - Who is the intended audience?
   - What is the text about?
   - What genre is the text?
   - Who are its probable readers?
   - What visual resources are used beside the text (colors, symbols, figures)?
   - In what ways do the illustrations relate to the text?
   - What sociocultural aspects can be identified in the visual signs?
3. Analyze the reliability of the source by considering the following aspects:
   a) Date of publication.
   b) Publishing house.
   c) Place where it was published.
   d) Notes about the author (affiliation, background, assumptions about this topic professional experience, philosophical ideas, etc.).
   e) Factual information given in the text (facts, statistical data) obtained as you read.
4. Analyze the communicative purpose of the author.
   a) To give information.
   b) To convince or persuade.
   c) To present the results of an investigation.
   d) To amuse or entertain.
5. Analyze how the author achieves his/her purpose.
   5.1. What patterns of organization has he/she used?
   5.2. What is the connection between the ideas?

5.3. How has the writer limited the scope of the argument through defining key terms and using qualifying words and phrases?

5.4. Does the author establish an interactive, friendly relationship with the readers or is she/he distant, formal and impersonal?

5.5. What is the writer's argument? What supporting material has the author used to prove his/her argument?

The supporting material consists of:

a) evidence –facts, examples, opinions,

b) appeals –the evaluation of the emotional appeals a writer makes can be based on background knowledge acquired from life experience, from reading other texts or from mass media.

- What is the writer's conclusion? Is there enough evidence to support the conclusion? Is the evidence relevant? Is evidence up to date?
- Are the opinions provided by qualified sources?
- When writers use opinions to support generalizations, they can include both their opinions and testimony of others. In analyzing whether someone is qualified to give an opinion on the subject, you need to know something about him/her, his/her qualification, etc.

5.6. Are the examples (or facts) accurate?

a) Do they coincide with your experience and background knowledge?

b) Does the author have enough experience or expertise in the area?

c) Can this be verified?

5.7. What is the reasoning used by the author?

5.8. Are there weaknesses in the reasoning?

5.9. What is the lexical choice? What kind of vocabulary predominates in the text? (Are there formal, technical words or informal and colloquial expressions?)

- Does the writer use emotional or figurative language to appeal to readers?
- Does the vocabulary appeal to emotions, or is it logical and argumentative?
- Are there words that are ideologically significant?
- What metaphors are used? What purposes do they serve in the text?

5.10. What is the grammatical choice? What verb tenses are used and why?

- Which subjects are described using the passive or active voice and why?
- Are the agents of the actions explicit or implicit?

6. Consider your own perspective that you bring from your wider world of experience (cultural values and beliefs, political and ideological outlook, etc.)
   - How does this text relate to my personal experience?
   - How does my personal knowledge and experience affect the way I read the text?
   - Can my personal experience help me to evaluate the claims?
   - Can I find anything in the literature to help me relate this to my personal experience?

The previous strategies apply to most texts. However, when you work with English Language Education specialized texts, you need to ask yourself other questions, such as:

- What is the methodology underlying the proposal of exercises?
- What linguistic theory is the author using to substantiate his/her proposal?
- What are the didactic solutions to this problem in different contexts?
- What are the policy implications and social consequences of the author's thesis?

CONNECT4TEACHING

As a teacher-to-be, discuss this question:

– How would the 21st century classroom look like?

Log in for further reading

"21st Century Skills Map". Available at https://www.actfl.org/sites/default/files/pdfs/21stCenturySkillsMap/p21_worldlanguagesmap.pdf.

"An Educator's Guide to the 'Four Cs'". Available at http://www.nea.org/tools/52217.htm.

"Comparison of 20th and 21st Century Education". Available at https://www.calvary.edu/comparison-20th-21st-century-education/.

"Chapter 25: How to read texts. What are several methods for reading well at the college level?" Available at Writing for College.org.

"Developing-21st-century-skills-in-the-foreign-language-classroom". Available at https://medium.com/inspired-ideas-prek-12/developing-21st-century-skills-in-the-foreign-language-classroom-fef37c7b1084

"Framework for 21st Century Learning". Available at http://www.p21.org/our-work/p21-framework.

"Preparing 21st Century Students for a Global Society". Available at http://www.nea.org/assets/docs/A-Guide-to-Four-Cs.pdf.

"Reading and Writing Ideas As Well As Words" by Dan Kurland's. Available at http://www.criticalreading.com/choicestoc.htm.

"Teaching Critical Reading". Available at http://www.yorku.ca/laps/sosc/Foundations/TeachingCriticalReading.html.

UNIT 2
CONNECTING AND INTERACTING PEOPLE 2 PEOPLE

In this unit you will:

– Communicate and interact with other students in group discussions.

SETTING UP CONNECTION

Communication is a people-to-people activity. Whether alone, in pairs, in small groups, or in large meetings, you and your friends spend most of your waking hours communicating. You may be speaking, writing, listening, reading, watching a video or observing.[1]

[1] "People to People. The business of Communicating", p. 1.

Reflect on the question: *What is communication?*

Then, talk to the students next to you and share the key points analysed.

Afterwards, read the following text adapted from "Oral Communication Skills are Important for Students".[2]

> Communication is a dynamic process as it involves an interaction between two or more people i.e. the sender and the receiver. The main purpose of communication is to transmit thoughts and beliefs to another person. The major components of communication are verbal communication or oral communication and non-verbal communication. Oral communication is the process of expressing ideas through the medium of speech and this plays a crucial role in the life of students.
>
> Communication skills are vital for a student's academic success and future career prospects. In today's challenging environment, students must not only possess academic expertise, but also the requisite skills to enhance their learning and employability prospects in the future.
>
> Good communication enables students to assimilate more from the learning process by empowering them to ask relevant questions and discuss doubts.
>
> Effective verbal communication nurtures the process of socialization by facilitating new friendships and these in turn aid the learning process.
>
> Productive communication is a boost to career development. An ability to convey thoughts in a clear and precise manner would help a student to make a favorable impression at an interview and get the job that he deserves.

A teacher is a professional communicator in its own sake, and much more so the language teacher, who should be a speaker role model for the pupils. Besides, the ability to communicate effectively is a professional skill that teachers need to establish the rapport required for the assertive interaction with others.

In your courses, you will have a wide variety of communicative situations in which your ideas and points of view will support or contradict others'. In such cases, being assertive is the option, that means expressing thoughts, feelings and beliefs in open, direct, honest and appropriate ways, also being able to stand up for your own or other people's rights in a calm and positive way, without being aggressive, or passively accepting 'wrong'. Assertive individuals are able to get their point without upsetting others or becoming upset. Assertive communication is

[2] By Anton Lucanus. Available at https://collegepuzzle.stanford.edu/oral-communication-skills-are-important-for-students/, november 21st, 2017.

very important in a teaching-learning context, that is the reason why we suggest these sites for you to go deeper into that:

"Assertive Communication". Available at http://mams.rmit.edu.au/owx2c90pize9.pdf.

"Assertive Communication –6 Tips for Effective Use". Available at https://www.impactfactory.com/library/assertive-communication-6-tips-effective-use.

CONNECT2REFLECT

Are you a good listener?[3]

In your academic sessions like lectures, seminars and workshops, it is very important to listen attentively, grasp the most important information and take notes.

Curiosity

Did you know that 45 percent of our waking hours is spent listening to people?

CONNECT2PRACTICE

Activities

1. Brainstorm with your classmates and list the characteristics of a good listener.
   - Think to yourself to make your own list.
   - Share your list with a partner.
   - Share with the class and the teacher to make the class list.
2. Organize in four teams.[4]

– Each team must form a line that starts at the front of the class and goes toward the back. The last person in each line is taken out to a place where the other classmates can't hear (outside the classroom is best). The teacher tells

[3] By Sarah Sahr. Adapted from http://newsmanager.commpartners.com/tesolc/downloads/lesson%20plans/07_2012_lesson%20plan_listening.pdf TESOL Connections: July, 2012.

[4] Adapted from "Are you a good listener?" at http://newsmanager.commpartners.com/tesolc/downloads/lesson%20plans/07_2012_lesson%20plan_listening.pdf TESOL Connections: July, 2012.

these four students a simple sentence (make sure they remember it). Once they return to the classroom, they should go back to the end of their team's line. When the teacher says, "GO!" students in the back of the lines whisper the sentence into the person's ear in front of them, and then that student whispers it to the next student, and then the next and next...

– It's a competition. The first group to be able to get the sentence to the front of the line and recite the sentence correctly to the teacher gets a point.
– If a team finishes and finds that their sentence is incorrect, the student from the back can send the sentence again if no other team has won the round yet; however, once one team successfully gets the correct sentence to the teacher, the round is over. Once a point is awarded, the person in the back of the line comes to the front and the new last person in line goes out to the hall to receive the new sentence.
– This can go on until everyone gets a chance to receive a sentence, or for just a set number of sentences. Each sentence must be more complex than the last, in grammar and/or in pronunciation.

Pair work (10 minutes):

– After each student returns to his/her seat and finds the same partner from the "Think-Pair-Share" activity. These pairs of students will be having one-on-one conversations with each other.
– Topics can be assigned by the teacher, or students can choose them on their own, keeping students' interests in mind.
– Take your time to think about their topic before you start talking to your partner. Each student should talk for at least two minutes. Partners should give appropriate comments in response and ask appropriate questions when necessary. Do your best to stay on topic. However, if you find yourself off topic, that's fine. The goal of the activity is to get you listening to each other.

Evaluation

Now that you have listened to one another, let´s evaluate how good you are as listeners. Using the evaluation checklist rate yourselves and each other.

Go back to your list of listening characteristics on the board.

1. How many of you utilized the characteristics listed on the board?
2. How many of you think you are good listeners?
3. How many of you think you are bad listeners?

Good Listening Evaluation

What was the topic you and your partner talked about? Please write it here: _____ Your Name: Partners' Name: When answering these questions, rate yourself on a scale from 1 to 10: 1 being very bad, 10 being very good. Be honest!
Did you maintain eye contact? Did he/she maintain eye contact? Did you listen without interrupting the speaker? Did he/she listen without interrupting you? Did you listen without distractions (stay focused)? Did he/she listen without distractions (stay focused)? Did you practice appropriate body language and posture? Did he/she practice appropriate body language and posture? Did you ask appropriate questions at the right time? Did he/she ask appropriate questions at the right time?
Add up all your scores. TOTAL: Add up your partner's scores. TOTAL: Find the average by dividing the TOTAL by 5. AVERAGE:

CONNECTING TO YOUR GROUP: GROUP DISCUSSION

As part of your academic activities you will be very often involved in discussions about the topics presented in subjects like Integrated English Practice, Lexicology, Phonetics, Didactics and History of Culture.

Task

Evaluate your ability to take part in a group discussion in class. Tick the appropriate column and think of examples.

	Always	**Usually**	**Sometimes**	**Never**
I can connect comfortably with other members of the group				
I can speak confidently in a group discussion				
I can contribute to team dynamics				
I speak clearly and people understand me				
I can motivate team members to participate in the discussion				
I can respond intelligently to other people´s ideas				
I can think of something interesting to say				
I can find the right language to express my ideas and use it accurately				
I construct effective arguments to support my contradiction				

Taking part in your seminar discussion successfully

Some tips:

- Study your notes from the lecture.
- Consult the bibliography suggested by the lecturer.
- Ensure you contribute to the analysis of the topic.
- Be attentive and show it through body language: nodding, smiling.
- Keep eye contact.
- Ask people for their opinions.
- Be part of the team.
- Keep a check on the time.

For a successful exchange in an academic discussion, the appropriate choice of phrases is very important. In Internet you can find several lists and tips to improve your mastery of vocabulary. The article "Ten best tips for improving one's

use of academic vocabulary"[5] refers that *learning vocabulary effectively is linked to one's preferred learning style, and so is a very personal matter; what works for one student may not work for another*. It also offers the following tips, which have been reproduced here as a starting point.

Tips:

- Read actively with paper and pencil in hand and make a note of academic words and phrases that seem to be particularly useful and try and learn them.
- Note how experienced writers use vocabulary, and try to imitate their use of it if you can (without copying ideas, of course).
- Explore relationships between words. For most people, learning vocabulary remains at a surface level and simply involves memorising the word or phrase in translation, however, try to look at relationships between words (e.g. word families) and word formation (e.g. prefixes, suffixes, etc.).
- Use Latin-based words in favour of phrasal verbs where you have a choice e.g. 'to get on with' could be replaced by 'to have a good relationship with'. This is referred to as a 'lexical shift', and is important in academic writing.
- Use a dictionary and thesaurus where appropriate; do not just assume that a word exists without checking it first.
- Make sure you write the word you are using in the correct part of speech; do you need the noun form, the verb form or the adjective?
- Avoid the use of 'boring' words such as 'advantage', 'problem', 'good', 'bad', 'interesting' and replace these with something more descriptive.
- Do not use the same word twice in a sentence or close together in a paragraph or text.
- Aim to express your meaning very precisely. For example, note the difference between apparently similar verbs such as 'suggest', 'indicate', 'emphasise', 'point out'.

And perhaps most importantly of all:

- Try to keep good vocabulary records; your records should include, as a minimum, the word or phrase, a translation, information about how to pronounce the word (word stress, phonetics, etc.), an example of the word or phrase in a sentence, etc. Make a conscious decision as to whether you want to use the words actively (active vocabulary) or whether you just want to be able to recognise them (passive vocabulary).

[5] Academic vocabulary and academic word lists (AWL).

The list suggested below is just a selection of useful phrases you can start using while you make your own list.

Academic language

Useful phrases for expressing and exchanging opinions in Group Discussion.[6]

1. When you start saying something/contributing to a conversation:
   First of all, I would like to say/state that…
   To begin with, I…
   In the first line, I…
2. What can you say instead of "I think":
   I would say/think,…
   In my opinion,…
   To my mind,…
   I am of the opinion that,…
   I hold the opinion that,…
3. When you want to stress your "personal opinion":
   Personally I think,…
   As far as I am concerned,…
   As for me,…
   As I take it,…
   As far as I can see,…
4. When you "agree" or when you "don't agree":
   Stating your own opinion:
   - In my opinion, …
   - Personally I think that ...
   - My own view of the matter/issue is that ...
   - It seems to me that ...
   Agreeing with an opinion:
   - Yes, I agree (absolutely).
   - I couldn't agree more to what you just said.
   - That matches exactly my own view.
   - Yes, that is just how I see it.
   - I absolutely hold the same view.

[6] Adapted from "Useful Expressions to Use In Group Discussions and Conversations in English". Available at https://www.eslbuzz.com/useful-expressions-to-use-in-group-discussions-conversations-in-english/.

- We both share the same point of view.
- I entirely/quite agree with you.
- I agree to (with) her plan.
- I am of the same opinion.

Partly agreeing with an opinion:

- I see what you mean, but ...
- There is certainly some truth in your words, but you fail to notice that ...
- I don't entirely agree with you.
- I understand your reasons; however, I see some aspects a bit differently.

Disagreeing with an opinion:

- I'm afraid I can't accept ...
- I simply don't agree with you.
- I fail to see the logic behind any of your arguments.
- Your arguments are not convincing at all!
- Excuse me, but I have to contradict you quite strongly here.
- I couldn't disagree more with what you just said.
- I differ from/with you entirely.
- I disagree with you: I am sure you're mistaken.
- I stick to my opinion.
- Let's agree to differ!

5. When you want to say the "opposite" of what someone else said:
   On the contrary! quite the contrary! just the opposite!
   That is the very opposite of what I said.
   That is quite the contrary to what I said.
   I maintain the contrary.
   In contrast to what you said, I maintain that…
6. When you are "quite sure" of something:
   Of course!
   That goes without saying.
   It goes without saying that.
   I contend/maintain that…
   It's my conviction that…
7. When you want to "ask a question":
   May I interrupt you?
   There arises the question/point whether/if…
   This question raises the whole issue.

8. When you want to interrupt:
   I'm sorry to interrupt here, but ...
   Excuse for breaking in here right now, but ...
   Can I stop you there for a moment?
   Hold on a second. (informal)
   Pardon me, but I think this just leads the debate astray.
9. When you "haven't understood":
   I beg your pardon. /Pardon?
   Could you repeat what you've just said? But slower, please./
   Could you slow down a bit?
10. If you should want to "correct a mistake":
   Excuse me (for interrupting) you should have said:"....."
11. When you want focusing/structuring the discussion:
   I think we should focus on the main aspects now.
   Let's now consider another important aspect of today's debate.
   I think we have exchanged our opinions on that point now and should move on ...
   You all highlighted crucial aspects, but have we really discussed... in-depth?
   Thank you for your honest/thought-provoking views, but we should also pay attention to...
12. Asking for an explanation:
   Could you explain to me....?
   Could someone please tell me....?
   Just tell me the reason why....?
   I don't really understand....?
   I just don't see why/what/how....
   Are you saying that....?
   What do you mean by that?
   I beg your pardon?
   I didn't quite get that. Excuse me, did you say that...?
13. Clarifying a point:
   Let me put it this/another way....
   Let's get this clear (first)....
   Sorry to interrupt you, but....
   The point I'm trying to make is....
   Personally (speaking) I think....
   I'm absolutely convinced that....
   My view/point of view is that....

The way I look at/see it is this

What I actually meant was....

14. Giving an explanation:

Look, it's like this:

What I mean is....

The reason for this is....

The main problem is....

Just let me explain....

Well, the reason is...

Well, the thing is....

Above all we must keep in mind that....

CONNECT2PRACTICE

Activities

1. Listen to, observe or watch the group discussion presented by your teacher. As you do so, answer the following questions:
   - What is the topic under discussion?
   - How many people are taking part in the discussion?
   - Do they take turns?
   - What expressions from the list of phrases did you identify?
2. What expressions would you use in the following communicative situations? (Your teacher might create others if considered appropriate.)
   a) You are discussing about the usefulness of phonetic transcription in the English language teaching (ELT). Clara and Rosa are dominating the discussion and you have something to say.
   b) The group discussion is about the possibility of delivering a communicative lesson in a large group.

      The student on your right does not understand what you are saying, so he/she says:
   c) The student on your left is giving his/her personal opinion, so he/she says:

      The discussion is going out of topic, so you say:
3. With your teacher and classmates decide on a topic for discussion. Here are some suggestions that you might take into consideration:

Topics:

- The impact of technology in education.
- The impact of social networks in interpersonal communication.
- Meeting people in Internet.
- Do we really need education today to be successful?

CONNECT4TEACHING

As a future teacher answer the following question:[7]

1. What types of questions are generally asked in a group discussion?
   - Questions with one word or short answers.
   - Questions with clear correct answers.
   - Questions that require the group to analyze.

Log in for further reading

"Comunicación: la escucha activa". Available at eshttp://www.psicoterapeutas.com/terapia_de_pareja/escucha_activa.html.

"How to prepare for Group Discussion Exercises". Available at https://www.psychometricinstitute.com.au/Psychometric-Guide/Assessment-Centre-Guide/Group-Discussion-Excercises-Guide.html.

"Listening: Our Most Used Communication Skills". Available at https://extension2.missouri.edu/cm150.

"Phrases for discussions in English". Available at https://www.englisch-hilfen.de/en/words/discussions.htm.

"Teaching Contextual Vocabulary for Group Discussion Skills Using Formulaic Expressions in the ESL Classroom" by Dr. K.N. Shoba. Available at http://eltvoices.in/Volume6/Issue_4/EVI_64_2.pdf.

"Useful phrases for discussions". Available at https://ocw.upj.ac.id/files/Slide-LSE-08.pdf.

[7] Adapted from "Group Discussion: Questions, Topics and Activities". Available at https://study.com/academy/practice/quiz-worksheet-topics-activities-for-group-discussions.html.

UNIT 3
CONNECTING 2 AN AUTHOR

In this unit you will:

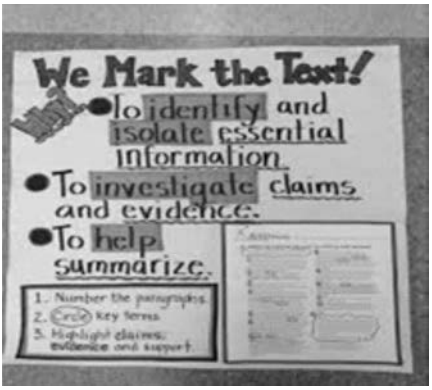
– Use strategies to interact with the author through the text.

SETTING UP CONNECTION

Reading is an active, imaginative act; it takes work. Khaled Hosseini.

A great book should leave you with many experiences, and slightly exhausted at the end. You live several lives while reading. William Styron, Conversations with William Styron.

What does the following picture represent?



What do you do when you read a text to study or to find information for your assignments?

INFOCONNECT

INTERACTING WITH A TEXT. QUESTIONING THE TEXT

For sure this is not the first time you study strategies to show you're interacting with the text by marking or annotating it. However, this unit is intended to give you another possibility for training.

When you read critically you want to obtain the most from the text. In the act of reading you establish an inner dialogue with the author through his/her text. Therefore, a very useful way of doing so is by reading with a pencil in hand, marking up or annotating the text in a way that makes sense to you.

As it is explained in the article "Reading and Study Strategies. What is Annotating and Why do it?"[1] *annotating is any action that deliberately interacts with a text to enhance the reader's understanding of, recall of, and reaction to the text.* It means you are reading consciously, actively and critically, so that you can later use your notes and refer to the text. "The notes on your text focus on important issues which make you fully aware of your reading. Sometimes a comment is related to the author's writing technique, choice of words, structure of thought or to ideas that are not familiar to you. Other times the notes may refer to disagreements or scepticism or information that contradicts what the author says."

Each reader has his/her personal symbols or procedure to annotate the text. You should have yours.

Nevertheless, the following have proved to be very useful for most readers:

- Underline, circle, or bracket important or interesting words, phrases and sentences.
- Draw arrows to connect ideas.
- Write comments and questions in the margins.
- Cross out irrelevant information.
- Write question marks (?) or exclamation points (!).

Keeping a journal, a diary or a portfolio is very important for your further studies; therefore, we invite you to have your Interactive Reading Journal.

You should have a notebook to keep record of interesting information from texts. You can decide to use each pair of pages or one page. The right side of the

[1] Taken from "Writers' Center at Eastern Washington University". Available at https://research.ewu.edu/c.php?g=82207.

page is used to write down the literal notes of the texts and the left side is used to record your individual interaction with the information written on the right side. This interaction is *not* usually directed by the teacher. You will then use the notes to share views with other classmates and to express your understanding of the text. For example:

Left side of the page Notes quoted from the text	**Right side of the page** Comments and responses
A dictionary is a book dealing…	Definition Dealing = Sp. Que trata/está relacionado con…

CONNECT2PRACTICE

Activities

Suppose you need to read different texts to find a topic for an essay assignment. Read the following excerpts carefully and mark them up according to your reaction to the ideas expressed.

1. Natives feel oddly toward foreigners. They may be hostile, aggressive, overfriendly, distant, or possessive; but at least they have the (to them) advantage of being in possession, so that between foreigners and themselves there is a moat with a drawbridge to which they keep the keys… (From "Notes on Being a Foreigner").
2. For all parents, including myself, watching their child being born is one of nature's greatest experiences. I felt very lucky to be present at such a miraculous event.

   At first, I thought I wouldn't be able to stand the sight of blood, but for this occasion, courage was very important to me, so I made that decision. After all, it is just a simple fact of nature that we all have gone through. (From "A Miraculous Event" by Jorge Icaza. In Changes, p. 81).
3. The Spanish influence on English Language in the U.S. is great. Spanish place names, from Rio Grande (in Texas) to San Francisco (in California), characterize the southwestern part of the country. Words, such as adiós, amigo, rodeo, and adobe, have actually become part of the English language… (From "Earth and Fire" by Nancy R. Gibbs. In Time, July 11, 1988, p. 69).

4. Annotate or mark the following short text:

Notes on Being a Foreigner

I come suddenly into a foreign city, just as the lamps take light along the water, with some notes in my head. Arriving –the mood and excitement, at least, are always the same. I try out the language with the taxi driver, to see if it is still there; and later, I walk to a restaurant that is lurking round a corner in my memory. Nothing, of course, has changed; but cities flow on, like water, and like water, they close behind any departure. We come back to confirm them, even though they do not particularly care. Or perhaps we come back to confirm ourselves?

READING CRITICALLY

I. Activating background knowledge.

- Why is the USA considered a melting pot?
- Suppose you have to write an essay about the influence of languages such as Spanish and French on the English language. Look back at paragraph 3 in the previous section. Do you think the whole text could be useful to fulfil your task?
- What words or phrases are more likely to be used?

II. Reading for the gist.

- Were your expectations confirmed?
- What is the general idea of the text?

The text you are going to read has been taken from the textbook *Paragraph Development* by Martin L. Arnaudet and Mary E. Barret.

We are all aware that American culture is, in fact, a combination of the contributions of all those who have settled within its borders. From the founding of the country to the present day, immigrants have brought with them their traditions of their native lands, many of which have been interwoven into the cultural patterns of their new homeland. Immigrants from Latin America, who currently compromise about 8 percent of the total population, are no exception to this rule. Hispanic contributions to American culture are reflected in the words we speak, the food we consume, and the music we enjoy.

The Spanish influence on the English language in the U.S. began with the early explorers and continues even today. Spanish place names, from Rio Grande (in Texas) to San Francisco (in California), characterize the south western part of the country. Words, such as adiós, amigo, rodeo, and adobe, have actually

become part of the English language. More recently, a blend of English and Spanish known as Spanglish, producing expressions like *ir al movies* (to go to the movies), has developed, particularly in Texas, California, and South Florida, which have a high concentration of Latino residents.

From the gourmet-style *churrasco* (marinated tenderloin of beef) to everyday taco, Latin food has become an integral part of American dining habits. Food ranging from black beans and rice in a Cuban restaurant to frozen burritos, tropical papayas, and jalapeno peppers on supermarket shelves are evidence of the Latin influence on the American diet. It is not surprising, therefore, that over $ 1 billion per year was spent on Mexican food in the United States in the late 1980's.

American music, too, has become more diverse as a result of Latino sound. The Salsa beat has had a startling effect on popular music, just as the rhythms of the tango and the cha-cha-cha have become a part of the repertoire of dance bands throughout the country. Instruments, such as the congas and the timbale, also have their origins in Latin countries. Mariachi bands, Brazilian Jazz, and the new Miami Sound are further examples of the strong influence of Hispanic musical traditions on American culture.

The Language, the food, the music –these are but a small part of what Latin Americans have given to North Americans. In the final analysis, the essence of their contributions to American culture is a sensibilidad (a unique sense of style), which prompts *Time* magazine to report, "this sensibilidad" is changing the way America looks, the way it eats, dresses, drinks, dances, the way it lives.

III. Questioning and interacting with the text.

– Now read again for critical reaction.
– As you read, question the text as you were instructed at the beginning of the unit.

IV. Sharing with your classmates.

Now that you have finished reading individually, share your reaction with your partners. You shouldn't forget to focus on these questions:

a) Do you find historical inaccuracies in the text? Where?
b) Was there any new information for you?
c) Is this information important for you as a learner of English? Why?

V. Expanding the text and formulating your judgement.

You may disagree with the author or you may like to make some changes. This is your turn to do so. What would you change? What would you add? What is your opinion about the text?

VI. Language expansion.

Under your teacher´s guide search for words and expressions of Spanish origin that have been introduced into the English language.

CONNECT2REFLECT

Thinking about your learning style

Previously you had some tips to show your interaction with the written text. Annotating a text is one of the techniques that visual learners prefer.

What kind of learner are you?

1. Discuss with your classmates how each one of you learn best:
   - With visual aids.
   - Underlining and highlighting important aspects of the text.
   - Reading out loud.
   - Discussing in small groups.
   - Doing things.
   - Acting out dialogues.

The following text describes three learning styles:[2]

> We all learn in different ways. Everyone has a unique style of learning which allow them to learn information efficiently. Individuals who use primarily the **visual** channel tend to learn best by seeing. They may think in pictures and prefer diagrams, images, pictures, colours, videos, flipcharts and hand-outs. They can easily visualize objects, plans and outcomes in their mind. This type of learner has a preference for seeing an activity demonstrated rather than just verbally explained. In general, when reading, the visual learner will conjure

[2] Adapted from "Study Skills Manual", chapter 1: Learning Styles. Available at http://www.nln.ie/NLN/files/f5/f585430c-7ee4-41a2-8e90-32e11f8c153a.pdf.

up images in order to understand the text they are reading. They will often remember faces rather than names.

Auditory learners prefer to learn through words, usually by listening e.g. to conversations or listening to the radio. They can take in language very quickly, whether it is spoken or read. They are often talkative, needing to think aloud. Auditory learners are more likely to remember somebody`s name than what they look like. They can also remember quite accurately details of information they hear during conversations or lectures.

Kinaesthetic learners prefer to learn by "doing" and learn best through touch, movement and manipulation. They actually concentrate better and learn more easily when movement is involved. Furthermore, they often enjoy physical activities and crafts, and would rather get something straight out of the box and figure it out than read the instructions. They often dislike sitting still in long talks and like to move around when working. Kinaesthetic learners often wiggle, tap their feet, or move their legs when they sit. Kinaesthetic learners learn best by moving their bodies, activating their large or small muscles as they learn.

2. Read the description of each type of learner more carefully and complete the table.

Learner type	**How they learn**	**Likes**	**Dislikes**
Visual			
Auditory			
Kinaesthetic			

2.1. Work in pairs. Take turns to describe the different learning styles using the notes. Provide examples from experience.

Language students and teachers naturally interact with people from diverse cultures and backgrounds. For us it is very important to consider these cultural tips to *think globally and act locally*:

- If an individual does not respond as you expect, or does not assume automatically that he/she has not understood nor that he/she is lazy, unmotivated, and unintelligent.
- In a group there are different students; therefore, there are different lifestyles and cultural backgrounds.
- There are cultural differences even in a monolingual group of learners.
- Foster respect for cultural and linguistic diversity.
- Encourage cultural sensitivity in your EFL classroom to encourage cultural awareness by exploring and sharing each student's unique culture and heritage.

CONNECT4TEACHING

1. As a teacher-to-be how useful is:
   a) the text on learning styles?
   b) the intercultural tips in the previous section?
2. Do you have a personal experience related to learning styles and preferences in teaching and learning?
3. Do you have a personal experience related to cultural differences?

Log in for further reading

"Annotating a Text - Reading and Study Strategies - Research Guides". Available at https://research.ewu.edu/c.php?g=82207.

"Annotating Texts-Learning Center". Available at https://learningcenter.unc.edu/tips-and-tools/annotating-texts/.

"Annotating Text Strategies That Will Enhance Close Reading". Available at https://www.sadlier.com/.../teaching-annotation-to-students-grades.

"ESL Classroom and Cultural Sensitivity". Available at http://esl.yourdictionary.com/lesson-plans/esl_classroom-and-cultural_sensitivity.html.

"How and why to annotate a text - The Geneva School". Available at https://www.genevaschool.org/.../11th-Gr-How-to-Annotate-a-Te.

"Why & How to Annotate a Text" by on Prezi. Available at https://prezi.com/ctwiszjrqb7h/why-how-to-annotate-a-text/.

UNIT 4
IS IT RELIABLE?

In this unit you will:

– Assess the credibility and reliability of texts.

SETTING UP CONNECTION

In your academic studies you need to consult different sources to complete tasks, assignments and projects.

Sources are divided into two main groups: *primary* and *secondary*.

Primary sources provide a first-hand account or insiders look at a specific person, a specific time period or a specific event. They include anything that is original data (research results, first-hand accounts, original works, etc.). Primary sources can be diaries, personal journals, autobiographies, memoirs, personal correspondence, interviews, speeches, newspaper articles or news footage from a specific time in history, official records, original photographs, creative works such as plays, poetry, music or art, and also original research data.

A *secondary source* is an interpretation or analysis of one or more primary sources. If a secondary source could speak to us it would say, "I wasn't there but I read about it and these are my thoughts on the matter." Examples of secondary resources include such publications as biographies, commentaries, criticisms, textbooks, articles, and critical essays.

INFOCONNECT

Whether they are primary or secondary sources, it is necessary to *understand the context of the text*, by asking yourself these questions:

- Who is the author?
- When was the text written?
- Where was it published?
- Who is the intended audience?
- What is the text about?
- What genre of the text?
- Who are its probable readers?
- What visual resources are used beside the text (colors, symbols, figures)?
- In what ways do the illustrations relate to the text?
- What sociocultural aspects can be identified in the visual signs?

You expect printed material to be written by an authority. Nevertheless, not all sources are reliable, no matter how sound their arguments may appear to be. They may have inaccuracies. Consequently, you must always check the source of the material, the date of publication, and you should carefully analyze the factual information provided to assess the reliability of the text you are reading.

To evaluate the reliability of a piece of writing, you must consider several issues related to the subject and to the person or publisher that presents it. Is the information current? Is it related directly to the topic it discusses? Does it provide sources for supporting ideas? Are these sources reliable? Is the purpose of the information to inform, to persuade, to sell, or even to entertain? Has the information been written and published recently? Does a date of publication appear? Finally, who is responsible for the information? Is an author or publisher listed at all?

If you take, for example, a piece of information from the book *Metodología de la Enseñanza de las Lenguas Extranjeras* by Dr. Rosa Antich, you can rely on that information because she is an authority in the teaching of languages in Cuba. She has written some books and papers about foreign language teaching, she is highly qualified as she has a doctoral degree, she was a member of the Cuban Institute of Pedagogical Sciences. She is also an experienced teacher. Besides, the book was published in a relatively recent year by Pueblo y Educación Publishing House, which is the publishing house for most books related to education in Cuba. Moreover, she cites outstanding authors in this field.

Before you evaluate your source, you need to first evaluate the purpose of your research. If you are researching for an academic paper, then you need to have very credible, reliable, and worthwhile sources because your teacher or professor and your readers will be judging the authenticity of the sources.

Once you've determined the purpose of your research, you are still responsible for judging the worth of your research. How do you go about doing this? There's no cut and dry method of evaluating a source. Sometimes even a professional-looking site will have inaccurate information. You will need to evaluate your source based on its reliability, credibility, and overall worth. Let's discuss how to determine the reliability of a source first.

The reliability of a source can be determined by two factors: in relation to how recent it has been published (*recency*) and in relation to its possibility to be verified (*verifiability*).

A document is more likely to be a reliable source of information if it has been published within the past few years. This is because information changes and evolves over time.

A source can also be tested for reliability if it can be verified. Can you find the same information confirmed in other sources? Does the information make sense? Are there many other sources that contradict the information in your article? If you can find the information confirmed in other sources or even the article is used as a reference in other sources, then you know your research can be verified.

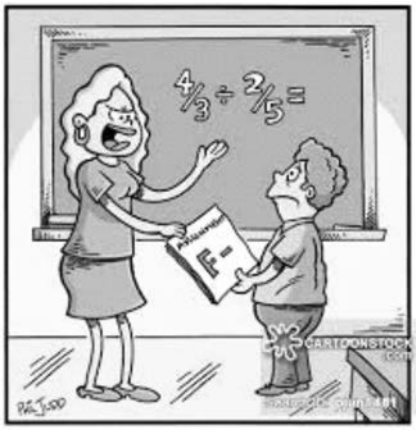
Credibility is another important criterion to take into account. The credibility of a source can be determined if you can find the author's credentials somewhere in the article. If you can't find this information, then try researching the author. If the author has credentials in the field of the article, then you know that your research is credible. If the author has no credentials or they are in a field that doesn't relate to the article, then it is recommended that you use a different piece of research for your speech. Second, if the information is unbiased, that is, if it comes from a source that has no clear leanings on one side of an issue.

The reliability of a piece of information can also be assessed by studying the factual data given, such as, statistics, results of experiments, interviews, surveys and the like.

As a reader, you must be careful about what you consult as a reliable source of information. That a source is in print or posted on the Web does not automatically make it trustworthy. You can always find information on any source. As a critical reader, you deserve the best, the most current, and the most reliable. Be sure to screen what you find to make sure that it is reliable.[1]

The information must be verifiable, relevant and unbiased. To verify the reliability of your sources, ask yourself the following questions:

- How does this apply to your research?
- Does the work address your specific research question?
- Does the work provide sufficient content?
- Who is the author?
- Why does this person have the authority to speak about this topic?
- What is the intention of this source?
- Is the author trying to persuade you or is the author presenting factual research?
- When was this piece written? Does the age of the source impact its relevancy to your topic?



"No Jimmy! You can't cite Wikipedia as the main source for your assignment!"

[1] Available at https://canvas.hull.ac.uk/courses/611/pages/determining-source-reliability.

The Internet provides access to an almost endless supply of information, but how do you know if that information is credible and reliable? Being able to determine the reliability of a resource is an important skill, particularly for student researchers.

The credibility of the sources depends on many factors. However, unlike traditional books, much of the information that is found on the Internet has not been reviewed by experts or knowledgeable persons on the topic. In the digital age, anyone writes and publishes in the World Wide Web. Many Web pages are published anonymously by individuals. Are the views of individuals as reliable as those of experts from universities or from the government which cite sources?

Sources are used for information, support and sometimes basic reference. The level of credibility required also depends on the project. However, it is always safer to pick a reliable source, irrespective of the type of research paper you are writing.

The Internet has definitely become a huge repository of information which complements the amount of information that school libraries may supply. Here is exactly where the risk lies. It is then of paramount importance to examine the sources you will use for research very critically. As Branscomb (1998) points out "the principles of critical thinking whether applied to print media or visual media such as television or computer media remain the same." As he explains a critical thinker constantly seeks other points of views. They are necessary to develop thinking skills.

So, at this point a caveat must be: when using the Internet, always question the information you find and double check in other sources.

There are some important tips which must be considered when researching the web and consulting Internet sources (Branscomb, H. E., 1998; Ko, S., Rossen Steve, 2004).

1. Evaluate the source carefully. Examine your source critically, always ask questions, look for more information about the topic and consult other authors and never assume the source is an authority.
2. Find information about the author. How much do you know about him/her? Ask yourself if the author has academic expertise or professional affiliation.
3. Communicate with experts or authors of important sources in various fields of study if it is possible and seek other points of view.
4. Record all citation information to give proper credit to your sources. Anytime we use someone else´s words, ideas, images in our research works, we must give them proper academic credit. Otherwise, we run the risk of being accused of plagiarism which is precisely this: presenting someone else´s work as our own.

In the digital age it is usual to copy and paste without referencing sources. This is definitely a violation of intellectual property and copyright and can be penalized. As you do when you read printed sources, make sure you have written down all the necessary information to cite your sources to give credit to authors and avoid plagiarism.

5. Make a distinction between dynamic resources and static resources.

   Dynamic resources are blogs, forums, wikis and web sites which allow almost anyone to publish information and are generally not subjected to expert and scholarly review. Unlike dynamic, static resources: books, journal articles, audio files and videos do not allow user input and are often reviewed by experts for accuracy and objectivity.

6. Make sure the resource is regularly updated and that you can verify the accuracy of the information presented. Students should also consider that what they find in one place one day, might be changed or gone from the site the next day. Consequently, also write when the site was consulted.
7. Evaluate the resource design, like for example, if proper grammar and clear style are shown which are good indicators of professional, academic writing and expertise.

CONNECT2REFLECT

Read some vital aspects which can determine the relevance and credibility of the sources you consult.[2]

- *The focus of the source on your topic*. There will be many articles and books written on the subject from which your topic has been taken, but it will be relevant to your research only if it is focused on the particular topic of your research, or if the content supports your thesis statement directly or indirectly.
- *The experience of the author in the area of your research*. Consider the author´s experience so that you will have the guide and expertise you need for your research, so make sure that he/she has experience in the specific area of your research.
- *Relevant educational qualifications of the author*. It will be ideal if they have some fame to claim in the previous studies done on the subject. The more famous the author, the better.

[2] Available at www.EssayCapital.com.

- *The date of publishing*. Research is very dynamic. The characteristics of certain topics keep changing, depending upon the nature of the topic. Such topics are constantly researched upon and the information gets updated every now and then leaving the older facts outdated. Consequently make sure the information is not outdated.
- *Supportive information*. The level to which the sources you choose support your thesis matters a lot. A source which offers neutral opinion towards your stance will not help in adding emphasis to your theory.

Summarizing:

To sum up it can be said that using reliable sources is the shortest and most effective method of proving your theory and gives respect to your work. So, learn how to determine the relevance and credibility of the sources and you will feel confident and convincing.

To determine the reliability you must check the source and analyze:

a) The author's qualification.
b) The publishing house and date of publication.
c) The factual information provided by the text.

The following are some of the most widely known publishing houses in the field of educational materials, recognized all over the world for their valuable works.

– Why are they widely recognized?

– Go to the library or search in Internet to find their logos:

Cambridge University Press

Oxford University Press

Longman

Editorial Pueblo y Educación

Editorial Félix Varela

Prentice-Hall, Inc. Englewood Cliffs
Newbury House Publishers
Heineman Educational Books

CONNECT2PRACTICE

Activities

1. Complete the following chart:

Material	Reliable	Unreliable	Why
Materialismo y Empiriocriticismo, by V. I. Lenin, Ed. Progreso, 1975.			
Filosofía, ciencia e ideología, by G. J. García Galló, Ed. Científico-Técnica, 1985.			
El derecho y la sociedad, author unknown, 1950.			
The Oxford Paperback Dictionary, compiled by J. M. Hawkins, Oxford University Press, 1988.			

2. What criteria would you use to judge the following materials as reliable sources?
   a) A paper written by Dr. Alvarez Cambras about the use of external fixators.
   b) A paper taken from *Papers in Applied Linguistics* by J. B. Allen and S. P. Corder, Oxford University Press.
   c) A chapter from the book *Selected Speeches* by Maurice Bishop.
   d) An article from *Forum* Magazine.
   e) An article about abortion which offers a lot of statistical data and opinions of qualified doctors about the subject. The source of publication is not provided.
   f) A paper about the use of videos in education by Vicente González Castro.
3. Review the materials the teacher has brought for you and judge their reliability.

4. Choose a topic of your interest from the Internet or one that is related to your term paper research and seek four or more different authors who discuss the same topic or thesis from the Internet. Your teacher or peers can help you with the task. You can work in pairs or in groups.

5. Go over the contents of this lesson and analyze the reliability of the sources by doing what is instructed below. Take notes and write your arguments and examples to then be able to discuss and present your ideas to the whole class.

   Aspects to consider to evaluate the sources carefully:

   a) Information about the author (relevant educational qualifications of the author and his/her experience in the area of your research).
   b) Experts or other authors to seek other points of view.
   c) If they are dynamic or static resources.
   d) If the sources are updated (date of publishing).
   e) Supportive information: If all the articles support your thesis and present common arguments.
   f) If proper grammar and clear style are shown as good indicators of professional and academic writing.
   g) If they use citation information to give proper credit to other sources they have consulted.

6. Check in the school library and determine what sources you would need to consult if you had to write a paper about:
   a) Martí and the teaching of foreign languages.
   b) Linguistic games to increase the students' motivation in secondary school.
   c) Lexicology and the teaching of vocabulary.
   d) The teaching of listening comprehension in eighth grade.
   e) The teaching of reading in high schools.
   f) The role of motivation in foreign language teaching.

7. Find a sample of an article in the Internet or any specialized journal that would not be reliable for you and discuss the reasons. Provide arguments and examples.

8. Search in the Internet and determine reliable sources for your research paper.

If you have been able to fulfil these tasks successfully, you are ready to start your critical reading training.

I. Activating background knowledge.

At the Millennium Summit in September 2000 the largest gathering of world leaders in history adopted the UN Millennium Declaration, committing their nations to a new global partnership to reduce extreme poverty and setting out a series of time-bound targets, with a deadline of 2015, that have become known as the Millennium Development Goals (MDGs).

Goal 1: Eradicate Extreme Hunger and Poverty.

Goal 2: Achieve Universal Primary Education.

Goal 3: Promote Gender Equality and Empower Women.

Goal 4: Reduce Child Mortality.

Goal 5: Improve Maternal Health.

Goal 6: Combat HIV/AIDS, Malaria and other diseases.

Goal 7: Ensure Environmental Sustainability.

Goal 8: Develop a Global Partnership for Development.

The following text is related to the "Sustainable Development Goals and language education". Its author is Margit Szesztay, IATEFL Vice-president, who wrote the foreword to the book *Integrating global issues in the creative English language classroom: With reference to the United Nations Sustainable Development Goals* written by Alan Maley and Nik Peachey.

II. Reading for the gist.

– What are the main ideas presented by Margit Szesztay?

As a teacher and as a trainer I have always been keen to bring an educational dimension to my work. With English having no fixed subject matter, one of my aims has been to bring real-world issues into the classroom. At the same time, my students come to class expecting to have fun, and psychology also tells me that a positive environment is where learning happens most successfully. How then can I avoid the 'dark cloud' phenomenon: how can I engage my learners in meaningful discussion of issues that really matter while

staying positive and not feeling weighed down by all the problems of the world? In addition, how can I do justice to the big issues facing humanity? How can I bring them into the classroom without trivialising them and turning them into five-minute activities? The present publication, from the British Council and edited by Alan Maley and Nik Peachey, suggests that the key lies in engaging the creative faculties of our learners. All the 22 sections put creativity at the service of education.

The various tasks involve learners in making sense of infographics, creating a photo gallery, engaging in a simulated UN discussion, inventing a slogan for a piece of street art, writing their own poems and stories, designing sustainable homes and cities, and puzzling over the richness of life in a rainforest, to name but a few. Language aims are integrated with educational aims, for example students improve their presentation skills while at the same time learning about the vital role water plays in our lives.

The United Nations Sustainable Development Goals provide a clear framework for the book as the educational aims of each activity and lesson plan are aligned to one or several of the 17 goals. Can the vision for a better world agreed on by world leaders in 2015 be realised? At the moment, we live in an unjust world, and many of us lead unsustainable lifestyles. To make significant changes by 2030, we need to do a lot of unlearning. Business as usual is no longer an option, and neither is education as usual. This publication is an invaluable tool in showing English teachers worldwide how they can make a difference.

Teachers of English have been at the forefront of educational change in many parts of the world. 'Learner autonomy', 'groupwork', 'project work', 'communication tasks' are all predicated on a view of learning that sees students as active doers and thinkers, rather than passive recipients of knowledge.

The present publication builds on such a view. Students are encouraged to ask their own questions, conduct surveys, carry out research and reflect on the kind of world they would like to live in. As the title of the final story under the storytelling section reminds us, the future is in our hands –as teachers of English we can make a difference with the classes we teach and the students we inspire.

III. Questioning and interacting with the text.

As you read the forward by Margit Szesztay, annotate all your comments in your Reading Journal and do not forget to answer these questions:

- Is Margit Szesztay reliable? Why?
- And the authors of the book?

- Is the text reliable?
- What makes it reliable?

IV. Sharing with your classmates.

After your individual interaction with the text, use your annotated text or your comments in your reading journal to share your reading experience with your classmates as indicated by your teacher.

V. Expanding the text and formulating your judgement.

- After sharing with others, what is your personal position in relation to the goals for sustainable development and education?
- How can English language education contribute to sustainable development in the world and in Cuba?
- Write an essay in which you assess the reliability of the information provided in this text.

VI. Language expansion.

- Analyze the meaning and use of the underlined words or expressions:

  Alan Maley and Nik Peachey, suggests that the key lies in engaging the creative faculties of our learners.

  Teachers of English have been at the forefront of educational change in many parts of the world.

  …to bring real-world issues into the classroom…

  The United Nations Sustainable Development Goals provide a clear framework.

  How then can I avoid the 'dark cloud' phenomenon.

- What other words or expressions have you found interesting, new or used in a new context in the text you just read?

CONNECT4TEACHING

Search for reliable articles about integrating global issues related to English Language lessons. Design a teaching activity for children or teenagers to cater for one of the goals.

Log in for further reading

Branscomb, H. E. (1998): *Casting your Net*, Salem State College: Allyn and Bacon.

"Determining the credibility of sources". Available at www.EssayCapital.com. Consulted in 2009.

"Research Paper Writing Guide". Available at www. EssayCapital.com. Consulted in 2009.

Warschauer, M. (1998): "Researching technology in TESOL: Determinist, Instrumental, and Critical Approaches", *TESOL* Quarterly, Vol. 32, no. 4, pp. 757-761.

_____ and D. Healey (1998): "Computers and Language Learning: an Overview". In: *Language Teaching*, no. 31, pp. 57-71.

_____; H. Shetzer and C. Meloni (2004): *Internet for English Teaching*, Publishing House: United States Department of State, Office of English language Programs, Washington D. C.

https://canvas.hull.ac.uk/courses/611/pages/determining-source-reliability.

http://leeuniversity.libguides.com/DAL/reliability.

UNIT 5
QUOTING, PARAPHRASING AND SUMMARIZING

In this unit you will:

- Show understanding of the uses of and distinctions among quotations, paraphrases, and summaries.
- Show ability to quote, summarize and paraphrase.

SETTING UP CONNECTION

Brainstorm ideas in your group about the definition of *plagiarism*, what you think about its main causes nowadays and how it may be avoided. The brainstorming technique invites group members to think of as many words or ideas as possible related to a given topic and write them on their notebooks or on the board, if done in whole class pattern. This technique stimulates students´ knowledge about the topic for further discussion or for writing a successful composition.

Read the text and check if the ideas brainstormed were correct.

INFOCONNECT

In the age of information and communication technology, also called the digital age, it is commonplace to see students copying and pasting from Internet sources and making information their own, without giving credit to the authors consulted and referencing sources.

So**,** *plagiarism* can be defined as presenting someone else´s work or ideas as our own in our research projects or any other type of class assignment. It is copying directly from another source without acknowledgement. This is definitely a vio-

lation of intellectual property and copyright, and as has been discussed may be penalized.

Anytime we use someone else´s words, ideas, images in our research works, we must give them proper academic credit, which means we must make reference to the author. Otherwise, we run the risk of being accused of plagiarism.

Some students may commit plagiarism unintentionally because they do not know how to deal with referencing sources properly. For example, if they present the bibliography consulted at the end of the work, they believe it is not then required to reference the authors in the body or development of their papers as they have referenced the sources and those authors in a list at the end of the paper. However, it is required to mention the sources in the body of your work and even the pages where you took the information from.

Although plagiarism is a challenging issue and a big mistake, teachers should deal with it patiently, through open, sympathetic and honest discussion with the students. Instead of attacking students, they should teach them to avoid it by giving them some rules about how to use *paraphrasing*, *summaries* and *direct quotations* when citing others´ works. In the case of using information from the Internet, this is part of what we call netiquette rules: learning how to act properly in consuming and conveying information consulted from the Web.

QUOTING, PARAPHRASING, AND SUMMARIZING[1]

The first tip that you are given here is: if you use quoting, paraphrasing, and summarizing in your works or research, you will not be accused of committing plagiarism. However, it is also very important to know the differences among them which depend on the way you incorporate other writers' work into your own writing and how they differ according to the closeness of your writing to the source writing.

Quotations must be identical to the original, using a narrow segment of the source. They must match the source document word for word and must be attributed to the original author. We can use quotation marks to make it clear.

Paraphrasing involves putting a passage from source material into your own words. A paraphrase must also be attributed to the original source. Paraphrased material is usually shorter than the original passage, taking a somewhat broader segment of the source and condensing it slightly. Paraphrasing is one way to use a text in your own writing without directly quoting source material. Anytime you

[1] Driscoll, D. and A. Brizee, 2010.

are taking information from a source that is not your own, you need to specify where you got that information. We do not use quotation marks here as we are using our own words to convey the same idea or thesis.

Then, a paraphrase is:

- Your own rendition of essential information and ideas expressed by someone else, presented in a new form.
- One legitimate way (when accompanied by accurate documentation) to borrow from a source.
- A more detailed restatement than a summary, which focuses concisely on a single main idea.

Paraphrasing is a valuable skill because:

- It is better than quoting information from an undistinguished passage.
- It helps you control the temptation to quote too much.
- The mental process required for successful paraphrasing helps you to grasp the full meaning of the original.

Summarizing involves putting the main idea(s) into your own words, including only the main point(s). Once again, it is necessary to attribute summarized ideas to the original source. Summaries are significantly shorter than the original and take a broad overview of the source material.

In all three cases, references must be provided and we must cite the consulted authors´ works.

CONNECT2REFLECT

Reasons for using quotations, paraphrases, and summaries

Quotations, paraphrases, and summaries might be used to:

1. Provide support for claims or add credibility to your writing.
2. Refer to work that leads up to the work you are now doing.
3. Give examples of several points of view on a subject.
4. Call attention to a position that you wish to agree or disagree with.
5. Highlight a particularly striking phrase, sentence, or passage by quoting the original.

6. Distance yourself from the original by quoting it in order to cue readers that the words are not your own.
7. Expand the breadth or depth of your writing.

It is also important to consider that the Internet and other digital sources of information are widely used tools for research so it is also necessary to document electronic sources properly.

Writers frequently combine summaries, paraphrases, and quotations. As part of a summary of an article, a chapter, or a book, a writer might include paraphrases of various key points blended with quotations of striking or suggestive phrases as in the following example:

In his famous and influential work *On the Interpretation of Dreams*, Sigmund Freud argues that dreams are the "royal road to the unconscious", expressing in coded imagery the dreamer's unfulfilled wishes through a process known as the "dream work". According to Freud, actual but unacceptable desires are censored internally and subjected to coding through layers of condensation and displacement before emerging in a kind of rebus puzzle in the dream itself.

There are several ways to integrate quotations into your text. Often, a short quotation works well when integrated into a sentence. Longer quotations can stand alone. Remember that quoting should be done only sparingly; be sure that you have a good reason to include a direct quotation when you decide to do so. You'll find guidelines for citing sources and punctuating citations at our documentation guide pages.

CONNECT2PRACTICE

Activities

I. Compare the following examples and explain the differences among them. Pay close attention to the original passage.

The original passage:

Students frequently overuse direct quotation in taking notes, and as a result they overuse quotations in the final [research] paper. Probably only about 10 % of your final manuscript should appear as directly quoted matter. Therefore, you should strive to limit the amount of exact transcribing of source materials while taking notes. [Lester, James D. (1976): *Writing Research Papers*, 2nd ed., pp. 46-47].

A legitimate paraphrase:

In research papers students often quote excessively, failing to keep quoted material down to a desirable level. Since the problem usually originates during note taking, it is essential to minimize the material recorded verbatim [Lester, pp. 46-47].

An acceptable summary:

Students should take just a few notes in direct quotation from sources to help minimize the amount of quoted material in a research paper [Lester, pp. 46-47].

A plagiarized version:

Students often use too many direct quotations when they take notes, resulting in too many of them in the final research paper. In fact, probably only about 10 % of the final copy should consist of directly quoted material. So it is important to limit the amount of source material copied while taking notes.

Sample essay for summarizing, paraphrasing, and quoting

II. The following is a sample essay you can use to practice quoting, paraphrasing, and summarizing. Discuss the essay first, determine the thesis and make sure you understand. Then read the examples which are provided at the end of the essay for further reference.

a) Compare the summary, the paraphrase, and the quotation from the essay on page 53 and explain the differences among them.

So that nobody has to go to school if they don't want to

by Roger Sipher

A decline in standardized test scores is but the most recent indicator that American education is in trouble.

One reason for the crisis is that present mandatory-attendance laws force many to attend school who have no wish to be there. Such children have little desire to learn and are so antagonistic to school that neither they nor more highly motivated students receive the quality education that is the birthright of every American.

The solution to this problem is simple: Abolish compulsory-attendance laws and allow only those who are committed to getting an education to attend.

This will not end public education. Contrary to conventional belief, legislators enacted compulsory-attendance laws to legalize what already existed. William Landes and Lewis Solomon, economists, found little evidence that mandatory-attendance laws increased the number of children in school. They found, too, that school systems have never effectively enforced such laws, usually because of the expense involved.

There is no contradiction between the assertion that compulsory attendance has had little effect on the number of children attending school and the argument that repeal would be a positive step toward improving education. Most parents want a high school education for their children. Unfortunately, compulsory attendance hampers the ability of public school officials to enforce legitimate educational and disciplinary policies and thereby make the education a good one.

Private schools have no such problem. They can fail or dismiss students, knowing such students can attend public school. Without compulsory attendance, public schools would be freer to oust students whose academic or personal behavior undermines the educational mission of the institution.

Has not the noble experiment of a formal education for everyone failed? While we pay homage to the homily, "You can lead a horse to water but you can't make him drink," we have pretended it is not true in education.

Ask high school teachers if recalcitrant students learn anything of value. Ask teachers if these students do any homework. Quite the contrary, these students know they will be passed from grade to grade until they are old enough to quit or until, as is more likely, they receive a high school diploma. At the point when students could legally quit, most choose to remain since they know they are likely to be allowed to graduate whether they do acceptable work or not.

Abolition of archaic attendance laws would produce enormous dividends.

First, it would alert everyone that school is a serious place where one goes to learn. Schools are neither day-care centers nor indoor street corners. Young people who resist learning should stay away; indeed, an end to compulsory schooling would require them to stay away.

Second, students opposed to learning would not be able to pollute the educational atmosphere for those who want to learn. Teachers could stop policing recalcitrant students and start educating.

Third, grades would show what they are supposed to: how well a student is learning. Parents could again read report cards and know if their children were making progress.

Fourth, public esteem for schools would increase. People would stop regarding them as way stations for adolescents and start thinking of them as institutions for educating America's youth.

Fifth, elementary schools would change because students would find out early they had better learn something or risk flunking out later. Elementary teachers would no longer have to pass their failures on to junior high and high school.

Sixth, the cost of enforcing compulsory education would be eliminated. Despite enforcement efforts, nearly 15 percent of the school-age children in our largest cities are almost permanently absent from school.

Communities could use these savings to support institutions to deal with young people not in school. If, in the long run, these institutions prove more costly, at least we would not confuse their mission with that of schools.

Schools should be for education. At present, they are only tangentially so. They have attempted to serve an all-encompassing social function, trying to be all things to all people. In the process they have failed miserably at what they were originally formed to accomplish.

Example summary, paraphrase, and quotation from the essay

Example of summary:

Roger Sipher makes his case for getting rid of compulsory-attendance laws in primary and secondary schools with six arguments. These fall into three groups: first, that education is for those who want to learn and by including those that don't want to learn, everyone suffers; second, that grades would be reflective of effort and elementary school teachers wouldn't feel compelled to pass failing students; third, that schools would both save money and save face with the elimination of compulsory-attendance laws.

Example of paraphrase:

Roger Sipher concludes his essay by insisting that schools have failed to fulfill their primary duty of education because they try to fill multiple social functions.

Example of quotation:

According to Roger Sipher, a solution to the perceived crisis of American education is to "Abolish compulsory-attendance laws and allow only those who are committed to getting an education to attend".

CONNECT4TEACHING

IV. Your teacher will give you some journals about English language Teaching and Learning, or any other topic. You can find your own and bring them to the classroom as well. Identify examples of summaries, paraphrases and quotations used by the author. Explain the reasons for using them in this lesson. Discuss and compare them with the group and the whole class.

V. Choose an article or an essay with the help of your teacher on a subject related to English language teaching and learning or your research paper and do the following:

- Read the entire text, noting the key points and main ideas.
- Summarize in your own words what the single main idea of the essay is.
- Paraphrase important supporting points that come up in the essay.
- Consider any words, phrases, or brief passages that you believe should be quoted directly.
- Write a possible plagiarized version and explain why it has been plagiarized.

Read the following inspiring quotations. Then write a paragraph or a short text to insert them appropriately. You may decide to insert them in your own research paper if they are suitable.

Tell me and I'll forget; show me and I may remember; involve me and I'll understand. Chinese proverb.

Do not train children to learn by force and harshness, but direct them to it by what amuses their minds, so that you may be better able to discover with accuracy the peculiar bent of the genius of each. Plato.

Live as if you were to die tomorrow. Learn as if you were to live forever. Mahatma Gandhi.

I have never let my schooling interfere with my education. Mark Twain.

Education is the most powerful weapon which you can use to change the world. Nelson Mandela.

Intelligence plus character-that is the goal of true education. Martin Luther King Jr.

The task of the modern educator is not to cut down jungles, but to irrigate deserts. C. S. Lewis.

Educating the mind without educating the heart is no education at all. Aristotle.

Vive hoy fuera de su tiempo quien no pueda leer en francés, en inglés, en alemán. José Martí.

Hablar inglés va a ser una de las manifestaciones de cultura y de una cultura general integral en Cuba. Fidel Castro.

Log in for further reading

"Determining the credibility of sources". Available at www.EssayCapital.com. Consulted in 2009.

Driscoll, D. L. and A. Brizee. "Quoting, paraphrasing and summarizing". Available at http://owl.english.purdue.edu/.

"Quoting, paraphrasing and summarizing. Purdue Online Writing Lab", Purdue University. Available at http://owl.english.purdue.edu/.

UNIT 6
HOW IS THE TEXT ORGANIZED?

In this unit you will:

– Identify the author's purpose.

– Analyze the rhetorical organization used by the author to achieve his purpose.

– Compare and contrast information in different texts.

SETTING UP CONNECTION

First comes thought, then organization of that thought into ideas and plans; then transformation of those plans into reality. Napoleon Hill.

When processing information, you need to understand first of all, what the speakers or writers say, which means that you have to understand what the text says. However, as a college student and future teacher for the 21st century, you should not be satisfied by getting facts from texts and other sources and restating the key remarks.

As a *critical* reader, you recognize not only *what* a text says, but also *how* that text portrays the subject matter, as well as what the text *does* by making such remarks. So you reflect on the way in which a given text is a unique creation of a unique author.[1]

As language teacher trainees, who need to research and select materials for your teaching, it is very important to distinguish:

[1] Adapted from Dan Kurland's www.criticalreading.com. "Reading and Writing Ideas As Well As Words".

- What a text says –restatement– talks about the same topic as the original text. Comprehension is demonstrated by repeating the thought of the text.
- What a text does –description– discusses aspects of the discussion itself. Here we are concerned with describing the discussion: What topics are discussed?; What examples and evidence are used?; What conclusions are reached?
- What a text means –interpretation– analyses the text and asserts a meaning for the text as a whole.[2]

INFOCONNECT

Whatever a text does, you want to see *how* that text does it, because authors organize texts in different ways according to their purposes: to give information, to persuade or convince, to present the results of investigations, to entertain or amuse, among others. The first three are the most common in academic writing.

These writing patterns include definition, cause and effect, comparison and contrast, sequence, listing, analysis, example.

Definition is another feature of most informative texts. When writers provide a definition they are stating or explaining the meaning of an object, process or phenomenon.

For example:

Like writing, listening, and speaking, reading is a process of communication using language. Reading is communication between the writer and the reader. It requires interaction or transaction with a written text. When you read you try to understand the writer's message. To do this you must relate the author's message to your own knowledge.

Cause and effect

The writer uses this pattern to show why something has happened. He/She gives the reasons for the occurrence of the event as well as the results.

For example:

The development of the printing press had a significant impact on the spread of literacy.

[2] Idem.

Comparison and contrast

This pattern is used when the writer wants to show the differences and similarities of certain objects, processes or phenomena.

For example:

The television and the telephone are both forms of communication. But, unlike the telephone, television's message reaches only one way-from the set to the audience. With the telephone, both parties are sending and receiving information.

Sequence

A writer uses sequence to demonstrate a particular order, succession, or arrangement of information.

For example:

Before you read a text, you should survey or preview it. Look at the headings, sub-headings, and any other special features. Next read it through once, without stopping, to get a general idea of its content. After completing this step, return to the text for a more careful, deliberate reading.

Listing

When the author is presenting a series of items, he organizes the information listing the series in a way that may or may not exhibit a particular order.

For example:

The essay-text language style prevalent in many colleges and universities requires a person to be able to use language to:

- Tell about an on-going sequence of events.
- Compare one phenomenon or text with another.
- Explain causes and effects.
- Render retellings.
- Tell stories.
- Examine ideas from various points of view.

Example

When writers want to illustrate an idea, they use this pattern. They select something as a sample to show the nature or character of the major point. The example serves as a typical instance.

Above you have different examples, one for each writing pattern.

A. To persuade.

If the purpose is to persuade or convince readers to accept the author's point of view, the information is generally presented through argumentation. There should be a large amount of factual information, but also opinions and possibly emotional language, because it involves defending and attacking others' point of view, and also persuading and recommending solutions.

All of the patterns previously presented may be used to aid the author achieve his/her persuasive purpose.

B. To present the results of investigation.

If the purpose is to present investigations, experiments and the like rather than established knowledge, the author organizes the information very objectively and generally it involves asking questions and suggesting possible answers, putting forward and verifying hypothesis.

The patterns of organization previously mentioned in Section A are also useful to achieve this purpose.

For example:

When normal embryo fibroblasts are grown in laboratory glassware over a period of months, they divide many times and then slowly stop dividing and eventually die. The ability of normal human embryo fibroblast to divide is limited to 50 population doublings over a period of between seven and nine months. This leads to hypothesis:

1. The death of the cultures is a result of an innate property of cells.
2. The death of cultures is due to experimental error.

Further observation is needed to prove the hypothesis which expresses the correct relation of circumstances.[3]

C. To entertain or amuse.

If the purpose is to amuse or entertain the readers and evoke pleasure, the author uses a large amount of emotional and figurative language. Facts and opinions are used but generally interwoven with fantasy.

Fantasy is a wild or fantastic product of the imagination using unrealistic elements.

[3] Taken from *Temas de laboratorio Clínico Inglés IV*, by J. Peña y otros.

Mostly in academic and scientific texts, a text could do any, all, or none of the above. It all depends on where the author wants to go.

Different authors will choose to follow different lines of argument and different paths for the discussion to different conclusions. To fully understand the discussion as a whole, to understand the remarks within the context and in relationship to each other, we must be aware of the direction the discussion takes.

As a 21st century critical reader, who does not accept what is in a text, just because it is in print, you need to ask questions such as:

- Why is this statement included in this text?
- Is it relevant to the topic or not?
- Does it explain the topic announced?
- What does it help to accomplish?
- Why is it presented in this style?
- What purpose does it serve?
- How does this idea or statement lead into or follow from other remarks?
- How are the ideas connected?

Text organization refers to how a text is organized to help readers follow and understand the information presented. There are a number of standard forms and techniques that writers use to realize their purposes in every sentence, in every word and in every paragraph or groups of paragraphs.

Different authors suggest a diversity of techniques, in this section we have taken those describes in the chapter "Analyzing the author's purpose and technique" retrieved from https://wac.colostate.edu/books/informedwriter/chapter7.pdf.

- The questions will guide you to understand the purpose when reading:
  - Does the writer engage the reader through humor, drama, or unusual examples?
  - Is the writer hesitant or assertive?
  - How much knowledge does the writer assume the reader has?
- Overall structure:
  - What holds the writing together as a whole?
  - How does one paragraph, one chapter, or one part lead to the next?
  - Does the text progress by chronological narration? by grouping related topics? through the steps of a logical argument? by comparison? association? repetition? by accumulation of detail? by analysis? by the breaking down of the subject into parts?

- Content choices:
  - What parts of the subject are discussed by the author in great detail? What parts are summarized?
  - What statements does the writer assume as given (and therefore does not back up with extensive support)?
  - What relevant topics are ignored?
  - What topics could have been discussed but were not?
- Expansion of topics:
  - In what ways are individual topics developed? Are arguments given? Are anecdotes told?
  - Is the reader asked to believe certain ideas or to take certain actions? Is the reader asked to imagine consequences?
  - Does the expansion of statements prove the statements? help the reader understand? keep the reader interested or amused? obscure the issues? develop implications?
- Choice of evidence:
  - What types of information are used to support main statements: statistics, anecdotes, quotations, original observations, scientific theories, legal or philosophical principles, definitions, appeals to emotion, appeals to the imagination, appeals to common sense?
- Uses of reference:
  - How extensively does the writer rely on other sources? (Are there frequent mentions of other books or articles?) Do you notice any indirect reference to the work of others?
  - What methods are used to refer to other works: reference by title only, paraphrase, summary, or direct quotation?
  - How complete is the documentation? the bibliography?
  - What kinds of material does the writer cite: contemporary newspaper accounts, private diaries, government documents, specialized scholarly studies, theoretical works, best-selling nonfiction books, statistical reports, literary works?
  - What purpose does the reference serve in the writing: does the reference provide specific evidence? quote directly a person being discussed? provide an assertion by an authority? present an example for analysis? explain a point? supply the background of a new idea? distinguish between conflicting ideas? place current work in the context of previous work? present an idea to be argued against?

- Level of precision:
  - Is the subject simplified or presented in all its complexity?
  - Are all important distinctions brought out?
  - Are many supporting details given or are only broad principles stated?
  - Are potential difficulties in the argument discussed?
- Sentence structure:
  - Are the sentences short or long? simple or complex?
  - Are the sentences declarative statements? Do they set up a complex condition *(if... then...)*?
  - Do the sentences have qualifiers *(even though...)*?
  - Do the sentences describe actions *(Sandra runs;* or *Gear C transmits the power to drive wheel D?* Do they describe physical qualities *(Sandra has a pulse at rest of 63*)? Do they relate actual events to abstract ideas *(The disagreement of the leaders over the terms of the treaty marked the beginning of new tensions between the two countries)?* Do they discuss only abstractions *(International organizations are formed in part to resolve disputes between countries without resorting to war)?*
- Word choice:
  - Are the words short or long? common or unusual? general or technical? emotionally charged or scientifically objective?

Having observed a writer's technique, you will be able to determine whether that technique is appropriate for the writer's purpose, whether stated or implied.

Structuring coherent and cohesive texts is also a requisite of good writing. Connectors, or linking words also help readers to understand purpose. They are transitional devices that help carry a thought from one sentence to another, from one idea to another, or from one paragraph to another. And finally, transitional devices link sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

There are several types of transitional devices, and each category leads readers to make certain connections or assumptions. Some lead readers forward and imply the building of an idea or thought, while others make readers compare ideas or draw conclusions from the preceding thoughts.

This text organization guide will help you logically guide your reading through your text.[4]

[4] By Kenneth Beare, updated March 31, 2017. Available at https://www.thoughtco.com/what-is-text-organization-1212401.

- Text organization: providing additional information:

  A number of forms are used to provide additional information in text organization. These forms are used at the beginning of a sentence to link text to the previous sentence:

  In addition to X, ...

  As well as X, ...

  Examples:

  – In addition to these resources, we will require a further investment of...
  – As well as his difficulties in childhood, his continuing poverty as a young adult caused many problems.

  These phrases can be used in the middle of a sentence or a phrase to provide additional information in your text organization:

  also

  as well as

  Examples:

  – Our commitment to the cause, as well as our financial resources, will make this possible. There was also time considerations to take into account.

- Sentence structure: not only... but also

  The sentence structure 'Not only + clause, but also + clause' is also used to provide additional information and emphasize the later point in your argument:

  Examples:

  – Not only does he bring experience and expertise to the company, but he also has an outstanding reputation.
  – Not only are the students improving scores, but they are also having more fun.

  Note: Remember that sentences beginning with 'Not only ...' use inverted structure (Not only do they do...).

- Text organization: introducing a number of points:

  It's common to use phrases to signify the fact that you will be making different points in your text.

  The simplest way to indicate that you will be touching on a number of different points is to use sequencers. The appearance of sequencers indicates that

there are points to follow or that precede your sentence. For more information on sequencers, continue on to the section on sequencing your ideas for text organization.

There are also some set phrases that point to the fact that there are a number of points to follow. Here are the most common:

There are a number of ways / means / manners...

The first point to make is...

Let's begin with the assumption that / the idea that / the fact that...

Examples:

- There are a number of ways we can approach this problem. First,...
- Let's begin with the assumption that all of our courses are necessary for our students.

Other phrases are used to indicate that one phrase is related to another in an additional sense. These phrases are common in text organization:

For one thing...

and another thing / and for another...

besides that...

and besides

Examples:

- For one thing he doesn't even believe what he's saying.
- ..., and another thing is that our resources can't begin to meet the demand.

- Text organization: contrasting information:

  There are a number of ways to contrast information in text organization. In most cases, two clauses are used: one with the most important information, as well as a clause introduced with a word or phrase showing contrast. The most common of these are 'although, though, even though, but, yet' and 'despite, in spite of'.

  Although, even though, though

  Notice how 'though, even though' or 'although' show a situation which is contrary to the main clause to express conflicting information.

  'Even though', 'though' and 'although' are synonymous. Use a comma after beginning a sentence with 'although, even though, though'. No comma is required if you finish the sentence with 'although, even though, though'.

Examples:

- Even though it was expensive, he bought the car.
- Though he loves doughnuts, he has given them up for his diet.
- Although his course was difficult, he passed with the highest marks.

Whereas, while

'Whereas' and 'while' show clauses in direct opposition to each other. Notice that you should always use a comma with 'whereas' and 'while'.

Examples:

- Whereas you have lots of time to do your homework, I have very little time indeed.
- Mary is rich, while I am poor.

But, yet

'But' and 'yet' provide contrary information that is often unexpected. Notice that you should always use a comma with 'but' and 'yet'.

Examples:

- He spends a lot of time on his computer, yet his grades are very high.
- The research pointed to a specific cause, but the results painted a very different picture.

- Text organization: showing logical connections and relations:

  Logical consequences and results are shown by beginning sentences with linking language indicating a connection to the previous sentence (or sentences). The most common of these include 'as a result, accordingly, thus, hence, consequently'.

  Examples:

  - As a result, all funding will be suspended until further review.
  - Consequently, the most important elements combine to provide a rich tapestry effect.

- Text organization: sequencing your ideas:

  In order to help your audience understand, you need to link ideas together in your text organization. One of the most important ways to link ideas is to sequence them. Sequencing refers to the order in which events happened. These are some of the most common ways to sequence in writing:

Beginning

Firstly,
First of all,
To start off with,
Initially,

Examples:

- Firstly, I began my education in London.
- First of all, I opened the cupboard.
- To start off with, we decided our destination was New York.
- Initially, I thought it was a bad idea, ...

Continuing

Then,
After that,
Next,
As soon as / When + full clause,
... but then
Immediately,

Examples:

- Then, I started to get worried.
- After that, we knew that there would be no problem!
- Next, we decided on our strategy.
- As soon as we arrived, we unpacked our bags. We were sure everything was ready, but then we discovered some unexpected problems. Immediately, I telephoned my friend Tom.

Interruptions / new elements to the story

Suddenly,
Unexpectedly,

Examples:

- Suddenly, a child burst into the room with a note for Ms. Smith.
- Unexpectedly, the people in the room didn't agree with the mayor.

Events occurring at the same time

While / As + full clause
During + noun (noun clause)

Examples:

- While we were getting ready for the trip, Jennifer was making the reservations at the travel agent's.
- During the meeting, Jack came over and asked me a few questions.

Ending

Finally,
In the end,
Eventually,
Lastly,

Examples:

- Finally, I flew to London for my meeting with Jack.
- In the end, he decided to postpone the project.
- Eventually, we became tired and returned home.
- Lastly, we felt we had had enough and went home.

CONNECT2PRACTICE

Activities

1. Identify the unnecessary item(s) in a scientific text.

   a) facts b) statistical data c) exact dates

2. Identify the unnecessary item(s) in a historical text.

   a) places b) events c) facts d) strong evidence e) experiments f) exact dates

3. In the following paragraphs select the statements that give you exact information.

   a) In 1896 the first "modern" Olympic Games were held in Athens, Greece. It had been 1 504 years since the last Olympic games and 3 349 years since the first recorded ones were held B.C. Their meaning and purpose changed continually throughout that time.

b) In 1608 the English traveller Thomas Coryate made a journey to Italy. During the journey he wrote down in his notebooks everything which he found interesting. He wrote about the wonderful palaces of Venice, and the beautiful ancient buildings of Rome, and about Vesuvius. In Italy he learned to use the fork to eat meat. He tried hard to make his country fellows use the fork but fifty years passed before people in England began to use forks.

4. Distinguish facts, fantasies and opinions in the following statements.

   a) The Time Machine created by H. G. Wells can take man into the past and into the future.
   b) More than 456 people died when a ferry sank in the Red Sea.
   c) Jane Fonda, U. S. movie star, married Ted Turner, mercurial founder of the Cable News Network.
   d) William Shakespeare, the famous English writer, was brought to a literature lecture in this country.
   e) The beautiful princess was riding on her white unicorn.

5. Read the following paragraphs.

   – Identify the text structure.
   – Write it down.

   Paragraph 1. Failing classes

   Lots of students fail classes. Some students fail because the work is too hard for them. Other times they may fail because they are lazy, and don't do any work. Another reason why students may fail is if they don't go to school. If you're not in class you may miss a lot. Many students fail classes every quarter.

   Paragraph 2. Passing classes

   A lot of students have been failing classes. These students wouldn't be failing classes if they studied more, asked questions, tried harder, and came in for extra help. Even though a lot of students fail classes, they have many options if they want to pass.

   Paragraph 3. Gail Devers

   Devers experienced the highlight of any sprinter's career, as she stood on the huge platform in the giant stadium and received an Olympic gold medal. Eighteen months earlier she wasn't thinking about running. She was hoping that she would be able to walk again. Just four years earlier, in the summer of 1988, as Devers was training for the Olympic Games, to be held in Seoul,

South Korea, she began to feel very tired all the time and failed to make the Olympic finals.

Paragraph 4. How to use the microscope

1. Plug in the lamp.
2. Place a sample of what you wish to observe on a slide.
3. Adjust the mirror so it reflects light from the room up into the objective lens.
4. Place your slide with the specimen directly over the center of the glass circle on the stage.
5. With the *low power* objective lens placed over the slide, use the coarse focus knob.
6. Look through the eyepiece with one eye while closing the other eye.
7. Use the fine focus knob to fine.
6. Find examples of published pieces of writing, including books, magazine articles, newspaper articles, leaflets. Categorize and discuss the purposes of each.
7. Find examples of unpublished writing, such as business letters, memos, college papers, and personal writing. Categorize and discuss the purposes of each.
8. Choose a book related to your major or any other field of particular interest to you. List everything you can determine about the book's purpose from its preface, the facts and context of the book's publication, the author's life and interests, and a quick examination of the book itself.

READING CRITICALLY

I. Activating background knowledge.

- What is bullying?
- Have you experienced bullying?

II. Reading for the gist.

Read the text. Tick the five statements from 1-8 below that are true according to the information given in the four texts.

Statements:

1. Cyberbullying is a modern form of bullying.
2. A number of celebrities are hardened by their negative experience.
3. Bullying can have a negative influence on someone's performance at school.
4. Christian Bale used to react violently to being bullied.

5. After having lost weight, Tyra Banks became successful.
6. Some comedic actors think they learned how to be funny thanks to the problems they had with bullies.
7. Selena Gomez was bullied when she was a kid.
8. Lady Gaga set up a charity with her colleague Brittany Snow to end bullying.

Bullying

A) Bullying is of all times, but a more recent phenomenon is cyberbullying in which the bully uses email, text messages, twitter and other social media or online forums to hurt the victim. It is no surprise that celebrities who are constantly in the public eye are cyberbullied relentlessly. Celebrities are critized literally for every move they make. A lot of the comments are about looks. Celebrities need to have a thick skin to deal with this constant stream of criticism. Some seem to do fine though. This may have to do with past experiences as surprisingly many celebrities have been the victim of bullying when they were young. Bullying is a serious problem to such an extent that many children and teenagers are afraid to go to school. The main reasons for becoming a victim of bullying are appearance and social status. Bullies attack their victims physically and psychologically. Bullying can have terrible effects on its victims. Schoolwork may suffer, but also health. Research suggests that victims may suffer from mental health problems later in life such as depression, low self-esteem and anxiety. This doesn't have to be the case though. Many famous people have been bullied as a child and despite this experience have become very successful.

B) We cited appearance as a major reason for being bullied. Ironically, the exact reason for being bullied has made some celebrities successful. Supermodel Tyra Banks for example was made fun of for being so thin. This exact thin physique helped her to have a very successful career as a model. Athlete Michael Phelps was bullied in school for his long arms. Later he won several medals at the Olympic Games and those long arms will certainly not have been at his disadvantage.

C) Batman actor Christian Bale used to be beaten up a lot when he was a kid. He feels that it has made him stronger. It was for him a lesson for life. Christian didn't hit back. Violence often makes things worse as you don't know what the bully's response will be. Using violence could in the end have brought him more trouble. Holding the anger cannot be easy but perhaps humor can be thrown in to fend the bully off. Comic actor Chris Rock for example claims he developed his quick wit as a response to being bullied.

D) Actor and singer Selena Gomez was bullied all the way through elementary and middle school. She said that it was her energy and focus that made her a target. Ultimately, the experience has made her a stronger person. A similar story we hear from colleague singer Rihanna. She also got bullied in school but now she is even grateful as the teasing has made her tough. Extravagant pop star Lady Gaga went even further as she actively uses her experience of being bullied to reach out to her fans and this way tries to give them hope. Singer and actor Brittany Snow also used her negative experience for something positive by setting up a non-profit organization that seeks to put an end to bullying.

III. Questioning and interacting with the text.

- What is the purpose of the text?
- List the elements that have helped you to determine the purpose of the text. Use the guiding questions previously presented in this unit.
- As you read circle, underline, make comments and write them in your reading journal.

IV. Sharing with classmates.

After your individual interaction with the text, use your annotated text or your comments in your reading journal to share your reading experience with your classmates as indicated by your teacher.

Then continue your reading practice by approaching two more texts related to bullying.

U. S.

In suburb, battle goes public on bullying of gay students[5]

by Erik Eckholm

Sept. 13, 2011

ANOKA, Minn. –This sprawling suburban school system, much of it within Michele Bachmann's Congressional district, is caught in the eye of one of the country's hottest culture wars– how homosexuality should be discussed in the schools.

[5] Available at https://learning.blogs.nytimes.com/2012/04/05/on-bullying-resources-and-questions-for-writing-or-discussion/https://www.nytimes.com/2011/09/13/us/13bully.html.

After years of harsh conflict between advocates for gay students and Christian conservatives, the issue was already highly charged here. Then in July, six students brought a lawsuit contending that school officials have failed to stop relentless antigay bullying and that a district policy requiring teachers to remain "neutral" on issues of sexual orientation has fostered oppressive silence and a corrosive stigma.

Also this summer, parents and students here learned that the federal Department of Justice was deep into a civil rights investigation into complaints about unchecked harassment of gay students in the district. The inquiry is still under way.

Through it all, conservative Christian groups have demanded that the schools avoid any descriptions of homosexuality or same-sex marriage as normal, warning against any surrender to what they say is the "homosexual agenda" of recruiting youngsters to an "unhealthy and abnormal lifestyle."

Adding an extra incendiary element, the school district has suffered eight student suicides in the last two years, leading state officials to declare a "suicide contagion." Whether antigay bullying contributed to any of these deaths is sharply disputed; some friends and teachers say four of the students were struggling with issues of sexual identity.

Kyle Rooker, with his mother, Rebecca, has been harassed over attire and music tastes. Credit Allen Brisson-Smith for The New York Times.

In many larger cities, lessons in tolerance of sexual diversity are now routine parts of health education and antibully training. But in the suburbs the battle rages on, perhaps nowhere more bitterly than here in the Anoka-Hennepin School District, just north of Minneapolis. With 38,000 students, it is Minnesota's largest school system, and most of it lies within the Congressional district of Ms. Bachmann, a Republican contender for president.

Ms. Bachmann has not spoken out on the suicides or the fierce debate over school policy and did not respond to requests to comment for this article. She has in the past expressed skepticism about antibullying programs, and she is an ally of the Minnesota Family Council, a Christian group that has vehemently opposed any positive portrayal of homosexuality in the schools.

School officials say they are caught in the middle, while gay rights advocates say there is no middle ground on questions of basic human rights.

"I think the adults are much more interested in making us into a political battlefield than the kids are," said Dennis Carlson, the superintendent of schools. "We have people on the left and the right, and we're trying to find common ground on these issues."

"Keeping kids safe is common ground," he said, pointing to district efforts to combat bullying and to new antisuicide efforts.

Damian, 14, above, says he has been harassed for having gay parents. Credit Allen Brisson-Smith for The New York Times.

Gay children, and some parents and supporters, say these efforts are undercut by what they call the district's "gag order" on discussion of sexual diversity — a policy, adopted in 2009 amid searing public debate, that "teaching about sexual orientation is not part of the district-adopted curriculum" and that staff "shall remain neutral on matters regarding sexual orientation."

The lawsuit was brought in July on behalf of six current and former students by the Southern Poverty Law Center and by the National Center for Lesbian Rights. It charges that district staff members, when they witnessed or heard reports of antigay harassment, tended to "ignore, minimize, dismiss, or in some instances, to blame the victim for the other students' abusive behavior."

One of the plaintiffs, Kyle Rooker, 14, has not declared his sexual orientation but was perceived by classmates as gay, he said, in part because he likes to wear glittery scarves and belt out Lady Gaga songs. In middle school he was called epithets almost daily, and once he was urinated on from above the stall as he used the toilet.

"I love attention, but that's the kind of drama I just can't handle," Kyle said, adding that when he was threatened in the locker room, school officials had him change in an assistant principal's office rather than stopping the bullying.

The district's demand of neutrality on homosexuality, the suit says, is inherently stigmatizing, has inhibited teachers from responding aggressively to bullying and has deterred them from countering destructive stereotypes.

Brittany Geldert, with her father, Michael, says teachers look the other way when other students call her names. Credit Allen Brisson-Smith for The New York Times.

"This policy clearly sends a message to LGBT kids that there is something shameful about who they are and that they are not valid people in history," said Jefferson Fietek, a drama teacher at Anoka Middle School for the Arts, using the abbreviation for lesbian, gay, bisexual and transgender people.

Mr. Fietek, the adviser to a recently formed Gay-Straight Alliance at his school, said he knew of several gay and lesbian students who had attempted or seriously considered suicide.

Colleen Cashen, a psychologist and counselor at the Northdale Middle School, said that by singling out homosexuality, the policy created "an air of shame," and that contradictory interpretations from the administration had left teachers afraid to test the limits, seeing homosexuality and the history of gay rights as taboo subjects. "I believe that the policy is creating a toxic environment for the students," she said.

Mr. Carlson, the superintendent, agreed that bullying persists but strongly denied that the school environment is generally hostile. He said he welcomed further initiatives that could result from negotiations over the lawsuit or with the federal investigators. "We want all students to feel welcome and safe," he said.

But conservative parents have organized to lobby against change. "Saying that you should accept two moms as a normal family –that would be advocacy," said Tom Prichard, president of the Minnesota Family Council. "There should be no tolerance of bullying, but these groups are using the issue to try to press a social agenda."

A group of district parents who are closely allied with the family council declined to be interviewed. Their Web site says that depression among gay teenagers is often the fault of gay rights advocates who create hopelessness: "When a child has been deliberately misinformed about the causes of homosexuality and told that homosexual acts are normal and natural, all hope for recovery is taken away."

What should the punishment be for acts of cyberbullying?[6]

by Katherine Schulten

October 4, 2010, 6:59 am

This is the question an article in the *Week in Review* asks about the Tyler Clementi case. "Just how culpable is an online bully in someone's decision to end a life?" the article asks. Do you know about this case, and the Phoebe Prince case earlier this year? How tough should the punishment be for those who cyberbullied these students? Why? How do you think incidents like these could be prevented in the first place?

[6] Taken from "The Learning Network. Teaching and learning with the New York Times". Available at https://learning.blogs.nytimes.com/2010/10/04/what-should-the-punishment-be-for-acts-of-cyberbullying/.

In "Bullying, Suicide, Punishment," John Schwartz discusses the complexities of the case and concludes:

Finding the right level of prosecution, then, can be a challenge. On the one hand, he said, "it's college –everybody is playing pranks on everybody else." On the other, "invading somebody's privacy can inflict such great distress that invasions of privacy should be punished, and punished significantly."

There is also the question of society's role. Students are encouraged by Facebook and Twitter to put their every thought and moment online, and as they sacrifice their own privacy to the altar of connectedness, they worry less about the privacy of others.

Teenagers "think that because they can do it, that makes it right," said Nancy E. Willard, a lawyer and founder of the Center for Safe and Responsible Internet Use.

Impulsiveness, immaturity and immense publishing power can be a dangerous mix, she said. "With increased power to do things comes increased responsibility to make sure that what you're doing is O.K.," she said.

…That is why Daniel J. Solove, author of "The Future of Reputation: Gossip, Rumor and Privacy on the Internet," said society needed to work on education.

"We teach people a lot of the consequences" of things like unsafe driving, he said, "but not that what we do online could have serious consequences."

Students: Tell us what you think about how punishment in this case and others like it should be handled. How much is the bully to blame, and how much responsibility should he or she bear for the consequences? Why? How do you think cyberbullying like this can be prevented in the first place? Do you think education, as Mr. Solove suggests above, is enough?

After reading the three texts do the following:

V. Expanding the text and formulating your judgement.

- After sharing with others, what is your personal position in relation to bullying?
- Do you consider this text useful or interesting to learn about bullying? Why?
- How do the three texts relate?

– How do they complement?
– Write a new essay using information from the three essays. Take one of the following perspective: a journalist, an educator, a specialist in sexual issues, a young boy/girl.

VI. Language expansion.

The coherent organization of texts rely very much on the cohesive and linking devices used.

– Read the texts again to identify linking words and reflect on their meaning in the text.
– What words or expressions have you found interesting, new or used in a new context for you in the text just read?

CONNECT4TEACHING

Discuss the following questions, from a global and local perspective as a teacher-to-be:

1. How is bullying affecting interpersonal relations?
2. Do you find bulling in your class or in your teaching practicum?
3. How have you been trained in your studies to deal with bullying?
4. Discuss in pairs different ways to prevent bullying.

Log in for further reading

"Reading worksheets. Patterns of organization". Available at https://www.ereadingworksheets.com/text-structure/patterns-of-organization/.

"Text Organization Guide for English Learners-ThoughtCo". Available at https://www.thoughtco.com›...›Writing Skills.

"Text structure". Available at http://www1.udel.edu/readhistory/resources/2005_2006/summer_06/text_struct.pdf.

"Understanding text organization". Available at https://es.slideshare.net/lmargolin/understanding-text-organization-teacher.

UNIT 7
WHAT DOES THE TEXT SAY?

In this unit you will:

– Identify the author's purpose.

– Analyze the rhetorical organization informative texts.

– Read and show understanding of informative texts.

SETTING UP CONNECTION

The important thing is to not stop questioning. Curiosity has its own reason for existing. Albert Einstein.

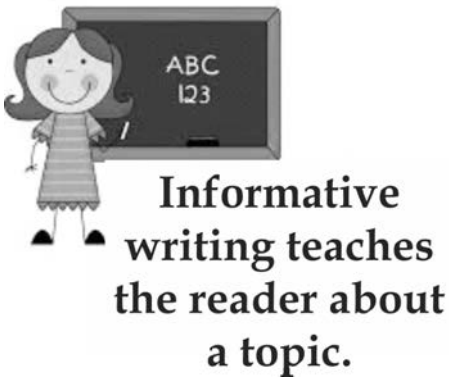
Knowledge is power. Information is liberating. Kofi Annan Family, Education, Knowledge, Power.[1]

[1] Read more at https://www.brainyquote.com/topics/information.

Human beings are curious by nature. We are always trying to know everything about the world that we live in. To satisfy our curiosity we read newspapers, listen to radio, watch television, navigate in the web. Some people say that information is power. Texts which are intended to satisfy this thirst of knowledge are informative texts.

INFOCONNECT

Informative texts are characterized by giving facts. A fact is something known with certainty through experiment, observation or measurement. A fact is a statement that can be verified, proven. It is very important to consult different sources to check that the fact corresponds to reality.



For example:

Fact: Butterflies don't bite.

Non-fact: Butterflies are pretty.

Where to verify: Encyclopedia or an insect book.

Opposed to the concept of fact is opinion, and statement of belief that may or may not have support. The more support you have for an opinion, the more apt you are to convince. The best support is factual. But also examples, explanations, illustrations are sound evidence to support opinions.

Fact: The teacher starts classes at 8:30 a.m.

Opinion: Starting classes at 8:30 a.m. is more effective.

INFORMATIVE SPEECH[2]

An informative speech is given for the purpose of providing information about a topic to the audience. Notice that the purpose of an informative speech is similar to the purpose for writing an informative essay. The organizational structure and type of information in an informative speech would be similar to that in an informative essay.

[2] Available at http://www.softschools.com/examples/grammar/informative_speech_examples/384/.

To write an informative speech, you first choose a topic-either one that you already know about or one that you are willing to research and learn about. Then, you outline and draft your informative speech based on the topic, key points, and details and information you want to give about your topic. Make sure you catch your audience's attention and that you summarize key points and "take-aways" as you go.

Before proceeding to the main topic, let us get some idea on informative speech. Well, it is the type of speech that gives information about a particular subject to audiences. Its main goal is to help audiences to recognize the information presented by you. Additionally, it makes a complex topic simple to understand providing different opinion and perspective. It also provides engaging information which is unique and desired by the audience.

Besides, informative speech can include objects, procedures, event and other innovative ideas. This does not include the limited list as it is the topic plan that every useful speech contains. Speech can only be handy if it delivers genuine and informative information.

Informative speech describes the topic of your interest. For an instance, if you are giving an informative speech on coffee, focus on the topic. Think about, what does coffee do? why do you love coffee and how does it affect your health? Also, to get rid of the health effect how much coffee you need to drink per day. You can also conclude summarizing all these things in a creative way. This makes your speech more interesting.

Examples of informative speech:

1. College professor lecturing on a specific topic during a class.
2. Guest speaker presenting information to a group of students about how to apply for college.
3. Company president presenting information about last quarter's sales to a group of board members.
4. Pastor teaching a class about the meaning behind Holy Communion in the Christian Church.
5. Doctor talking to a group about ways to avoid heart disease.

It is explained that an *informative speech* is one that intends to educate the audience on a particular topic. There are many different types of informative speeches, including speeches that describe the conditions of a subject and speeches that instruct the audience on how to perform an action.[3]

[3] Adapted from https://courses.lumenlearning.com/boundless-communications/chapter/introduction-to-informative-speaking/.

Purpose of the speech: An informative speech is one that aims to inform the audience about a given topic.

The main goal of an informative speech is to provide enlightenment regarding a specific topic the audience knows nothing about. It may demonstrate how to use a new type of software, explain a new concept in the field of science, describe an expedition an archaeologist took, or provide details about a person of interest that the audience wants to learn more about.

The topics covered in an informative speech should help the audience to understand a subject better and to remember what they learned later. The goal of this type of speech isn't to sway the audience to the speaker's point of view. Instead, the details need to be laid before the audience so that they can make an educated decision or learn about a subject they are interested in.

Transferring information: In an informative speech, how the information is presented will determine how the audience receives it.

However, it is important for the speaker to think about how this information will be presented. An informative speech should rely less on pathos, which is an appeal to the emotions of the audience and an important component of persuasive speeches. Instead, an informative speech might rely on visual aids, for example, in order to give the audience a visual representation of important information contained in the speech. Providing the information in multiple forms during the speech increases the likelihood that the audience will retain the information included in the speech.

Types of informative speeches

An informative text is one that informs the audience. However, as should be clear, this general definition demonstrates that there are many ways to inform an audience. Therefore, there are several types of informative speeches. The main types of informative speeches include definition, descriptive, demonstrative and lecture.

A *definition* is a statement expressing the essential nature of something; formulation. A definition speech explains the meaning, theory, or philosophy of a specific topic that the audience likely does not know much about. The topics may be general, such as a sport, or highly specific, like a particular person. The main goal of this speech is to educate the audience so that they understand the main points regarding this subject.

A *description* is a sketch or account of anything in words; a portraiture or representation in language; an enumeration of the essential qualities of a thing or species.

A *demonstration* speech explains how to do something. If you have ever sat through a lecture where a teacher explained how to create a bibliography, then you have heard a demonstration speech. Like most informative speeches, a how-to speech will likely use visual examples that show the audience how to move from step to step through a particular activity. Visualizations help the audience retain what each step looks like, increasing the likelihood that they will retain the overall information of the speech.

A *lecture* is one type of informative speech. It's usually about an important event or figure in history.

Other examples of subjects for an informative speech include an actor or actress, the field of advertising, a classic film the history of Dracula, social networking websites, and what causes volcanoes.

Each of these examples lends itself to multiple types of information. For example, an informative speech about a particular actor or actress would likely focus on providing a description of who the person is and what movies or plays they have been in. Incorporating famous pictures or clips from works is a way of increasing the audience's retention of the information about the particular person.

An informative speech about the causes of a volcano could be considered a how-it-happens speech, which could be similar to a how-to speech. A speech about volcanoes might include a model volcano, describing how the model's functioning is similar to processes in the real world.

More technical subjects, such as the field of advertising, require more technical information and specific data relevant to the industry. Technical subjects especially, but really all informative speeches, benefit from the use of visualizations, such as bar graphs or images. The choice of visual aids depends on what information the speaker wants to inform the audience of. For example, a speech that intends to explore the financial trends of political advertising over ten years would benefit from a bar graph. However, a speech that is informing the audience on how political advertisements have functionally changed over time would benefit from actual examples of ad campaigns.

In order to differentiate an informative speech from other types of speeches, it is important to stick to the basic facts of the subject. No personal biases, unsubstantiated information, or popular opinion should be included when stating the main ideas of the topic. The goal is to educate the audience on the facts, not to provide the speaker's opinion. When crafting an informative speech look at the subject carefully and eliminate any potential statements that have prejudice or might persuade the audience.

CONNECT2PRACTICE

Activity 1. Decide whether the following statements are facts or opinions:

- "India is, the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great grandmother of tradition. Our most valuable and most instructive materials in the history of man are treasured up in India only." Mark Twain.
- India has the largest postal network in the world with over 155 015 post offices. A single post office on an average serves a population of 7 175 people. The floating post office in Dal Lake, Srinagar, was inaugurated in August 2011. The 2011 Kumbh Mela was the largest gathering of people with over 75 million pilgrims. The gathering was so huge that the crowd was visible from space.
- At an altitude of 2 444 meters, the Chail Cricket Ground in Chail, Himachal Pradesh, is the highest in the world. It was built in 1893 and is a part of the Chail Military School.
- Indian cultures does not value women.
- Shampoo was invented in India, not the commercial liquid ones but the method by use of herbs. The word 'shampoo' itself has been derived from the Sanskrit word *champu,* which means to massage.
- Water on the moon was discovered by India.
- In September 2009, India's ISRO Chandrayaan-1 using its Moon Mineralogy Mapper detected water on the moon for the first time.
- India is the world's second-largest English speaking country. India is second only to the USA when it comes to speaking English with around 125 million people speaking the language, which is only 10 % of our population. This is expected to grow by quite a margin in the coming years.
- Cows can be found freely wandering the streets of India's cities. They are considered sacred and will often wear a *tilak*, a Hindu symbol of good fortune. Cows are considered one of humankind's seven mothers because they offer milk as does one's natural mother.
- India has the largest number of vegetarians in the world.
- India is about 1/3 the size of the United States, yet it is the second most populous country in the world, with a population of 1 166 079 217.
- India is the seventh largest country in the world, at 1 27 million square miles. Be it because of religious reasons or personal choices or both, around 20-40 % of Indians are vegetarians, making it the largest vegetarian-friendly country in the world.

- We are all vegans, people here don't know difference between vegetarians and vegans.
- India's cultural heritage is being ignored. Contemporary western discussion of the subcontinent is mostly about its economic success –but this ignores a rich history of art, poetry and ideas (The Guardian May 31, 2011).
- Indian culture itself is quite disorienting.
- India is conservative.
- As a sign of respect it is customary to address persons by their family name as opposed to first names. Very often younger people will persist in using family names together with an appropriate title, such as Mr./Ms., as a sign of deference and respect. If a foreign business person wishes to be addressed by his/her Christian name, he/she may have to request this several times over.
- Indian society remains patriarchal and thus it is important to understand the importance of hierarchy. When dealing with Indian businesses it is important to ascertain who is the authority figure and who has the final say. Many businesses are still family run and thus power vests at the top.
- Hierarchy also runs within middle and junior management. An understanding of this culture of dependence expected by a boss from his subordinate is important when running a team of local staff. There is often a tendency to seek support and advice in situations that may not warrant this level of dependency by junior staff on his superiors.
- Indian time keeping is better known for its lack of punctuality. Indian Standard Time (IST) or better known as Indian Stretchable Time means that deadlines are not always strictly adhered to in the work environment. Hence strict guidelines and enforcement may be necessary to adhere to western style fixed deadlines.
- It is important for a foreign visitor to understand gestures, body language and non-verbal communication. The well-known Indian rolling of heads is often a sign of acknowledgement and affirmation and not a negative. It is also not meant as a sign of any disrespect and should thus be acknowledged appropriately.
- India has one of the world's highest rates of abortion. *Time* magazine reports that in 2012, the number of abortions in India could be as high as 7 million, with 2/3 of abortions taking place in unauthorized health facilities. Due to unsanitary conditions, a woman in India dies every two hours. Additionally, there are more men than women in India due to the high rate of abortions performed on female fetuses, a practice known as "gendercide".

Sources

https://www.factretriever.com/india-facts.

https://www.scoopwhoop.com/inothernews/interesting-india/.

"25 Interesting Facts On India That You Had No Idea About", by Akarsh Mehrotra.

"Understanding Indian Culture for Successful Business", by Shalini Agarwal, Intercultural Trainer, Farnham Castle International Briefing Centre. Available at http://www.sourcingfocus.com/site/opinionscomments/understanding_indian_culture_for_successful_business/.

READING CRITICALLY

I. Activating background knowledge.

- What do you associate the picture with?

- The title of the text is "Bollywood"[4]. What do you expect to read about?
- What do you know about Bollywood?
- What do you want to know?

II. Reading for the gist.

- Read the text to get the general information.
- What contents are included in each part?

[4] Adapted from http://www.bollywoodworld.com/whatisbollywood/; http://news.bbc.co.uk/cbbcnews/hi/find_out/guides/2003/bollywood/newsid_2683000/2683857.stm; "What is the difference between Bollywood and Indian cinema?" Available at https://www.quora.com/What-is-the-difference-between-Bollywood-and-Indian-cinema.

Bollywood

Bollywood is the name given to the Mumbai-based Hindi-language film industry in India. When combined with other Indian film industries (Tamil, Telugu, Bengali, Malayalam, Kannada), it is considered to be the largest in the world in terms of number of films produced, and maybe also the number of tickets sold. Bollywood is massive. It makes up to 800 films a year –twice as many as Hollywood and about 14 million Indian people go to the cinema everyday.

The term Bollywood was created by conflating Bombay (the city now called Mumbai) and Hollywood (the famous center of the United States film industry). It's a play on the word Hollywood. The B comes from Bombay (also known as Mumbai), a big city in India.

Films are made so fast that sometimes actors on set shoot scenes for four different films at a time –using the same actors and the same backgrounds. And sometimes the scripts are even hand-written!

Bollywood films are usually musicals. Few movies are made without at least one song-and-dance number. Indian audiences expect full value for their money; they want songs and dances, love interest, comedy and dare-devil thrills, all mixed up in a three-hour long extravaganza with intermission. Such movies are called masala movies, after the spice mixture masala. Like masala, these movies have everything.

The plots are often melodramatic. They frequently employ formulaic ingredients such as star-crossed lovers, corrupt politicians, twins separated at birth, conniving villains, angry parents, courtesans with hearts of gold, dramatic reversals of fortune, and convenient coincidences.

Bollywood song and dance

While most actors, especially today, are excellent dancers, few are also singers. Songs are generally pre-recorded by professional playback singers with actors lip-synching the words, often while dancing. One notable exception was Kishore Kumar who starred in several major films in the 1950s while also having a stellar career as a playback singer. K. L. Saigal, Suraiyya and Noor Jehan were also known as both singers and actors.

Playback singers are prominently featured in the opening credits and have their own fans who will go to an otherwise lackluster movie just to hear their favorites. The composers of film music, known as music directors, are also well-known. Their songs can make or break a film and usually do.

The dancing in Bollywood films, especially older ones, is primarily modeled on Indian dance: classical dance styles, dances of historic northern Indian courtesans (tawaif), or folk dances. In modern films, Indian dance elements

often blend with Western dance styles (as seen on MTV or in Broadway musicals), though it is not unusual to see Western pop and pure classical dance numbers side by side in the same film. The hero or heroine will often perform with a troupe of supporting dancers, usually of the same sex. If the hero and heroine dance and sing a pas-de-deux (a dance and ballet term, meaning "dance of two"), it is often staged in beautiful natural surroundings or architecturally grand settings.

What is Bollywood dancing?

Bollywood dancing is a commercial name for modern Indian dancing. It's a combination of classical Indian dance (which is the base), folk dancing such as Bhangra and sometimes has a Latino and Arabic influence. It's fun and very expressive and there's a lot of deep meaning behind music in the films. You can actually express what the music means, through the graceful movements of the body.

Why is dancing so crucial to Bollywood films?

People in India have been brought up on musicals and if the music in a film isn't very good, sometimes the movie doesn't sell. Specific producers, such as Yash Chopra, Karan Johar generally produce movies with phenomenal and very emotional songs; hence the dancing comes into play.

Choreographers are now starting to take the industry by storm because Farah Khan a famous choreographer recently directed her first movie called Main Hoon Na. This goes to show that people want to see elaborate and funky dance sequences, they don't want pure acting, hence dancing is a crucial.

Dialogues and lyrics

The film script (frequently credited as "Dialogues") and the song lyrics are often written by different people. The dialogues are mostly written in Hindi, with use of Urdu in situations which require poetic dialogues. Contemporary mainstream movies also make great use of English. Dialogues are often melodramatic and invoke God, family, mother, and self-sacrifice liberally.

Cast and crew

Bollywood employs people from all parts of India. It attracts thousands of aspiring actors and actresses, all hoping for a break in the industry. Models and beauty contestants, television actors, theatre actors and even common people come to Mumbai with the hope and dream of becoming a star. Just as in Hollywood very few succeed.

What makes Bollywood films unusual?

Bollywood films are really colourful and crammed with singing, dancing, loads of costume changes. The also used to stick to a formula of boy meets

girl, they fall in love and they struggle for family approval. There's also always a hero, a heroine, a vamp and a comedy sidekick.

Romance is big but there's no snogging!

Bollywood awards

The Indian screen magazine Filmfare started the first Filmfare Awards in 1953. These awards were to be Bollywood's version of the Academy Awards.

Magazine readers submit their votes and the awards are presented at a glamorous, star-studded ceremony. Like the Oscars, they are frequently accused of bias towards commercial success rather than merit.

What's the future for Bollywood?

The future looks even brighter for Bollywood. Big US film companies such as Warner Bros and Twentieth Century Fox are setting up offices in India.

Where Indian film makers have found it difficult to compete with Hollywood's special effects, this is seen as the next big area for Bollywood to develop.

III. Questioning and interacting with the text.

As you read the text, write in your Interactive Reading Journal your comments, reactions and responses to the text. Also consider the following questions:

- Where does the name Bollywood come from?
- What characterizes Bollywood films?
- What makes Bollywood unique?

IV. Sharing with classmates.

After your individual interaction with the text, use your annotated text or your comments in your reading journal to share your reading experience with your classmates as indicated by your teacher.

V. Expanding the text and formulating your judgement.

- After sharing with others, what is your personal opinion about Bollywood?
- What are the similarities and differences between Hollywood and Bollywood?
- How has the text helped you to learn about Bollywood?
- Is this a good informative text? Why?

Next you have another text related to Bollywood.

Read the following Bollywood film review by Cheryl Hudson.[5]

– Is it an informative text?
– What characteristics of Bollywood films can you guess from the review?

My Name is Khan

My Name is Khan broke global box office records as the largest grossing Bollywood movie worldwide in its opening weekend, including in the United States, Britain, Australia, and the Middle East, while in Mumbai itself, the film opened successfully despite advance opposition from chauvinist politicians who objected to its cosmopolitan message. The film also made a critical splash internationally, receiving rave reviews from Mumbai to New York.

The movie's critical and commercial success can be explained in part by its fusionist approach, its merging of mainstream Hollywood and Bollywood themes and techniques. Its two main characters, Rizvan Khan (Shah Rukh Khan) and Mandira (Kajol), and its director Karan Johar are all up-and-coming Bollywood stars. The film is shot on location in India and the US (it contains some magnificent cinematography), and is distributed by the Fox International studio group. The global appeal of *My Name is Khan* is also no doubt due to the fact that it deals with the themes of terrorism and the West's war upon it, tracing the devastating impact of 9/11 on a Muslim man (and his family) living in America.

But Khan is no ordinary Muslim. He has Asperger's Syndrome, which, rather than acting as an affliction, allows him to break convention, see through and overcome intolerance, and speak truth to power. Khan grows up in Mumbai under the loving and watchful eye of his mother, following his brother to San Francisco after she dies. He spends much of the first half of the film clumsily but successfully wooing Mandira, an American-born Hindu woman with a young son. Following the 9/11 attack and the subsequent increase in anti-Muslim prejudice, a family tragedy impels him to journey across the United States in search of the president so that he may tell him 'My name is Khan and I am not a terrorist'.

The opening scene is among the most powerful of the film. It traces the painful progression of Khan through a post-9/11 American airport full of fearful and paranoid people. He is a Muslim man wearing a backpack and acting in a visibly nervous and socially awkward way, never making eye contact (symptoms of Asperger's rather than evidence of guilty wrongdoing), and draws stares and suspicion from his fellow passengers. Finally, airport security

[5] Available at https://academichelp.net/samples/academics/reviews/movie/my-name-is-khan.html.

guards lead him away for a full body and baggage search but when they find nothing incriminating, Khan tells them of his innocence and how he plans to meet the president. The security guard laughs and asks Khan to 'Say howdy' to the president from him too. Noting the guard's name badge, Khan writes in his notebook that 'John Marshall' wishes to pass his regards to George W Bush. John Marshall, of course, was also the name of the greatest Chief Justice of the Supreme Court in US history.

Unfortunately, the film fails to live up to the promise of this opening. While the love story is moving and there are some emotionally powerful scenes, the film's central message is finally banal. As a boy, Khan learns from his mother that the fighting between Hindu and Muslim is pointless and wrong since there are only two kinds of people in the world, 'good' people and 'bad' people. The only result of hatred and intolerance is, we learn, many mothers' tears. Khan's marriage to a Hindu woman demonstrates his own inability to hate, his own 'goodness'. Yet, rather than the message being a means to overcome divisions caused by identity politics, the tolerance the film preaches is a means of reinforcing an acceptance of separate identities. The post-9/11 discrimination Muslims face forces them to hide the outward symbols of their ethnic and religious identities. Khan's determination to overcome this prejudice encourages other Muslims to reclaim these symbols again, pointedly demonstrated by Khan's sister-in-law Haseena (Sonya Jeehan) who re-embraces her hijab as a part of her denied self.

In post-9/11 America, Khan remembers his mother's teaching well. So, rather than a serious and intelligent study of the political impact of the 9/11 attacks on American Muslims, the film unfortunately descends into a simplistic morality tale. While the landscapes of Khan's American travels are spectacular, the people he meets are grotesque caricatures. White America is unrelentingly 'bad', racist, and violent, while black America is depicted as 'good' in the soulful victims of a hurricane 'Mama Jenny' (Jennifer Echols) and her son 'Crazy Hair' Joel (Adrian Kali Turner).

The most grotesque caricatures come, however, in the person of the US presidents. George W Bush and his followers represent the hate and fear that must be overcome by dark-skinned people in the US and worldwide. Obama represents a new dawn, the possibilities of love, hope, and peace: not just in his politics but in the colour of his skin, he offers something new, something 'good'. It bears pointing out that the black-and-white morality of the film is a mirror image of the War on Terror itself, with Bush's position that 'You are either with us or against us' flipped; the good guys are differently cast but no political complexity is added –indeed, it is simplified further.

It is perhaps refreshing to see a depiction of black America redeeming the sins of white America and interesting to have a portrait of post-9/11 politics as seen through Muslim eyes. In one of the best scenes, Khan is refused entry to a charity dinner at which the president is speaking, despite having the £500 entrance fee, since he is not a Christian. He instructs the administrator to keep his entrance fee 'for all the non-Christians in Africa'. The film admirably punctures hypocrisy but ultimately it tries to do too much, to be too many things, to be too worthy, and to solve the world's problems.

The central and most interesting issue the film sets out to deal with –how Muslims experience and respond to life in post-9/11 America– becomes obscured and caricatured and finally obliterated so that what is left is a kind of postcolonial *Forest Gump*. Is life really just a box of chocolates?

Project work. An information leaflet

You are going to make a three-page leaflet about a country that you think is interesting. Include information about:

- The country´s geography and climate, mountains/lakes/rivers/places of particular interest.
- The people who live there, ethnic groups, languages spoken, main religions, the typical clothes they wear.
- Some aspects of the history and culture, such as historical moments, politics, music, dance, art, cuisine, literature.

You can do it with another student or as instructed by your teacher.

– Be creative in the design of the leaflet. Find pictures, include a map.
– Write an introductory paragraph saying why you chose the country.
– Also write about the links of that country with Cuba and how we apply the postulate THINK GLOBALLY, ACT LOCALLY.
– Finally, present the informative text orally.

CONNECT4TEACHING

1. Can you think of other variations for the previous project? Work with your classmates to suggest others.
2. Design a teaching activity for a group of teenagers, based on the Project work of the unit.

   This might be a useful site to develop your task:

   "Writing Informative Texts Unit Plan - Year 5 and Year 6 Unit Plan". Available at https://www.teachstarter.com › ... › Informative Writing.

Log in for further reading

"3 Websites Where You Can Find Complex Informational Texts." Available at https://catlintucker.com/.../3-websites-where-you-can-find-comple...

"5 Sites With High-Quality Informational Text | Literacy in the Digital Age." Available at https://www.teachingchannel.org/.../literacy-in-the-digital-age-inf...

"Informative text-Learning. 21stCentury.Snapshot." Available at https://snapshot-21stcentury-learning.weebly.com/informative-tex...

"What is Informational Text? - Definition, Characteristics & Examples." Available at https://study.com/.../what-is-informational-text-definition-characte...

"Writing informative text-BBC." Available at www.bbc.co.uk/.../en13styl-e3-f-writing-an-informative-text

https://www.quora.com/What-is-the-general-perception-about-India-and-Indians-around-the-world-before-and-after-people-visit-India.

https://www.quora.com/How-is-India-viewed-outside-India.

https://www.theguardian.com/commentisfree/2011/may/31/psychology-india.

UNIT 8
WHAT DOES THE TEXT MEAN?

In this unit you will:

– Explore what making inferences mean.

– Do some activities to make inferences.

SETTING UP CONNECTION

In a good book the best is between the lines. Swedish Proverb.

What does the picture suggest?

INFOCONNECT

Much of what an author writes is implied. Authors expect their readers to fill in the gaps.

So, to truly comprehend or understand *much* of what an author writes, we, as readers, have to use our *inference skills*. Much of what an author writes is implied. Authors expect their readers to fill in the gaps.

Reading goes two steps further. Having recognized what a text *says*, it reflects on what the text *does* by making such remarks. Is it offering examples? Arguing? Appealing for sympathy? Making a contrast to clarify a point? Finally, critical readers then infer what the text, as a whole, *means*, based on the earlier analysis.

These three steps or modes of analysis are reflected in three types of reading and discussion:

- What a text *says –restatement*.
- What a text *does –description*.
- What a text *means –interpretation*.

You can distinguish each mode of analysis by the subject matter of the discussion:

- What a text says –restatement– talks about the same topic as the original text.
- What a text does –description– discusses aspects of the discussion itself.
- What a text means –interpretation– analyzes the text and asserts a meaning for the text as a whole.

In academic reading and writing making inferences is of great importance. Therefore, in many college guides to reading and writing you can find tips and practice activities to help students understand implied information.

For this unit the authors have compiled useful notes,[1] which highlight that for you to be a proficient reader you should be able to make inferences, which involves using your prior knowledge and textual information to make a guess about what you do not know or read between the lines.

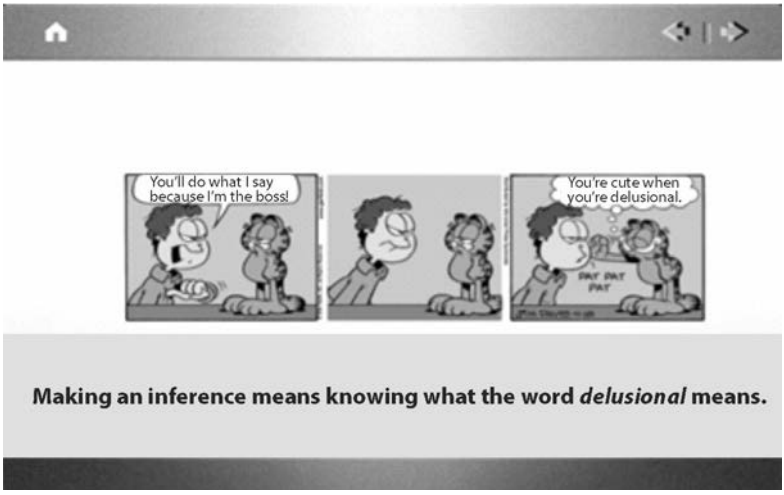
Making inferences is a comprehension strategy used by proficient readers to "read between the lines," make connections, and draw conclusions about the text's meaning and purpose.

You already make inferences all of the time. For example, imagine you go over to a friend's house and they point at the sofa and say, "Don't sit there, Cindy came over with her baby again." What could you logically conclude?

First, you know there must be a reason not to sit where your friend is pointing. Next, the reason not to sit there is related to the fact that Cindy just visited with her baby. You don't know what exactly happened, but you can make an inference and don't need to ask any more questions to know that you do not want to sit there.

[1] Taken from https://courses.lumenlearning.com/developmentalreading-,santaana/chapter/making-inferences/; https://www.teachervision.com/inferences.

CONNECT2REFLECT



Imagine you witness the following unrelated situations –what can you infer about each one?

1. You see a woman pushing a baby stroller down the street.
2. You are at a corner and see two parked cars at an intersection, and the driver in back starts honking his horn.
3. You are walking down the street, and suddenly a dog comes running out of an opened door with its tail between its legs.

For the first, you probably came up with something simple, such as there was a baby in the stroller.

For the second, you might have inferred that the first car should have started moving, or was waiting too long at the corner and holding up the second car.

For the third, you could reasonably guess that the dog had done something wrong and was afraid to get punished.

You do not know for 100 % certainty that these inferences are true. If you checked 100 strollers, 99 times you would find a baby, but maybe one time you would find something else, like groceries.

Another useful resource consulted to write this unit was the one created by Dan Kurland's.[2] The information explains that generally when students are asked to

[2] "Reading and Writing Ideas As Well As Words". Available at www.criticalreading.com.

read critically, they should: recognize an author's purpose, understand tone and persuasive elements, recognize bias. None of these goals actually refer to something on the page. Each requires inferences from evidence within the text:

- Recognizing purpose involves inferring a basis for choices of content and language.
- Recognizing tone and persuasive elements involves classifying the nature of language choices.
- Recognizing bias involves classifying the nature of patterns of choice of content and language.

Critical reading is not simply close and careful reading. To read critically, one must actively recognize and analyse evidence upon the page.

The explanation given so far show that understanding the language used is very important to make inferences.

To make inferences from reading, take two or more details from the reading and see if you can draw a conclusion. Remember, making an inference is not just making a wild guess. You need to make a judgment that can be supported, just as you could reasonably infer there is a baby in a stroller, but not reasonably infer that there are groceries, even though both would technically be a "guess."

From the article "Inference and Reading: A Practical Guide for School-Age Students",[3] we have extracted the following tips to make an inference:

1. We must use the information presented in the text as our starting point.
2. We look for *keywords* in the text that give us little hints or clues of a hidden meaning.
3. Using our background knowledge, or our world knowledge, we fill in the gaps using the *keywords* to select a best fit answer.

When you are asked an inference question, go back over the reading and look for hints within the text, such as words that are directly related to the question you may be asked (such as for a multiple choice test) or words that indicate opinion.

Here is an example:

> Hybrid cars are good for the environment, but they may not perform as well as cars that run only on gasoline. The Toyota Prius gets great gas mileage and has low emissions making it a good "green" option. However, many people think that it is unattractive. The Prius also cannot accelerate as quickly as other

[3] Available at http://www.speechlanguage-resources.com/inference-and-reading.htm.

models, and cannot hold as many passengers as larger gas-fueled SUVs and vans. Compared to similar gas-fueled options, hybrid cars also cost more money up front. A new hybrid car costs almost $ 3 500 more than the same car configured to run just on gasoline.

Which of the following can you infer from the passage?

1. Hybrid cars are more dangerous than other options.
2. Toyota is making a lot of money from the Prius.
3. Cars that use gasoline are going to destroy the environment.
4. Hybrid cars may not be the best choice for everyone.

All four answers are about hybrid cars in some way, but none of the answers can be found directly from the text. Read through and see what hints you can find from the text.

You will notice right away that there is nothing about car safety in the passage at all, so you can eliminate choice 1.

Choice 2 is implied: if the car cost $ 3 500 more than other cars, then Toyota would be making a lot of money by selling the car. But is it the most reasonable conclusion? To be sure, you need to go through all of the answers –don't just stop when you find one that looks okay.

You may think that choice 3 is true. After all, people want to make hybrid cars because they believe that emissions are contributing to environmental damage, but this is not mentioned in the paragraph. Even if you think it is true, the answer has to be supported by the text to be the correct answer to the problem.

Choice 4 could be inferred from the text. If a person had a large family, was short on money, or needed a car that could accelerate quickly, then a hybrid might not be the best choice for them.

Now compare choice 4 with the other possible answer, choice 2. Now you are thinking choice 2 might not be as good an answer because you don't know how much it costs Toyota to make the cars, and you don't know how many they sell, so you can't reasonably infer that they are making a lot of money!

Choice 4 has to be the correct answer.

As an example of how, in the following advertisement, Chevron Oil conveys an image of compassion and caring.[4]

[4] Taken from Dan Kurland's "Reading and Writing Ideas As Well As Words. What is critical Reading?". Available at www.criticalreading.com.

To protect marine life, it helps to speak the language

When we dismantled four offshore oil platforms near Santa Barbara, we projected killer whale calls underwater to coax creatures away while we worked. A sonogram of the sound is pictured at left. It was just one part of an effort that went beyond regulatory requirements to ensure not a single marine mammal was hurt. We began by hiring an independent marine mammal consultant who prepared a wildlife protection plan, especially crucial since the Santa Barbara Channel hosts one of the most diverse mixes of sea life in the world. To avoid the gray whale's migration season, we scheduled dismantlement during summer and completed it in the fall by working 24 hours a day. A legally required 1 000-yard safety zone was voluntarily extended to four miles around each platform. A large research vessel, smaller boats, aircraft and an underwater remote-operated camera were all used for observation. Divers, acoustic specialists and scientists watched and listened for any wildlife entering the safety zone. Many of these measures were not required by government agencies but were dictated by our own policies. To us, environmental protection is not only right, it's smart business. So that we're not just known for how we work in an area, but how we leave it.

Almost every assertion is an example of a broader idea. Implied meanings are in boldface.

To protect marine life, it helps to speak the language

When we dismantled four offshore oil platforms near Santa Barbara, we projected killer whale calls underwater to coax creatures away while we worked.

We cared about the well-being of those creatures, not only about our oil platform.

A sonogram of the sound is pictured at left. It was just one part of an effort that went beyond regulatory requirements.

We didn't have to do it-we cared enough to.

To ensure not a single marine mammal was hurt. We began by hiring an independent marine mammal consultant.

We wanted to be objective to make sure we did the right thing from the animals' standpoint.

Who prepared a wildlife protection plan.

We were comprehensive in our efforts.

Especially crucial since the Santa Barbara Channel hosts one of the most diverse mixes of sea life in the world.

The task was difficult and complex with a great amount at stake.

To avoid the gray whale's migration season.

Again, we were knowledgeable and sensitive to the animals' needs.

We scheduled dismantlement during summer and completed it in the fall by working 24 hours a day.

We worked extraordinarily hard and were extraordinarily careful.

A legally required 1000-yard safety zone was voluntarily extended to four miles around each platform.

Again, we took extra precautions and did more than we had to.

A large research vessel, smaller boats, aircraft and an underwater remote-operated camera were all used for observation.

Again, more care and expenditure to assure safety.

Divers, acoustic specialists and scientists watched and listened.

We were all eyes and ears for any problems.

For any wildlife entering the safety zone. Many of these measures were not required by government agencies but were dictated by our own policies.

Makes explicit what has been implicit in the examples

To us, environmental protection is not only right, it's smart business. So that we're not just known for how we work in an area, but how we leave it.

The boldfaced comments are not cases of reading in whatever we like, or even of reading in additional information. They express the very ideas the examples were designed to communicate. We see, then, a number of patterns of content running throughout the text:

- Actions taken for the benefit of the animals.
- Actions taken beyond regulatory requirements.
- Actions that go beyond the simple, the easy, or the obvious.

All of these actions depict Chevron in a caring light.

The previous text has referred to a very important global issue related to the impact of human actions on the environment.

– How has the writer used language and examples to convey the idea that Chevron is an environmental-caring company?
– Do you really think Chevron is an environmental-caring company?
– What other examples do you have to confirm or contradict your opinion?

CONNECT2PRACTICE

Activities

1. Bring to class a picture of a painting or an interesting photograph and discuss the answers to the questions:

   – What can you see?
   – What helps you to say so?

   Share inferences with other students explaining why they made the inferences.

   – Is the inference directly connected to the details you have observed?

2. Observe the details in this picture or in one brought to class and discuss the answers to the questions:

   – What can you see?
   – What helps you to say so?

Share inferences with other students explaining why they made the inferences.

– Is the inference directly connected to the details you have observed?

CONNECT2PRACTICE

Inferences practice[5]

Directions: Read each passage and then respond to the questions. Each question will ask you to make a logical inference based on textual details. Explain your answer by referencing the text.

Screech! Karen stomped on the gas pedal the moment the light turned green. She looked over her left shoulder and zigged past a semi-truck. She zoomed ahead and looked over her right shoulder and then zagged past a motorbike. She glanced at the clock on the console and darted into the parking lot. Whipping into a parking spot, she grabbed her suitcase and ran through the lot, up the escalator, and into the terminal. Her heavy suitcase was bumping and bouncing the whole way. Just as she entered the terminal, she heard an announcement over the loudspeaker, "Final boarding call for flight 205 to JFK..." Karen looked at her ticket and then at the line to get through the security checkpoint, which wrapped around several turnstiles and slithered like a lethargic snake. Karen sighed and then slowly walked to the customer service desk.

1. Why is Karen in a hurry? How do you know?
2. Why does she start walking slowly at the end of the passage? How do you know this?
3. What is Karen going to do at the customer service desk? How do you know this?

Brenda reached for the box of tissue. She blew her nose with a thunderous force and then tried breathing through it again. It was still clogged. She stood up and got a head rush that almost knocked her back down to the bed, but she regained her balance. As she tottered over to the phone on her dresser, all of her muscles ached. She located the contact labeled "Work" and pressed send. A couple of rings later, a familiar voice answered the phone, "Happy

[5] Taken from https://www.ereadingworksheets.com/reading-worksheets/inferences-worksheet-7.pdf.

Fun Land, this is Deidra speaking. How can I help you have a happy fun day?" Brenda moaned, "Oh, Deidra, it's Brenda." Deidra responded with pep, "Hey, Brenda! I can't wait to see you this afternoon." Brenda grunted and replied, "Yeah, well, actually, I need to talk to the manager."

4. Why is Brenda moving so slowly? How do you know this?
5. What is Brenda going to talk about with the manager? How do you know this?

"Shh…" Dale whispered to his friend Jim. Jim stopped talking mid-sentence and looked at Dale. Dale was dressed in a fluorescent orange sweater with the hood up and a camouflage vest over the sweater. He saw Dale point his rifle at the horizon and squint, and then Jim looked where the barrel was aimed. A large 10-point buck trotted about thirty meters from the bushes behind which Jim and Dale were positioned.

6. What are Jim and Dale doing in the bushes? How do you know this?
7. Why does Dale shush Jim? How do you know this?
8. What event is most likely to occur next? How do you know this?

Troy moved the cloth in a circular direction on his car's fender. Troy loved this car. It wasn't a racecar, but he took really good care of it. Next he wiped down the trunk with the chamois and then the bumper. He put the chamois down and took a step back, putting his hands on his hips and admiring his work. The chrome bumper shined dazzlingly. Suddenly, Troy felt a cool breeze. He heard a distant crack of thunder and noticed a storm cloud rolling in from the west. Troy kicked the water bucket over and said, "Doggone it!"

9. What is Troy doing? How do you know this?
10. Why does Troy get mad at the end of the passage? How do you know this?

Examine the following poem

– What inferences can you make from the underlined words or expressions?

Sun is a Shapely Fire by J. Seymour (Guyana)

I have the sun to-day <u>deep in my bones,</u>
<u>Sun´s in my blood</u>, light heaps beneath my
skin
Sun is <u>a badge of power pouring in</u>
A darkening star that rains its glory down.

By <u>these coffee-coloured tidal waters</u>

Thick with fertility
Ambidextrous acrobatic men
Rooted like crops
Hammering the tortured steel
In a rhythmic violence.
The heart of each note invested
With a soft expanding fire
That creeps over miles of midnight
To dizzy the solarplexus
With the ancient ethic of drums
Echoing over the Middle Passage
Etching these vessels of indignity
With a profile of sweet sound.

READING CRITICALLY

I. Activating background knowledge.

The title of the story you are going to read next is "Going Home" by Pete Hamill.[6] What does the title of the story suggest?

In October 1971, newspaper columnist Pete Hamill wrote a piece for the New York Post called "Going Home", as a variant of the story, in which college students on a bus trip to the beaches of Fort Lauderdale make friends with an ex-convict who is watching for a yellow handkerchief on a roadside oak in Brunswick, Georgia. Hamill claimed to have heard this story in oral tradition.

II. Reading for the gist.

– What is the main idea of the story?

Going Home

They were going to Fort Lauderdale, Florida. There were six of them, three boys and three girls, and they got on the bus at 34th Street, carrying sandwiches and wine in paper bags. They were dreaming of golden beaches and tides of the sea as the gray, cold spring of New York **vanished** behind them. Vingo was on the bus from the beginning.

[6] Taken from "Reflections", Pete Hamill, San Francisco State University, 1973, pp. 139-149.

As the bus passed through New Jersey, they began to notice that Vingo never moved. He sat in front of the young people, his dusty face **masking his age**, dressed in a plain brown suit that did not fit him. His fingers were stained from cigarettes and he chewed the inside of his lip a lot. He sat in complete silence.

Deep into the night, the bus pulled into a Howard Johnson's restaurant and everybody got off the bus except Vingo. The young people began to wonder about him, trying to imagine his life: perhaps he was a sea captain; maybe he had run away from his wife; he could be an old soldier going home. When they went back to the bus, one of the girls sat beside him and introduced herself.

"We're going to Florida," the girl said brightly. You going that far?"

"I don't know," Vingo said.

"I've never been there," she said. "I hear it's beautiful."

"It is," he said quietly, as if remembering something he had tried to forget.

"You live there?"

"I was there in the Navy, Jacksonville."

"Want some wine?" she said. He smiled and took a **swig** from the bottle. He thanked her and **retreated** again into his silence. After a while, slowly and painfully, he began to tell his story. He had been in jail in New York for the last four years, and now he was going home.

"Are you married?"

"I don't know."

"You don't know?" she said.

"Well, when I was in jail I wrote to my wife. I said, 'Martha, I understand if you can't stay married to me.' I said I was **gonna** be away a long time, and that if she couldn't stand it, if the kids kept asking questions, if it hurt her too much, well, she could just forget me. Get a new **guy** –she's a wonderful woman, really something- and forget about me. I told her she didn't have to write me or nothing, and she didn't. Not for three-and-a-half years."

"And you're going home now, not knowing?"

"Yeah," he said shyly. "Well, last week, when I was sure the **parole** was coming through I wrote her. I told her that if she had a new guy, I understood. But, if she didn't, if she would take me back she should let me know. We used to live in this town, Brunswick, and there's a great big oak tree as you come into

town. I told her if she would take me back, she should put a yellow handkerchief on the tree, and I would get off and come home. If she didn't want me, forget it, no handkerchief and I'd keep going on through."

"**Wow!** The girl said. "Wow."

She told the others, and soon all of them were in it, **caught up in** the approach of Brunswick, looking at the pictures Vingo showed them of his wife and three children. Now they were 20 miles from Brunswick, and the young people took over window seats on the right side, waiting for the approach of the great oak tree. Vingo stopped looking, **tightening his face** into the **ex-con's** mask, as if fortifying himself against still another disappointment. Then it was 10 miles, and then five, and the bus became very quiet.

Then suddenly all of the young people were up out of their seats, screaming and shouting and crying, doing small dances, shaking clenched fists in triumph and exaltation. All, except Vingo.

Vingo sat there **stunned**, looking at the oak tree. It was covered with yellow **handkerchiefs,** 20 of them, 30 of them, maybe hundreds, a tree that stood like a **banner** of welcome, blowing and billowing in the wind. As the young people shouted, the old **con** slowly rose from his seat, holding himself tightly, and made his way to the front of the bus to go home.

III. Questioning and interacting with the text.

– What is the purpose of the text?

List the elements that have helped you to determine the purpose of the text. Use the guiding questions previously presented in this unit.

As you read circle, underline, make comments and write them in your reading journal. Find answers to these questions:

1. Where does this story take place?
2. Characterize the main character in the story.
3. Why did he call the youngsters' attention?
4. How does the author create mounting expectation in the readers?
5. What do the yellow handkerchiefs symbolize at the end of the story? Do you like the way the author described this scene? Explain.
6. What inferences can you make from the words in bold?

IV. Sharing with classmates.

After your individual interaction with the text, use your annotated text or your comments in your reading journal to share your reading experience with your classmates as indicated by your teacher.

V. Expanding the text and formulating your judgement.

After sharing with others, in your own words narrate the story Vingo told the girl.

VI. Language expansion.

– What words or expressions have you found interesting, new or used in a new context in the text you just read?

Reflect on how the topic, texts and activities explored previously relate to peace and justice

The story Pete told was used in the song "Tie a Yellow Ribbon to the Old Oak Tree." This song first became very popular in the United States in the mid-nineteen seventies. Then, during the period from November 1979 to January 1981, the song became a national symbol for Americans of the anticipated homecoming of the fifty-two men and women hostage in Iran. Here are the lyrics of the song:

Tie a yellow ribbon round the old oak tree

I'm comin' home, I've done my time
Now I've got to know what is and isn't mine
If you received my letter telling you I'd soon be free
Then you'll know just what to do
If you still want me
If you still want me
Whoa, tie a yellow ribbon 'round the old oak tree
It's been three long years

Do ya still want me?
If I don't see a ribbon round the old oak tree
I'll stay on the bus
Forget about us
Put the blame on me
If I don't see a yellow ribbon round the old oak tree
Bus driver, please look for me
'cause I couldn't bear to see what I might see
I'm really still in prison
And my love, she holds the key
A simple yellow ribbon's what I need to set me free
I wrote and told her please
Whoa, tie a yellow ribbon round the old oak tree
It's been three long years
Do ya still want me?
If I don't see a ribbon round the old oak tree
I'll stay on the bus
Forget about us
Put the blame on me
If I don't see a yellow ribbon round the old oak tree
Now the whole damned bus is cheerin'
And I can't believe I see
A hundred yellow ribbons round the old oak tree
I'm comin' home.

Log in for further reading

"A6. Four Steps of Teaching Inferencing to ELLs". Available at https://www.empoweringells.com/a6-teaching-inferencing/.

"Inference and Reading: A Practical Guide for School-Age Students". Available at http://www.speechlanguage-resources.com/inference-and-reading.html.

"Inference worksheets". Available at https://www.ereadingworksheets.com/free-reading-worksheets/reading-comprehension-worksheets/inferences-worksheets/.

"Making Inferences: 5 Classroom-Ready Activities", by Lexia Curriculum and Reading Intervention Specialist Catherine Demetros, M. Ed. Available at https://www.lexialearning.com/blog/making-inferences-5-classroom-ready-activities.

"On Target: Strategies to Help Readers Make Meaning through Inferences". Available at https://www.tcdsb.org/schools/bishopmarroccothomasmerton/literacy/Lists/Resources/Attachments/10/MakingInferencesCopy.pdf.

https://reading.ecb.org/teacher/pdfs/lessons/in_lp_MrsPActivity.pdf.

UNIT 9
IN THE NEWS I

In this unit you will:

– Organise information and construct it into texts.

– Revise, redraft and improve your writing.

– Create related texts in a newspaper.

SETTING UP CONNECTION

I. The role of newspapers in our lives.

Talk about the role of newspapers in daily life as a whole class, in pairs or in small groups.

– Do you read newspapers? Why do you read them?
– Which newspapers do you prefer and why?
– How often are newspapers published, daily, weekly? Where can you buy them?
– Has the role of newspapers changed over the years?
– Do you think newspapers will die out with news on the Internet? Why or why not?

II. Have a look through the newspapers brought by your teacher and talk with the teacher and classmates about the types of newspaper you have read in your own language and in English and the importance of reading newspapers.

III. Look at the newspapers in more depth. Scan and skim the newspapers to discover and analyze the sections and the language used in each section.

Work with a partner (or as instructed by your teacher) and discuss the different sections of a newspaper; *news*, *classifieds*, *cartoons*, *horoscope*, *weather*, *opinion piece*, *letters to the editor, travel, advertisements, editorial, sport*. What would you expect to read about in each section? Which sections usually appear where in the newspaper? For example; news at the front, classifieds at the back.

INFOCONNECT

At the top of an article or page in a newspaper or magazine there is always a heading called headline. They are written using simple language, but powerful enough words to interest and inspire readers to search into the article.

There are mainly two types of newspaper articles:

- News articles.
- Feature articles.

You will also find opinion pieces, like editorials and book and movie reviews.

The focus now is on *news article*. They generally cover the basics of current events. They answer the questions: who, what, where, how, and when?

The article "How to Write a School News Article"[1] offers useful tips to write a news article.

News articles are designed to relate the news. The article is written to inform readers. It is factual, meant to present information in a quick, digestible form. They answer the following questions:

- *What?* The specific event that took place.
- *Who?* The people involved.
- *Where?* Places.
- *When?* Date and time.

[1] Available at https://www.makemynewspaper.com/how-to-write-a-school-news-article.

- *Why?* Reasons for the event taking place.
- *How?* Connecting the facts.

To answer the questions it is important to gather as much detail as you can, which involve:

- Interviewing people connected to the story.
- Gathering quotes from people (be exact... never paraphrase what they said). Cite names, unless they specifically request to remain anonymous.
- Resolving conflicting facts from individuals.
- Researching public information (always cite your sources, so write them down).

Once you have all your facts, you can begin to write your article. First of all, you have to think of the *headline* or *title*, which must grab the attention of the reader. To do so you must be very creative to make it catchy, emotion evoking, or create curiosity. You might take more time producing a good headline than writing the actual news or story.

Then you write the article body by developing the Wh-questions, presenting the most important information comes first and providing less and less details as you continue writing.

Your first two paragraphs need to answer all these questions. For example:

> The Varsity football team beat Smith High School last Saturday, 21 to 7, in a rematch that vindicated Coach John's prediction of a win during Friday's pep-rally. Our first home win this season at our very own Jane Doe Field was a morale booster to the entire student body. Quarterback, Joe Baker completed 18 out of 24 passes to cement the win.

Don't make your paragraphs long –two to three sentences each in approximately 500 words. Although quotations are useful, you should not include too many, but having two or three is important. By the time you get to the end of the article, you are simply expanding upon what the reader already knows from the first two paragraphs you wrote.

CONNECT2PRACTICE

Activities

1. Find a photo in the newspaper. Write your own headline and/or short article to match the picture. This is also a good homework exercise.

2. Read the news and answer Wh-questions as instructed by your teacher.

A device no bigger than a 5p coin has been developed to help infertile couples conceive naturally.

Fertility specialists at the University of Southampton created the tiny implant to monitor oxygen, pH and temperature inside the womb.

They want to use their device to work out what a "healthy" womb environment looks like by comparing measurements from women who are able to conceive with those who are not.

According to NHS figures, around one in seven UK couples experience problems when trying to conceive, equating to around 3.5 million people.

Infertility can be caused by many factors and can affect both men and women, but in around a quarter of cases doctors are unable to identify a specific cause.

"Currently, fertility tests take time and some couples may not receive a diagnosis for their issues straight away," explained Professor Ying Cheong, a reproductive medicine specialist who is leading the study using the new device.

"We want to get to the stage where we know what a healthy womb environment looks like, and to make measuring levels inside the womb as simple as taking a blood pressure reading."

Hurricane Florence

Date: 17-09-2018 15:00

NOAA (The National Oceanic and Atmospheric Administration) released images of Hurricane Florence moving across the Atlantic.

Last week on Tuesday, it was moving towards the American states of North and South Carolina. When it hits, people expect it to reach a Category 5 strength with winds of up to 250 kilometres per hour. Authorities ordered more than 1 million people to evacuate coastal areas.

3. Your teacher has brought some news articles and some questions about them. Work with them in pairs. After answering the questions, gather in small groups as instructed by your teacher and create some more questions to ask later to the rest of the class.

READING CRITICALLY

Read the following article and do the activities:

I. Activating background knowledge.

- What do you know about Carlos Acosta?
- Read the headline that introduces the article and say what it might be about.

II. Getting the gist.

- Skim through the text and state the general idea of the article.

III. Questioning and interacting with the text.

- As you read the text, write in your interactive reading journal the answers to these questions:
  1. What is the article about?
  2. Who is it referring to?
  3. Where does it take place?
  4. When was it written?
- Also write your comments, reactions and responses to the text: new words or phrases, interesting ideas, and the items in the next activities as well.

IV. Then sharing with your peers, use your notes, comments and reactions.

Carlos Acosta interview: I don't have to compete with myself any more[2]

by Lyndsey Winship

Tuesday, July 18, 2017 12:31

The good thing is that now I'm not competing with myself," says Carlos Acosta, talking about his retirement from ballet last year, at the age of 43. In dance, any ageing virtuoso is haunted by the ghost of their younger self, the faster, springier, more whizz-bang version. "Every time I danced I was competing with how I did it 15 years ago," he says, "and that always follows you. Critics say 'he doesn't jump as high' but they're missing the point, it's about evolution, not repeating yourself."

Nobody was complaining about the height of Acosta's jumps in his triumphant farewell tour last year, ending with five shows at the Royal Albert Hall, to packed audiences of 5 000 fans a night, cheering and crying for the Cuban ballet superstar. Acosta was floored by the response. "Five thousand people? How did that happen? What's going on?"

It was a remarkable event, and hard to think of any other dancer who could command a crowd that size. Acosta cuts through into cultural consciousness like few others in the dance world, partly because of his incredible dancing –launched into the limelight as a 16-year-old, winning the celebrated Prix de Lausanne (look it up on YouTube)– but also because of his story: a mischievous breakdancing kid in Havana gets sent to ballet school for some discipline, discovers preternatural talent and goes on to become a global icon.

Acosta was the first black principal dancer at London's Royal Ballet, and an internationally in-demand performer who then went on to create his own dance shows and write a page-turning autobiography, followed by a well received novel, Pig's Foot, for good measure.

Despite all this success and adoration, Acosta remains humble and genuine. Whenever I interview him he always asks about what I'm up to rather than just talking about himself. He gets his phone out and we coo over a picture of his adorable 10-month-old twins (he also has a five-year-old daughter). He's a good guy with an innate belief that you can achieve pretty much anything with a lot of hard work.

… And there'll be more of his own choreography at some point soon. Metaphorically speaking, have no doubt that Acosta is jumping as high as ever.

[2] Adapted from https://www.standard.co.uk/go/london/arts/carlos-acosta-interview-i-don-t-have-to-compete-with-myself-any-more-a3590526.html.

V. Expanding the text and formulating your judgement.

– Analyze this quotations from the article. What do you think?

"He's a good guy with an innate belief that you can achieve pretty much anything with a lot of hard work."

"Despite all this success and adoration, Acosta remains humble and genuine."

"In dance, any ageing virtuoso is haunted by the ghost of their younger self, the faster, springier, more whizz-bang version."

– Write a letter to the editor of the newspaper evaluating the article. Remember to consider the guiding questions from Unit 1 and Unit 5.

VI. Language expansion.

Discuss in class with your teacher and classmates the words and expression you annotated when interacting with the text. Here we have selected some for you:

"they're missing the point, it's about evolution, not repeating yourself."

"Acosta was an internationally in-demand performer "

"we coo over a picture of his adorable 10-month-old twins "

Spend one minute writing down all of the different words you associate with the words "literacy" and "read". Share your words with your partner(s) and talk about them. Together, put the words into different categories.

I. Activating background knowledge.

– Read the headline that introduces the article and say what it might be about.

II. Getting the gist.

– Skim through the text and state the general idea of the article.

Read the following news article:[3]

A news report from the United Nations says more than 250 million children of primary school age cannot read or write. It said they could also not do basic mathematics. The report said that 120 million children have spent little or no time in school. The researchers said children not going to school means countries lose money. Each year, governments lose up to $ 130 billion. Vibeke Jensen, a U. N. spokeswoman, said there was a global "learning crisis". She said this was because there were not enough well-trained teachers in poor areas. She said that in a third of countries, 75 per cent of primary school teachers do not have enough training. She added: "The issue now is to put the focus on quality." A new report from the United Nations says more than 250 million children of primary school age cannot read or write. It said they could also not do basic mathematics. The report said that 120 million children have spent little or no time in school. The researchers said children not going to school means countries lose money. Each year, governments lose up to $ 130 billion. Vibeke Jensen, a U. N. spokeswoman, said there was a global "learning crisis". She said this was because there were not enough well-trained teachers in poor areas. She said that in a third of countries, 75 per cent of primary school teachers do not have enough training. She added: "The issue now is to put the focus on quality."

The report said that most of those not going to school were girls. It said it was important that developing countries educate girls. Sending girls to school can increase a country's wealth by 25 per cent over 40 years. The report said that almost two-thirds (66 %) of girls in Arab countries and sub-Saharan Africa would never go to school. In Yemen, just 36 per cent of young women are literate. The Reuters news agency said: "If current trends continue, the poorest part of the young female population in developing countries won't achieve literacy until 2072." There was some good news. In Laos, Rwanda and Vietnam, the number of children not going to school fell by 85 per cent in the last five years.

III. Questioning and interacting with the text.

1. What else could the children not do besides read and write?
2. How much time do 120 million children spend in school?
3. How much money do countries lose by not educating children?

[3] Taken from https://breakingnewsenglish.com/1402/140202-literacy.html.

4. What kind of crisis did a UN spokeswoman talk of?
5. What did the woman say countries should focus on?
6. How much richer could a country get by educating girls?
7. What proportion of girls in Arab countries may not go to school?
8. In what country can only 36 % of girls read and write?
9. When might developing countries achieve literacy?
10. How much did the rate of children not going to school fall by in Laos?

Look back at the article and write down some questions you would like to ask the class about the text.

IV. Sharing with your peers.

- Share your questions with other classmates/groups.
- Ask your partner/group your questions.

LITERACY SURVEY

Write five GOOD questions about literacy in the table. Do this in pairs. Each student must write the questions on his/her own paper.

When you have finished, interview other students. Write down their answers.

CONNECT2REFLECT

1. What is the "global learning crisis"?
2. Malala Yousafzai said: "One book, one pen, one child, and one teacher can change the world." What is your opinion?
3. Malcolm X said: "People don´t realize how a man´s whole life can be changed by one book." Do you agree?
4. What questions would you like to ask the writer of the report?
5. Search the Internet and find out more about literacy. Share what you discover with your partner(s) in the next lesson.
6. Does the situation narrated in the report happen in Cuba? Why?
7. Write a newspaper article about the Cuban literacy program *Yes, I can* in different countries.

Log in for further reading

"How to Write a School News Article". Available at https://www.makemynewspaper.com/how-to-write-a-school-news-article.

https://breakingnewsenglish.com/1402/140202-literacy.html.

https://www.newsinlevels.com/.

UNIT 10
IN THE NEWS II

In this unit you will:

- Organise information and construct it into texts.
- Revise, redraft and improve your writing.
- Create related texts in a newspaper.

SETTING UP CONNECTION

What follows has been adapted from "Chapter 1. Writing for magazines".[1]

> Newspapers and magazines are two important forms of print media that are read by millions of people around the world. In both cases you have to write articles about different topics. For the purpose of your learning task, you decide the topics with your teacher and peers.
>
> Some of the most common differences between newspapers and magazines can be seen through their size and appearance, content, style, target audience, design and layout, readability and advertisements. Let us have a glance through these factors:
>
> In reference to *content* Newspapers deal with reports clearly briefly and objectively. In a magazine the writer focuses on specialized topics and current issues of public interest.
>
> Newspapers remain the primary source of authentic, reliable and latest information about what is happening around the world and even in one's own locality. But magazines are not sources of fresh content to the extent of publishing breaking news. However, its content is specialized and recent in nature.

[1] Available at http://www.scert.kerala.gov.in/images/2015/Plustwo/jounalism.pdf.

In terms of *style*, Newspapers focus on catchy headlines to create interest in the reader. Newspapers are known for their simple layout and design. While the content is usually in black and white, the style and font are fairly consistent throughout.

INFOCONNECT

For your class or students' newspaper and later for the students' magazine, learning about different types of articles can be very beneficial to you.

Feature articles are longer and more in depth than regular *news articles*. They cover one subject from multiple angles and are written in a more creative, entertaining format. Although a news story can be creative and entertaining, too. It is important to remember that both news and features demand the same level of research and reporting.

The following tips can be of great help. They have been taken from the article "How to Write a Feature Story for a School Newspaper".[2]

A feature story is usually the longest article in your newspaper, above 1 000 words. It does more than just report the news. It is a blend of a news article with a bit of interpretation of the facts without giving an opinion as to what the solution should be. For example, if the principal of your school institutes a new dress code policy, a feature article on the subject might include (in no particular order):

- The facts of the new dress code (the who, why, where, what, when, and how).
- A prediction on how it will be received by the student body and the staff and faculty.
- Predictions of potential problems the dress code might create.
- Comparison to other schools with similar dress codes.
- An analysis of the reasons behind the new dress code.
- Quotes from various sources.
- References to other articles from other reputable sources on dress codes.
- An analysis of problems the dress code is supposed to solve and if it will be effective based on data supplied by other schools doing something similar.

[2] Available at https://www.makemynewspaper.com/how-to-write-a-feature-story-for-a-school-newspaper.

Like most news articles, you start with all the important facts first so that your readers don't have to guess what the articles is about or why you're writing it:

> Tomorrow, the principal's new and stricter dress code will go into effect school wide. Among the newly banned clothing items are gang colors and short shorts. All students have by now signed an agreement to abide by the new dress code, and teachers have been tasked with the responsibility of enforcing the new requirements. This new code does, however, come with some unintended consequences that the administration may not have considered.

This answers most of the main questions, and from here a feature article can launch into the analysis and predictions as to the outcome of the new dress code policy. Take the reader on a journey of in-depth analysis and thought. You want your article to be thought provoking, but also very thorough, covering as many angles as you can. End with a concluding paragraph that wraps up the most salient points of your article.

A feature story is the main, front-page article found on your newspaper. It should have the largest title, the most compelling images, and provoke the most thought and discussion.

– In pairs find an article that interests you, read it and summarize it. Then, pair with another pair to talk about their article. Each pair then reports back to the class about the article they have read. List words or phrases that you did not know.

An opinion article

The following text is an example of an opinion article:[3]

> *The 200-year-old National Museum of Brazil, in Rio de Janeiro, on Sept. 2.*
>
> by Michael Gonchar
>
> Sept. 11, 2018
>
> We live in an age when you can virtually "visit" the Louvre in Paris to see the Mona Lisa or the Metropolitan Museum of Art in New York to gaze at the Egyptian Temple of Dendur –all from your phone or desktop. So do museums still matter? Are they worth actually stepping inside to see collections first-hand? And are they worth protecting for the future?

[3] Retrieved from https://www.nytimes.com/2018/09/11/learning/museums-protection-internet.html.

In "The Fire That Consumed Brazil's Treasures," the anthropologist Sarah Parcak wrote about the fire that destroyed the National Museum of Brazil in Rio de Janeiro on Sept. 2:

> The tragedy that engulfed the 200-year-old National Museum of Brazil in Rio de Janeiro on Sunday night, turning up to 20 million of its holdings into dust, is an urgent reminder of the need for better safekeeping measures at museums around the world. To put what happened in perspective: It's as if the entire collection of the British Museum disappeared, twice over, in the blink of an eye.
>
> The fire ignited for unknown reasons. But many Brazilians are blaming their government and some have taken to the streets in protest. After years of declining federal funds, the museum staff had requested urgent maintenance funds from the country's National Development Bank. In June, the money was disbursed but not in time to install the planned update to the museum's fire equipment, which lacked a sprinkler system.
>
> Right after the fire erupted, haunting images of panic-stricken museum workers with arms full of museum objects started to circulate on social media and in news outlets. One video showed some of them carrying jars of preserved specimens outside, as firefighters raced back in to save what they could.

– Why are museums important? What value do they provide a society? What value do they provide visitors?

– Does the availability of virtual reality tours, videos and photographs of museum collections worldwide make physical museums themselves obsolete? Or do these digital resources actually increase the importance of museums?

– Does visiting a museum in person and being in the same room with a painting or artifact produce a different human experience than any virtual tour can? Why, or why not?

– Are museums worth protecting? Should governments throughout the world "place a premium on these irreplaceable storehouses of human and ecological history," as Dr. Parcak argues? Why?

– What is your reaction to the fire at the National Museum of Brazil? Do you agree with Dr. Parcak's concluding argument?

These museum collections are nothing less than the keys to understanding not only our past but our future as well. They help us to understand how past cultures adapted to changing worlds and have much to teach us as we adjust to shifting climates, new technologies and the possibility of living in space. Their preservation should be a top priority for anyone who cares about our collective humanity.

Reviews are also opinion articles, which you often find in newspapers and magazines.

"How to Write a Review Article for a School Newspaper",[4] provides useful tips that have been taken as reference for this section.

There are many reasons why you would want to include such articles in your newspaper. You can write about many issues related to the students' life at school or college.

You cannot truthfully write a review about something you have not experienced, tested, or purchased. How can you write a review about a movie you've never seen, only heard about through friends?

Writing the Review

Start with a brief description of what it is that you are reviewing. Include an image or two that will help identify the object of the review quickly. Here are some things you will want to include in the article (in no particular order):

- Pros.
- Cons.
- Comparisons to similar products or services.
- Your personal experience.
- Reputation of brand.
- What others are saying.
- Popularity.
- And more.

Be factual and try not to insert too much of your personal bias or opinion. Only at the end, you would give suggestions or recommendations.

The following is a review of the musical *Carmen la Cubana*, which was presented in London with great success, published by the Guardian.[5]

[4] Available at https://www.makemynewspaper.com/how-to-write-a-review-article-for-a-school-newspaper.

[5] Available at https://www.theguardian.com/stage/2018/aug/12/carmen-la-cubana-review-sadlers-wells#img-1.

Carmen La Cubana review –Carmen goes to Havana.

Carmen, the heroine of Bizet's opera, is restless. She won't be stilled or silenced. This fast-moving musical version sends her to Cuba on the cusp of change in 1958, fomenting Castro's revolution.

The history of *Carmen* is one of cultural appropriation –always dunked in someone's idea of a thrillingly exotic other. The original novella and opera both represent French takes on Spanish "Gypsy" culture; for Broadway, Oscar Hammerstein devised a white version of black America called Carmen Jones. This picturesque show, first seen in Paris in 2016, has a Cuban cast, following Hammerstein's template, but was originated by British director Christopher Renshaw. Honourable in intent, an outsider's eye can't help but find charm, even in chaos.

Renshaw's itinerary takes in bars and dance clubs, but also santería (the Afro-Caribbean folk religion), as Carmen provokes the military and enraptures the soldier José, leading to a date with destiny in Havana. Guiding us through the action is a shape-shifting older woman (Albita Rodríguez, voice deep as a barrel), who appears as a priestess, big-band diva and eerie croupier, telling Carmen's fortune in an abandoned casino.

The chorus of Bizet's original opera in 1875 threatened strike action because they had to sing and move at the same time. No such difficulties with Renshaw's spirited Cuban ensemble, fully engaged and always in motion. As the score rips through brass and percussion (orchestrations of Bizet's banging

melodies are by Cuban-rooted Alex Lacamoire, the music arranger on *Hamilton*), dancers bubble with nimble footwork, circling arms and an electric, full-body swivel. They pull a religious ritual from solemnity to ecstasy, hit the Havana floor show in daffodil-yellow plumes and spangles. No one here is scared to work their hips.

A feelingly dilapidated set by Tom Piper is all peeling paint, crumbling brick, woodwork past its best. The action opens in a demoralised military outpost. The revolution gains ground during the interval, as the characters flee to Havana.

This new production is a long way from "woke". As in a traditional opera version, female agency is reduced to choosing between relatively unappealing blokes, and Carmen the bad girl is contrasted with Marilú the good. Yet Carmen isn't really bad; she's just composed that way. The character unspools richly seductive melodies in a low register, and a commanding, scarlet-clad Luna Manzanares Nardo's voice is dark with foreboding, vibrant with defiance. Poor Marilú merely offers the dreary trill of good behaviour, her prim white dress staunchly defended with buttons.

Saeed Mohamed Valdés makes a bantamweight José, sweet-voiced but loosely hinged. With his mother issues and jealousy, nothing enrages an unstable dude more keenly than mockery. Carmen leaves José, and laughs at him –as his world contracts, he ultimately appears exhausted, a husk of misplaced vengeance. If Carmen is a tragedy, it's a tragedy of hopelessly confused masculinity.

Carmen La Cubana is at Sadler's Wells, London, until 18 August.

I. Read the review. Does the writer answer all these questions?

1. Is it a film, a play or a book?
2. What is its title?
3. What genre does the text belong to?
4. What is it about?
5. Is it based on a book?
6. Where is it set?
7. What epoch does it portray?
9. Who plays the main role(s)?
10. Who is your favourite character ? (Why?)
11. What kind of person would like it ?

There are also film reviews. The main purpose is to describe and express a personal opinion about a film which the writer has experienced and to give the reader a clear impression of what the film discussed is like. A film review is usually written for an English-language magazine, newspaper or website.

> *The Theory of Everything* is about the scientist Stephen Hawking. **The film is based on** a book, 'Travelling to Infinity: My Life with Stephen' by his wife, Jane Wilde Hawking. **The film is set in** England and starts in the early 1960s. It tells the story of Hawking's relationship with Jane, the diagnosis of his motor neuron disease and his success as a physicist. I love the acting in this film. Eddie Redmayne **stars as** Hawking and Felicity Jones **plays the role of** Jane. My favourite character is Stephen Hawking because he is very clever and brave. I think this is an ideal film for people who like true stories. It is a bit sad at times but the story is very interesting and there is a lot of action. I give The Theory of Everything ★★★★. Go and watch it soon!

II. Follow the steps to write your own film review:

1. Think of a film you have watched.
2. Make notes for each of the questions in Activity I.
3. Write your review using your notes and the model text. Use some of the words and phrases in bold. Write between 100 and 150 words.

ON YOUR OWN

Creating the newspaper. All students should be working individually and as a group to create each section, write the texts and pull the final newspaper together.

- On the board brainstorm the different sections that newspapers have. Try to include as much variety as possible so there's something for everyone.
- As a language teacher trainee, you should include sections linked to the language teaching-learning process and culture.
- The teacher from each subject will negotiate with you the task linked to the specific subject matter.
- Now you need students to choose who they want to work with (pairs or small groups) and what section they want to produce. Make a list of what everyone is going to do, in case you, or they, forget by the next class.
- Decide in the small groups the design and sections of your teams' newspaper.
- The group will need to decide on individual responsibilities for writing, researching and editing of the newspaper. The teacher can set a word limit depending on the group's capability.

- Set the deadlines and plan the sections, after negotiating the time needed for you to be able to research, write, re-write, edit, publish and hand in.
- Log in and search for different types of newspapers in English. Bring in to class as instructed by your teacher for further analysis.
- It is important to set the deadline day. All students should be working individually and as a group to pull the final newspaper together. It is quite fun.
- Revising the manuscript. In the dates agree the different drafts must be revised collectively in class under the supervision the teacher, do as to avoid major issues in relation to content and language use.
- Editing. After the revision the team should edit to have the final copy, which should be printed if possible.
- Publishing. The newspaper must be presented as an integrated assessment task or as instructed by your teacher.

Sources consulted

"The Internet TESL Journal", Vol. XVI, no. 1, January, 2010. Available at http://iteslj.org/Techniques/Wardman-MakingANewspaper.html.

Discuss with your peers how media multinationals affect the spreading of information.

Log in for further reading

For finding an appropriate template for your newspaper:

https://www.makemynewspaper.com/index.php/free-newspaper-templates.

https://www.makemynewspaper.com/index.php/free-newspaper-designer?-from=schoolarticlepage.

Sources consulted

"Developing writing skills: a news report". Available at https://www.teachingenglish.org.uk/article/developing-writing-skills-a-news-report.

"High School Newspaper Article Ideas". Available at https://www.makemynewspaper.com/high-school-newspaper-article-and-story-ideas.

"How to write a book review". Available at http://victoriaseslsite.blogspot.com/2011/12/how-to-write-book-review.html.

"Making a class magazine". Available at https://www.teachingenglish.org.uk/article/making-a-class-magazine.

"Making the News: A Motivating Writing Skills Project for ESL Students", by Clare Wardman. *The Internet TESL* Journal, Vol. XVI, no. 1, January 2010. Available at http://iteslj.org/Techniques/Wardman-MakingANewspaper.html.

"What You Can Do With Newspapers. 11 Surprisingly Engaging Activities", by Andrei Zakhareuski.

https://classroom.synonym.com/create-magazine-school-project-5843537.html.

UNIT 11
HOW CAN I CONDENSE A TEXT?

In this unit, you will:

- Be provided guidelines for constructing an abstract and general tips for you to keep in mind when drafting.
- Learn all the requirements for abstract writing since as the end you will be requested to write your own abstract.

SETTING UP CONNECTION

One of the most required skills in English writing, or any other subject is precisely writing an abstract. How many professionals and teachers seek help when they have to submit an abstract of a paper they will present in a Conference or when they are asked to write a professional article? The answer is that many do, but not many know how to do it successfully.

As a teacher trainee you must develop this skill properly because you will be very likely to teach your students to do it. Besides, you will need to write an abstract as part of your term papers in fourth year, or diploma papers in fifth year so that other students and teachers may anticipate what the papers are about before they read the whole work.

INFOCONNECT

An *abstract* is a greatly condensed version of a longer piece of writing that highlights the major points covered, and concisely describes the content and scope of the writing.

The Writing Center at UNC Chapel Hill defines an abstract as a self-contained, short, and powerful statement that describes a larger work: an article, a dissertation, a paper. So it reveals the main focus of the dissertation.

An abstract summarizes, usually in one paragraph of 300 words or less, the major aspects of the entire paper in a prescribed sequence that includes: 1) the overall purpose of the study and the research problem(s) you investigated; 2) the basic design of the study; 3) major finding.

An abstract is a summary of your own research written in a small number of words (typically half a page at most). They're often found at the front of dissertations, theses, or journal articles.

CONNECT2REFLECT

WHY DO YOU NEED TO WRITE AN ABSTRACT?

You may write an abstract for the reasons below which are the two most important:

1. *Selection*: Abstracts allow readers who may be interested in a longer work to quickly decide whether it is worth their time to read it. You may do this when attending a Conference or when you are reading a specialized journal.
2. *Index*: Many online databases use abstracts to index larger works. Therefore, abstracts should contain keywords and phrases that allow for easy searching.

Now, read the following example about an abstract written for *selection* reasons.[1]

> Say you are beginning a research project on how Brazilian newspapers helped Brazil's ultra-liberal president Luiz Ignácio da Silva wrest power from the traditional, conservative power base. A good first place to start your research is to search Dissertation Abstracts International for all dissertations that deal with the interaction between newspapers and politics. "Newspapers and politics" returned 569 hits. A more selective search of "newspapers and Brazil" returned 22 hits. That is still a fair number of dissertations. Titles can sometimes help winnow the field, but many titles are not very descriptive. For example, one dissertation is titled "Rhetoric and Riot in Rio de Janeiro." It is unclear from the title what this dissertation has to do with newspapers in Brazil. One option would be to download or order the entire dissertation on the chance that it might speak specifically to the topic.

[1] Taken from *UNC Chapel Hill Writing Center*.

A better option is to read the abstract. In this case, the abstract reveals the main focus of the dissertation:

> This dissertation examines the role of newspaper editors in the political turmoil and strife that characterized late First Empire Rio de Janeiro (1827-1831). Newspaper editors and their journals helped change the political culture of late First Empire Rio de Janeiro by involving the people in the discussion of state. This change in political culture is apparent in Emperor Pedro I's gradual loss of control over the mechanisms of power. As the newspapers became more numerous and powerful, the Emperor lost his legitimacy in the eyes of the people. To explore the role of the newspapers in the political events of the late First Empire, this dissertation analyzes all available newspapers published in Rio de Janeiro from 1827 to 1831. Newspapers and their editors were leading forces in the effort to remove power from the hands of the ruling elite and place it under the control of the people. In the process, newspapers helped change how politics operated in the constitutional monarchy of Brazil.

From this abstract you now know that although the dissertation has nothing to do with modern Brazilian politics, it does cover the role of newspapers in changing traditional mechanisms of power.

After you read the abstract you can make an informed judgment about whether the dissertation would be worthwhile to read.

Now, read the following example about an abstract written for *indexing*.[2]

Besides selection, the other main purpose of the abstract is for indexing. Most article databases in the online catalog of the library enable you to search abstracts. This allows for quick retrieval by users and limits the extraneous items recalled by a "full-text" search.

When do people write abstracts?

- When submitting articles to journals, especially online journals.
- When applying for research grants.
- When writing a book proposal.
- When completing the Ph.D. dissertation or M.A. thesis.
- When writing a proposal for a conference paper.
- When writing a proposal for a book chapter.
- When writing a research or diploma paper.

[2] Taken from *UNC Chapel Hill Writing Center*.

Abstracts present the essential elements of a longer work. The purpose of an abstract is to provide prospective readers the opportunity to judge the relevance of the longer work to their projects. Abstracts also include the key terms found in the longer work and the purpose and methods of the research. Authors abstract various longer works, including book proposals, dissertations, and online journal articles.

There are two main types of abstracts: *descriptive* and *informative*. A descriptive abstract briefly describes the longer work, while an informative abstract presents all the main arguments and important results.

The majority of abstracts are informative. While they still do not critique or evaluate a work, they do more than describe it. In a good informative abstract, the writer presents and explains all the main arguments and the important results and evidence in the complete article, paper or book. An informative abstract also includes the results and conclusions of the research and the recommendations of the author. The length varies according to discipline, but an informative abstract is rarely more than 10 % of the length of the entire work. In the case of a longer work, it may be much less.[3]

Qualities of a good abstract

A good abstract has the following qualities:

- Uses one or more well developed paragraphs: these are unified, coherent, concise.
- Uses an introduction/body/conclusion structure which presents the purpose, results, conclusions, and recommendations.
- Follows the chronology of the thesis.
- Provides logical connections between the information included.
- Adds no new information, but simply summarizes.
- Often uses passive verbs to downplay the author and emphasize information.

What is usually included in an abstract?

- A title identical to the title of the thesis.
- The name of the author.
- The date of the thesis.
- Where the thesis is submitted or published.
- The main topic of the thesis.

[3] Taken from UNC-CH Writing Center, http://www.unc.edu/depts/wcweb/handouts/abstracts.html>.

- The purpose of the thesis.
- The methods used to research information.
- Further sub-sections within the thesis.
- Results, conclusions, or recommendations.

When writing an abstract you must consider the following elements:

1. A full citation of the source, preceding the abstract.
2. The most important information first.
3. The same type and style of language found in the original, including technical language.
4. Keywords and phrases that quickly identify the content and focus of the work.
5. Clear, concise, and powerful language.
6. The thesis of the work, usually in the first sentence.
7. Background information that places the work in the larger body of literature.
8. The same chronological structure as the original work.

These are some DON'TS you must bear in mind when writing an abstract:

1. Do not refer extensively to other works.
2. Do not add information not contained in the original work.
3. Do not define terms.
4. Do not use *I* or *We* to refer to the authors, use passive constructions, or "*the author*" instead to make it impersonal.

It is very difficult to abstract and condense a piece of writing that you have been writing for weeks, months, or even years into a 250-word statement. However, there are some tricks that you could use to make it easier.

Reverse outlining

The process involves writing down the main idea of each paragraph on a separate piece of paper. For the purposes of writing an abstract, try grouping the main ideas of each section of the paper into a single sentence. For a scientific paper, you may have sections titled Purpose, Methods, Results, and Discussion. Each one of these sections will be longer than one paragraph, but each is grouped around a central idea. Use reverse outlining to discover the central idea in each section and then distill these ideas into one statement.

Cut and paste

To create a first draft of an abstract of your own work, you can read through the entire paper and cut and paste sentences that capture key passages. This

technique is useful for social science research with findings that cannot be encapsulated by neat numbers or concrete results. A well-written humanities draft will have a clear and direct thesis statement and informative topic sentences for paragraphs or sections. Isolate these sentences in a separate document and work on revising them into a unified paragraph.

Language forms used

When writing an abstract and stating the objective you can use the following language forms:

- The author/this paper/article provides/explains/examines/discusses/considers/analyzes/offers/presents/illustrates.
- The aim/objective/purpose of this paper/research/article is to…
- This paper/article attempts to…

Now, consider the following example of a humanity abstract. Pay close attention to the way it has been broken down into its component parts so that you can understand its structure, and how the author has distilled his entire dissertation into a 200 word abstract.

> This dissertation examines the impacts of social movements through a multi-layered study of the Mississippi Civil Rights Movement from its peak in the early 1960s through the early 1980s. By examining this historically important case, I clarify the process by which movements transform social structures and the constraints movements face when they try to do so. The time period studied includes the expansion of voting rights and gains in black political power, the desegregation of public schools and the emergence of white-flight academies, and the rise and fall of federal anti-poverty programs. I use two major research strategies: (1) a quantitative analysis of county-level data and (2) three case studies. Data have been collected from archives, interviews, newspapers, and published reports. This dissertation challenges the argument that movements are inconsequential. Some view federal agencies, courts, political parties, or economic elites as the agents driving institutional change, but typically these groups acted in response to the leverage brought to bear by the civil rights movement. The Mississippi movement attempted to forge independent structures for sustaining challenges to local inequities and injustices. By propelling change in an array of local institutions, movement infrastructures had an enduring legacy in Mississippi.[4]

[4] Taken from "'Freedom is a constant struggle': The dynamics and consequences of the Mississippi Civil Rights Movement, 1960-1984", by Kenneth Tait Andrews from State University of New York at Stony Brook, 1997.

Let us analyze the component parts of the abstract:

What the dissertation does

This dissertation examines the impacts of social movements through a multi-layered study of the Mississippi Civil Rights Movement from its peak in the early 1960s through the early 1980s. By examining this historically important case, the process by which movements transform social structures is clarified, and the constraints movements face when they try to do so.

How the dissertation does it

The time period studied in this dissertation includes the expansion of voting rights and gains in black political power, the desegregation of public schools and the emergence of white-flight academies, and the rise and fall of federal anti-poverty programs. The author uses two major research strategies: (1) a quantitative analysis of county-level data and (2) three case studies.

What materials are used

Data have been collected from archives, interviews, newspapers, and published reports.

Conclusion

This dissertation challenges the argument that movements are inconsequential. Some view federal agencies, courts, political parties, or economic elites as the agents driving institutional change, but typically these groups acted in response to movement demands and the leverage brought to bear by the civil rights movement. The Mississippi movement attempted to forge independent structures for sustaining challenges to local inequities and injustices. By propelling change in an array of local institutions, movement infrastructures had an enduring legacy in Mississippi.

Keywords

social movements, Civil Rights Movement, Mississippi, voting rights, desegregation

CONNECT2PRACTICE

Activities

I. Read the following samples of successful abstracts from http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html and do the following:

1. Identify their component parts following the example provided above.
   - Background information that places the work in literature.
   - The objective of the research work.
   - How the research work is done.
   - What materials are used if mentioned.
   - Conclusion, solution of the problem, future impact, suggestions.
2. Explain the differences in the structures of the two outlines.
3. Write the keywords you would include for the abstracts.

Each day 14,000 people become infected with HIV/AIDS, making the development of an effective vaccine one of the world's top public health priorities. David Watkins' laboratory is attempting to develop HIV vaccines that elicit cellular immune responses utilizing the simian immunodeficiency virus (SIV) –infected rhesus macaque animal model. A major component of the cell-mediated immune response are cytotoxic T-lymphocytes (CTL). It is thought that CTL play an important role in controlling HIV and SIV. Most standard immunological assays do not measure antiviral activity directly, limiting our understanding of CTL effectiveness. To address this, the Watkins laboratory developed a novel neutralization assay that quantifies the ability of virus-specific CTL populations to control viral growth. Evaluating the antiviral activity of CTL of different specificities will identify those CTL most effective against SIV. This information will likely impact the design of future HIV vaccines.[5]

The purpose of this research is to identify a subtype of autism called Developmental Verbal Dyspraxia (DVD). DVD is a motor-speech problem, disabling oral-motor movements needed for speaking. The first phase of the project involves a screening interview where we identify DVD and Non-DVD kids. We also use home videos to validate answers on the screening interview. The final phase involves home visits where we use several assessments to confirm the child's diagnosis and examine the connection between manual and oral motor challenges. By identifying DVD as a subtype of Autism, we will eliminate the assumption that all Autistics have the same characteristics. This will allow for more individual consideration of Autistic people and may direct future research on the genetic factors in autism.[6]

[5] Taken from "Understanding Cell-Mediated Immune Responses Against Simian Immunodeficiency Virus (SIV)", by Sean Spenser and John Loffredo, David Watkins (Mentors), Primate Research Center.

[6] Taken from "Subtype of Autism: Developmental Verbal Dyspraxia", by Amanda Babin and Morton Gernbascher (Mentor), Psychology.

CONNECT4TEACHING

Approach, a Journal of Language Teaching

I. Analyze the following abstracts taken from *Approach, a Journal of Language Teaching in Cuba* (December, 2013) and do the following:

- Analyze the structure according to what you have previously read and discussed in class about abstract writing.
- How do they differ in structure?
- Are the keywords in correspondence with the main ideas in the abstract?
- What language forms and grammar patterns are used?

Abstracts

The Bachelor of Arts Degree in English Language at the School of Foreign Languages of the University of Havana trains students to be able to work professionally as English language teachers, translators and interpreters. This training involves stages in the teaching learning process during which the student acquires knowledge and develops habits and skills in different disciplines of the curriculum. Assessment is a fundamental element in the training and measures progress towards agreed objectives. Assessment also enables students to improve their performance and move closer to meeting the objectives of the subject. In this article, guidelines which are currently used to assess the quality of translations done by students are presented for consideration.

Keywords: assessment guideline, guideline, quality assessment, training, translation.[7]

The use of information and communication technologies (ICT) in the teaching-learning process (TLP) requires that teachers complement their skills in order to meet this new challenge. At the University of Informatics Sciences (UCI, by its acronym in Spanish), the courses on Foreign Languages can be accessed in a virtual learning environment (VLE), which provides an infinite number of alternatives for the design of the TLP. More preparation time is required for teachers in order to use this teaching aid. This paper outlines a set of theoretical and practical aspects which represent the fundamental basis

[7] Taken from "A Guide for Translation Assessment", by Roberto Espí Valero, Ph.D. School of Foreign Languages, University of Havana.

for understanding this process. This research is based on the experience and the application of different techniques for the improvement of the English V (IEV) course syllabus taught in the first semester of 4th year students at UCI.

Keywords: teaching, aids, teaching and learning process, virtual learning environment.[8]

II. Analyze other abstracts from journals provided by your teacher or others you can find own your own.

III. Go over the contents studied and write a list of Do´s and Don´ts that must be considered when writing abstracts.

IV. Write your term paper abstract. Discuss your work in group and use peer review for assessment.

Analyze the following abstract and reflect on the importance of value education to contribute to educate a world citizen through English language education.

Abstract

This paper Integrating Human Values in EFL Instruction by Ruwaida, Abu Rass from the Department of English, The Academic Arab Institute for Education, Beit Berl Academic College Beit Berl, 44905, Israel, reports the results of a study that had been conducted to examine the successfulness of carrying out a project of integrating human values in EFL classrooms in two years in a row. It was part of the practical work of Arab student teachers who are majoring in Teaching English as a Foreign (EFL) in a teacher training college in Israel. The aim of including human values in EFL instruction is to qualify student teachers not only professionally and academically, but also humanly since they live in a deeply divided society which suffers also from increasing violence either at school or in the street. The project is designed to promote values that help

[8] Taken from "Teaching English using the Virtual Learning Environment", by Odette Fernández and Leonid Rodríguez, University of Informatics Sciences.

pupils grow intellectually, morally and emotionally which eventually helps in creating a productive, healthy and peaceful society. The focus of the project is on three main values: respect, cooperation and tolerance. The project was carried out by adopting content-based instruction, problem solving and technology. Therefore, the participants integrated all language skills, included stories and folktales, showed video segments, prepared games and presented dilemmas for group discussions. The results showed that the student teachers as well as the pupils evaluated the project very positively and asked for more opportunities to extend it.

Keywords: human values, respect, tolerance, cooperation, problem-solving.[9]

Log in for further reading

List of references

"Abstracts," UNC-CH Writing Center. Available at http://www.unc.edu/depts/wcweb/handouts/abstracts.html.

"Abstracts", Rensselaer Polytechnic Institute. Available at http://www.rpi.edu/dept/llc/writecenter/web/abstracts.html> accessed 2 February, 2004.

"How to Write an abstract. Purdue Online Writing Lab", Purdue University. Available at http://owl.english.purdue.edu/owl/resource/574/2/.

Koopman, Phil: "How to Write an Abstract." Available at <http://www.ece.cmu.edu/~koopman/essays/abstract.html> accessed 15 April, 2004.

Lancaster, F. W.: *Indexing and Abstracting in Theory and Practice*, 3rd edition. (London: Facet, 2003), 95.

"LEO Writing Abstracts", St. Cloud University. Available at <http://leo.stcloudstate.edu/bizwrite/abstracts.html> accessed: 2 February, 2004.

https://www.wikihow.com/Write-an-Abstract.

https://writingcenter.unc.edu/esl/resources/writing-abstracts/.

https://oxfordediting.com/abstract-writing-tips/.

[9] Taken from "International Journal of English Language Education", ISSN 2325-0887 2014, Vol. 2, no. 2.

UNIT 12
WRITING ACADEMIC REVIEWS

In this unit you will:

– Look at the distinctive features of reviews as types of opinion texts.

SETTING UP CONNECTION

The main purpose is to describe and express a personal opinion about a book which the writer has experienced and to give the reader a clear impression of what the book discussed is like. A book review is usually written for an English-language magazine, newspaper or website.

INFOCONNECT

Writing a review

A review is a brief description and critical evaluation of a text, event, object, or phenomenon. It is also a special type of article written for publication in a magazine, or newspaper. Reviews can be made of books, articles, genres or fields of literature, architecture, art, fashion, policies, exhibitions, performances, and many other forms. This lesson, in particular, will focus on books written for didactic purposes like course books or other materials used for English language teaching and learning, basically used in academic contexts. English learners, mainly teacher trainees, must be trained to assess books and analyze them with a critical eye so that they can choose what is best for their students so that they can learn the language successfully.

It should be considered that a review makes an argument. The most important element of a review is that it is a critical view which contains value judgments,

not merely a summary. It enables you to have a dialogue and discussion with the author´s work and with other audiences. You can show agreement or disagreement and identify what is positive and what is negative in the book from your perspective considering its knowledge, judgments, or organization. You should clearly state your opinion of the work, provide a thesis statement supported by evidence you write in the body paragraphs, and conclusion.

The style used in book reviews may be formal or informal depending on its intended readership and is usually written in present tenses. Typically, reviews are brief. In newspapers and academic journals, they rarely exceed 1 000 words. Reviews need to be succinct.

These are some general suggestions that may be considered when writing a review.[1]

- First, give the reader a concise summary of the content. This includes a relevant description of the topic as well as its overall perspective, argument, or purpose.
- Second, and more importantly, offer a critical assessment of the content. Consider your reactions to the work under review: what strikes you as noteworthy, whether or not it was effective or persuasive, and how it enhanced your understanding of the issues at hand.
- Finally, suggest whether or not the audience would appreciate it. This can be done when you sum up the book. Put the book in a nutshell. Keep summarizing it until you have everything covered clearly. At this point, you can also pass judgment: Is this book good or bad? You can use your notes to explain why and to make your judgment persuasive. Give specific examples, and move from passing judgment to explaining the book in more details.

Now, the above-explained suggestions will be explained in more details. Remember that while the questions specifically consider book reviews, they can also be used to review and analyze performances, exhibitions, and other review subjects. There is no need to address each of the questions; some will be more relevant than others to you and the book in question. So, you select those of your interest.

- What is the thesis or main argument of the book? If the author wanted you to get one idea from the book, what would it be?
- What exactly is the subject or topic of the book? Does the author cover the subject adequately? Does the author cover all aspects of the subject in a bal-

[1] Taken from http://writingcenter.unc.edu/handouts/book-reviews/.

anced way? What is the approach to the subject (topical, analytical, chronological, descriptive)?

- How does the author support his or her argument? What evidence does he/she use to prove his/her point? Do you find the evidence convincing? Why or why not? Does any of the author's information (or conclusions) conflict with other books you have read, or just previous assumptions you had of the subject?
- How does the author structure his/her argument? What are the parts that make up the whole? Does the argument make sense? Does it persuade you? Why or why not?
- How has this book helped you understand the subject? Would you recommend the book to your reader?

Also consider some information about the author and book genre. You can go on the Internet and seek more facts.

- Who is the author? Nationality, training, intellectual interests, personal history. It is also important to remember that the historical context may provide crucial details about how a work takes shape.
- What is the genre of the book? Out of what field does it emerge? Does it conform to or depart from the conventions of its genre? These questions can provide a historical or literary standard on which to base your evaluations.

Once you have made your observations and assessments of the work under review, carefully survey your notes and unify your impressions into a statement that will describe the purpose or thesis of your review. Then, outline the arguments that support your thesis which should develop the thesis in a logical manner.

Let us analyze the aspects of the introduction, the body and the conclusion suggested by the Writing Center.[2]

In general, in the *introduction* should consider:

- The name of the author and the book title and the main theme.
- Relevant details about who the author is and where he/she stands in the genre or field of inquiry. You could also link the title to the subject to show how the title explains the subject matter.
- The context of the book and/or your review. Placing your review in a framework that makes sense to your audience alerts readers to your "take" on the book.

[2] Available at http://writingcenter.unc.edu/handouts/book-reviews/.

- The thesis of the book. If you are reviewing fiction, this may be difficult since novels, plays, and short stories rarely have explicit arguments. But identifying the book's particular novelty, angle, or originality allows you to show what specific contribution the piece is trying to make.
- Your thesis about the book.

Development: summary and analysis and evaluation of the book.

Summary of content:

- This should be brief, as analysis takes priority. Back up your assessment with concrete evidence from the book. The necessary amount of summary also depends on your audience. If you are writing book reviews for colleagues to prepare for comprehensive exams, for example, you may want to devote more attention to summarizing the book's contents. If, on the other hand, your audience has already read the book such as a class assignment on the same work, you will rather explore more subtle points and emphasize your own argument.

Analysis and evaluation of the book:

- Your analysis and evaluation should be organized into paragraphs that deal with single aspects of your argument. This arrangement can be challenging when your purpose is to consider the book as a whole, but it can help you differentiate elements of your criticism.
- You do not necessarily need to work chronologically through the book as you discuss it. You can organize your paragraphs by themes, methods, or other elements of the book.
- If you find it useful to include comparisons to other books, keep them brief so that the book under review remains in the spotlight.
- Avoid excessive quotation and give a specific page reference in parentheses when you quote. Remember that you can state many of the author's points in your own words.

Conclusion

- Sum up or restate your thesis or make the final judgment regarding the book. You should not introduce new evidence for your argument in the conclusion. New ideas that go beyond the book can be introduced only if they extend the logic of your own thesis.
- This paragraph needs to balance the book's strengths and weaknesses in order to unify your evaluation.

Some concluding remarks could be:

- Review the book you have in front of you, not the book you wish the author had written. You can and should point out shortcomings or failures, but don't criticize the book for not being something it was never intended to be.
- Challenge an assumption, approach, or argument but make certain that you cite specific examples to back up your assertions carefully.
- Try to present a balanced argument about the value of the book for its audience. Do not sound extremely negative in your assessment. Harsh judgments are difficult to prove and can give readers the sense that you were unfair in your assessment.

CONNECT2PRACTICE

Activities

I. Author Luisa Plaja gives her top tips for writing reviews about literary works.[3] Read and discuss them in the group carefully and write a comment about each tip. Say why you think the tips are relevant or not. Discuss how Plaja's top tips relate with the suggestions provided above. Add your own tips and explain why they should be included.

1. Start with a couple of sentences describing what the book is about.

– As a general rule, try to avoid writing in detail about anything that happens from about the middle of the book onwards. If the book is part of a series, it can be useful to mention this, and whether you think you'd need to have read other books in the series to enjoy this one.

2. Discuss what you particularly liked about the book.

– Focus on your thoughts and feelings about the story and the way it was told. You could try answering a couple of the following questions:

  - Who was your favorite character and why?
  - Did the characters feel real to you?
  - Did the story keep you guessing?
  - What was your favorite part of the book, and why?
  - Were certain types of scene written particularly well, for example sad scenes, tense scenes, mysterious ones?

[3] Available at http://www.luisaplaja.com.

- Did the book make you laugh or cry?
- Did the story grip you and keep you turning the pages?

3. Mention anything you disliked about the book.

– Talk about why you think it did not work for you. For example:

- Did you wish the ending had not been a cliffhanger because you found it frustrating?
- Did you find it difficult to care about a main character, and could you work out why?
- Was the story too scary for your liking or focused on a theme you did not find interesting?

4. Round up your review.

– Summarize some of your thoughts on the book by suggesting the type of reader you would recommend the book to. For example, younger readers, older readers, fans of relationship drama/mystery stories/comedy. Are there any books or series you would compare it to?

5. You can give the book a rating, for example a mark out of five or ten, if you like and be always ready to explain it.

– When you make a book review, you can also analyze language. For example:

- Are there words, idioms, slangs and other language items that you found interesting? What new language forms did you learn?
- Was there any grammar structure that you found weird or that you never expected that could be used in that way?

II. Consult the book *Successful Writing Proficiency* written by Evans V, 1998 (pp. 150-151) or any other provided by your teacher or yourself and analyze and list the useful language that can be used to write book reviews.

CONNECT4TEACHING

III. As a genre, the academic book review is also very useful for teachers and teacher trainees. They will not want to suffer from the course book syndrome which means that they will only teach English or any other language using one course book in particular, stick to it from beginning to end, without analyzing the possibilities that other additional course books can offer them to complement the course book that is being used. They may probably find the text deficient in certain teaching aspects or language skill exercises which

sometimes are not enough. Choose a course book or any book for English language teaching and learning with the help of your teacher and peers and analyze the aspects suggested below. These aspects can vary according to the texts, the teachers´ suggestions or the intended analysis to be made. You can add your own aspects if necessary. This exercise will help you learn to assess the course books that may be more convenient for your students and your teaching aims.

Introduction

Always start with an introductory idea about English language teaching and learning.

1. Kind of book (course book, related to didactics of language teaching and learning, workbook for language practice with exercises or any other).
2. Skills that the book covers, attention to grammar and vocabulary, how fluency and accuracy are approached, if it is topic-based or task-based, personalization and discussion, reviews of units or tests to evaluate students´ progress.
3. Some information about the author, other books written by him/her.
4. What the book offers, aim, purposes, how it can help students and teachers.
5. Level (addressed to beginners, lower intermediate, intermediate, upper intermediate, advanced learners and in this respect, which level of the Common European Framework of References for Languages the book can prepare the students for. Provide examples.

Body or development (two or three paragraphs)

1. Unit organization and structure: sections, what each section is devoted to, typology of exercises in each section; parts, what each part is devoted to, topics in each of the sections or chapters. Give explanations and examples.
2. Typology of exercises for speaking, listening, grammar, vocabulary, reading and writing; activities and tasks addressed to accuracy and fluency.
3. How the four language skills are integrated: input activities for language production or output.
4. How the learning cycle is treated. (PPP: presentation, practice and production). Controlled and semi-controlled practice, free practice, creative application activities (this last to encourage learners to communicate on their own, outside the classroom environment) and if none, what could be designed for this stage.
5. You can also consider the stages proposed by Font Milián (2005) for the Cuban Context: Initial communicative practice, description and analysis of the new language content, controlled practice, guided practice, integrated com-

municative practice and creative application. Provide an example of your own if needed.

6. Approach and methodology: treatment of fluency and accuracy with examples, communicative methodology and how it is achieved with examples; interaction patterns (pair, group work, whole class), information exchange and negotiation of meaning.
7. Learner involvement and teacher´s role in the different activities of the learning cycle.
8. In what way the affective factor is taken into consideration? What activities, tasks or exercises deal with this important factor in language learning? How can the teacher make activities or tasks affective? Explain.

Conclusion

1. Overall assessment of the book.
2. How you would recommend its use and other suggestions in general.
3. What activities you would modify and why/changes you would make and why.
4. Positive and negative aspects to highlight. How can you improve what you consider negative or deficient? Provide examples.
5. Explain the most interesting activities.
6. In what way activities and tasks are meaningful to students´ learning.
7. Add other important points or comments that may be considered.

CONNECT2REFLECT

The main purpose is to describe and express a personal opinion about a website which the writer has experienced and to give the reader a clear impression of what the website discussed is like. A website review is usually written for an English-language magazine, newspaper or website.

Film Information Online

One of the best websites I have ever visited on the Internet is called IMDb. The website makes it simple to keep up-to-date with the (2) latest news about TV and films with trailers for all the most popular ones. There are lots of pages with interesting links and posts. The site is conveniently divided into categories such as celebs, photos and events.

Unfortunately, there are quite a few (5) advertisements and some of these can be annoying. However, what I really love (6) about this site is that it learns

your tastes over time and it creates personalized (7) watch lists. It was also a nice surprise to find detailed information about (8) famous actors. In addition, you can see when the latest films will be released.

To sum up, I thoroughly recommend this site to all film lovers, as you will find something of interest on it. Furthermore, it is attractive to look at, user-friendly and very easy to navigate. I would, though, suggest turning off the pop-up ads.

Discuss with your peers and the teacher the role of languages for intercultural communication in the globalized world.

Log in for further reading

"Book reviews", Purdue Writing Lab-Purdue OWL-Purdue University. Available at https://owl.purdue.edu/owl/...writing/...writing.../book_reviews.ht.

"The Writing Center". Available at http://writingcenter.unc.edu/handouts/book-reviews/.

UNIT 13
ARGUMENTS AND PERSUASION

In this unit you will:

– Look at ways to produce argumentative texts.

SETTING UP CONNECTION

What does the picture suggest?

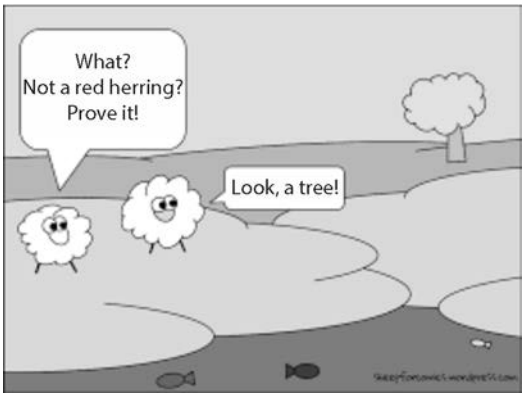
INFOCONNECT

What is an argument?

An argument can mean a statement or series of statements for or against something. This is a more legal definition. It is used in a court of law to give proof and to persuade. For example: The attorney faced the jury for his closing arguments. However, in most cases, the word 'argument' is used to mean something less formal. 'Argument' generally means an angry dispute or disagreement. Although by the definition it does not have to be a loud quarrel, in common usage it

usually brings with it the idea of two or more people yelling or raising their voices to give their opinions. For example: The husband and wife had a loud argument over who should get to use the car.

CONNECT2REFLECT



HOW TO WRITE ARGUMENTATIVE ESSAY[1]

In argumentative writing you have to demonstrate your position and point of view and support it. You have to provide reasons for your arguments, so as to draw conclusions. Nevertheless, you don't need to prove your point completely. Your aim is to convince your readers that your position or argument has merit. You should prove that your argumentation is the most complete and accurate.

Persuasive or argumentative essays

In persuasive or argumentative writing, we try to convince others to agree with our facts, share our values, accept our argument and conclusions, and adopt our way of thinking.

Elements toward building a good persuasive essay include:

- Establishing facts to support an argument.
- Clarifying relevant values for your audience (perspective).
- Prioritizing, editing, and/or sequencing the facts and values in importance to build the argument.

[1] Available at http://www.evolutionwriters.com/help_tips/how_to_write_argumentative_essay.html.

- Forming and stating conclusions.
- "Persuading" your audience that your conclusions are based upon the agreed-upon facts and shared values.
- Having the confidence to communicate your "persuasion" in writing.
- Write your first paragraph:
  - Introduce the topic.
  - Inform the reader of your point of view.
  - Entice the reader to continue with the rest of the paper.
  - Focus on three main points to develop.
- Establish flow from paragraph to paragraph:
  - Keep your voice active.
  - Quote sources to establish authority.
  - Stay focused on your point of view throughout the essay.
  - Focus on logical arguments.
  - Don't lapse into summary in the development –wait for the conclusion.
- Conclusion.

  Summarize, then conclude, your argument.

  Refer to the first paragraph/opening statement as well as the main points:
  - Does the conclusion restate the main ideas?
  - Reflect the succession and importance of the arguments.
  - Logically conclude their development?
- Edit/rewrite the first paragraph to better telegraph your development and conclusion.
- Take a day or two off!
- Re-read your paper with a fresh mind and a sharp pencil:
  - Ask yourself:

    Does this make sense? Am I convinced?

    Will this convince a reader?

    Will they understand my values, and agree with my facts?
  - Edit, correct, and re-write as necessary.
  - Check spelling and grammar!
  - Have a friend read it and respond to your argument. Were they convinced?
  - Revise if necessary.
  - Turn in the paper.

Your argumentative essay should be organized in the following way:

- It is better to start with statement of your assertion, its relevance and significance.
- You need to review literature about the studied phenomenon in critical way.
- Next, you demonstrate why your assertion is better than others. Here you bring improved methods you used to collect the data for the essay.
- Finally, you will need to revise your essay and edit it. Apply critical approach to value your arguments and to check the writing for all kinds of mistakes. Get sure you haven't made mistakes you criticize other writers for. Moreover, you need to think over readers' attitude and possible objections to your arguments.

To write an argument essay, you'll need to gather evidence and present a well-reasoned argument on a debatable issue.

Though there are plenty of times in your life when it's best to adopt a balanced perspective and try to understand both sides of a debate, this isn't one of them.

You MUST choose one side or the other when you write an argument paper!

Don't be afraid to tell others exactly how you think things should go because that's what we expect from an argument paper. You're in charge now, what do YOU think?

Do…	**Don't…**
… use passionate language.	… use weak qualifiers like "I believe," "I feel," or "I think –just tell us!
… cite experts who agree with you.	… claim to be an expert if you're not one.
… provide facts, evidence, and statistics to support your position.	… use strictly moral or religious claims as support for your argument.
… provide reasons to support your claim.	… assume the audience will agree with you about any aspect of your argument.
… address the opposing side's argument and refute their claims.	… attempt to make others look bad (i.e. Mr. Smith is ignorant –don't listen to him!)

The following steps may be helpful for writing argumentative essays:

1. Jot down several good reasons why you support that particular side of the argument.
2. Look at the reasons you provided and try to argue with yourself. Ask: Why would someone disagree with each of these points? What would his/her re-

sponse be? (Sometimes it's helpful to imagine that you're having a verbal argument with someone who disagrees with you).

3. Think carefully about your audience; try to understand their background, their strongest influences, and the way that their minds work. Ask: What parts of this issue will concern my opposing audience the most?
4. Find the necessary facts, evidence, quotes from experts, etc., to refute the points that your opposition might make.
5. Carefully organize your paper so that it moves smoothly from defending your own points to sections where you argue against the opposition.

Argumentative text example

Computer games have seriously caught the attention of Mass Media and nowadays every channel considers its duty to remind people how much damage these games cause to children and adults. The increasing amount of games with violent scenes sock the society and makes it very aware of them. It is already common knowledge that violent games cause violence in people. This fact is not even doubted by the majority of people. Every other person says that the reason lies in games being too close to reality. The opinion that games make violent actions normal for the player and therefore make the player pitiless can be often heard. In this case the game is the cause of violence and the act of violence by itself is a consequence. And can real-life violence exist in the reality of a game? Is the transfer of the definition of "violence" with all its peculiarities from one world to another justified only according to the external similarity of these two worlds?

Games originally are entertainment. Contemporary games are very realistic and for this reason they are a source of great experience for the player and develop the imagination. Games are entertainment and even more than that. In addition, the statistics of the New York University lead by Green and Bavelier claim that the player preferring active games get an improvement of some types of brain activity, related to processing of visual information. In particular, game players cope with problems of simultaneously tracking several moving objects at the average level of 30 % better than people who do not play active computer video games. The "gaming" violent experience may not be the cause of violent behaviour in reality. None of the playing experience will become the priority in making important decisions concerning problems in real life. A game is an abstraction. A player gets abstract tasks and acts according to abstract rules. Games are also the possibility to be however a person wants to be and to rest from the outside world for some time. But what if a person gets so much excited with the game scenes that he becomes violent in reality? Then, it proves that the games cause people to become violent. Let

us stop for a moment right at this point. Those who do not participate in this type of activity usually make the conclusion of presence of violence in the game-world.

Conclusion: Nobody will ever hear this kind of statement from those who play, from those who know the rules of the game and understand that it is just a virtual world. A psychologically healthy person will never confuse or connect these two different worlds. A game is a virtual world with visual images very similar to human. These images represent by themselves nothing but simple playing obstacles. A game may potentially give the opportunity to "destroy the obstacles" that may not be destroyed according to the rules but it is more about personal choice whether to do it or not. This leads us to the conclusion that violence is not a consequence but the cause. People who are originally prone to violence may get irritated by games and perform violence in the "real world". But in this case violence in games is a simple justification of the violent nature of the player.[2]

Persuasive writing techniques and their effects

Below is a list of techniques you can use in your own writing. You might also need to comment on these persuasive techniques when analysing the work of other writers.[3]

Technique	Example	Description
Balance of fact/statistics and emotional content.	One in three children suffer from life threatening diseases.	Take facts and statistics up if necessary, but keep them believable. They add weight to your argument and make people believe you have investigated the issue and know what you are talking about.

[2] Retrieved from "Argumentative Writing Examples & Samples". Available at https://www.examples.com/education/argumentative-writing.html.

[3] Available at https://cpb-ap-se2.wpmucdn.com/global2.vic.edu.au/dist/5/3744/files/2011/01/Persuasive_writing_Techniques_and_effects-20f33av.pdf.

Assertion.	'Come to the most beautiful place in the world –Ireland'. 'The most effective cleaner on the market'.	Make opinion sound as if it is fact. Use the imperative form of the verb. This encourages the reader to support you.
Emotive language.	Rover was in a pitiful state when we found him & he would surely have died if our dedicated team had not nursed him day and night.	Use language to stir up emotions in your reader. Make them feel guilt, sympathy, anger, excitement, etc., by choosing your words carefully.
Repetition.	The best for furniture; the best for service; the best for your money.	Repeat keywords or phrases to help key themes and arguments stick in the mind of your audience. Make it memorable.
Sound effects alliteration (repetition of a sound at the beginning of a series of words). onomatopoeia (a word that sounds like what it describes). assonance (repetition of a vowel sound). rhyme (words that sound the same).	'Bring an end to the barbaric, bloodthirsty sport of bear-baiting' 'snap, crackle, pop' 'soft strong and very long'. 'Beanz meanz Heinz'.	All these techniques make your writing so much more memorable for the reader. Again, the key ideas remain in their minds.

Here are some examples of persuasive writing:

- A vacation to the north coast of the country is an experience you will never forget, offering sun, fun and beautiful beaches. Book your trip today.
- An ABC mattress is the most comfortable bed you will ever sleep on. You'll feel as if you are sleeping on a cloud. Give the bed a try today.
- All of the cool kids are wearing clothes from XXX Store. If you want to fit in with the in-crowd, you should be sure to shop here too.
- Our headache medication will get rid of your headache for five hours with just one pill and has fewer side effects than other similar medications. Try it today.

In each of these examples, the writing is trying to get you to do something or support something by explaining a reason to do it or a benefit or advantage to taking an action.

Persuasive writing is very common in advertising to convince people to buy something. Persuasive writing can also be used in lots of other situations as well.

A propaganda technique is an improper appeal to emotion used for the purpose of swaying the opinions of an audience.

The following text outlines some of the most common techniques, based on the article "Propaganda Techniques in Today's Advertising",[4] by Ann McClintock.

Propaganda techniques refer to the use of a variety of communication techniques that create an emotional appeal to accept a particular belief or opinion, to adopt a certain behavior or to perform a particular action, for the purpose of swaying the opinions of an audience.

The following propaganda techniques are common:

1. *Bandwagon*: This technique involves encouraging people to think or act in some way simply because other people are doing so. For example: "All your neighbors are rushing down to Mistri Motors to take advantage of this year-end sale. You come, too!"

2. The *name calling propaganda* occurs when pejorative words are used by an entity or a personality when talking about their rival.

   Some politicians tend to perform name calling if they have a tight and bitter rivalry with an opposing party.

3. *Glittering generalities* consists of words that are filled with praises. Use of virtue words; the opposite of name calling, i.e., links a person, or idea, to a positive symbol.

   Examples: democracy, patriotism, family.

   This is considered as the most basic type of propaganda.

   Phrases such as "world-class food" are what glittering generalities are all about.

   This is often used by politicians as a way to inspire people to vote for them.

[4] Retrieved from http://kayef94.blogspot.com/2012/02/propaganda-techniques-in-todays.html.

4. *Transfer* is a technique by which the propagandist links the authority or prestige of something well-respected and revered, such as church or nation, to something he would have us accept.

   Example: a political activist closes his/her speech with a prayer.

5. *Testimonial* is a technique in which a public figure or a celebrity promotes or endorses a product, a policy, or a political candidate.

   Examples: an athlete appears on the Wheaties box; an actor speaks at a political rally.

The following two constitute special appeals:

6. The *plain folks* is an appeal which talks about regular people and common life values such as family, finances and health attempt to convince the audience that a prominent person and his ideas are "of the people."

7. The *card stacking propaganda* is an action that's means to make an argument biased. This is where advertisers or politicians will continuously talk about the good qualities of whatever they are promoting.

   Card stacking can be easily combined with any type of propaganda in order to strengthen the statement of one's message or advocacy.

CONNECT2PRACTICE

Activities

1. Read the following ads and determine the propaganda technique used.
2. Watch the Cuban television attentively. Observe the promotional spots presented.
   - What characterize them from ads in other countries.
   - Identify the techniques used and how they contribute to their educational purpose.

CONNECT2REFLECT

Select from magazines and audio-visual programs some ads and identify the technique used to attract people. Discuss how effective they are for you.

Reflect with your teacher and peers about the role of culture in creating and understanding advertisements.

Log in for further reading

"How to Write Argumentative Essay". Available at http://www.evolutionwriters.com/help_tips/how_to_write_argumentative_essay.html.

"Study guides and strategies". Available at http://www.studygs.net/wrtstr4.htm.

Writing assignments: Writing for the "Web" | The five-paragraph essay | Essays for a literature class | Expository essays | Persuasive essays | Position papers | Open book exams | Essay Exams | White papers | Lab reports/scientific papers | Research proposals | Elements of a Research Paper Seven stages of writing assignments | "Lessons learned" | Deadlines.

https://prezi.com/t6rpfiuvnu2t/propaganda-techniques-in-advertising/.

Sources consulted

Gill, Jo Anne (1993): "Materials adapted from the National Archives Teaching With Document Series". Retrieved from https://www-tc.pbs.org/weta/reportingamericaatwar/teachers/pdf/propaganda.pdf.

"Persuasive Devices in Writing: Definition & Examples", chapter 32, Lesson 9. Available at http://examples.yourdictionary.com/persuasive-writing-examples.html.

"Propaganda techniques". Retrieved from http://score.rims.k12.ca.us/activity/second_war_independence/pages/aganda.html.

https://www.cleverism.com/7-propaganda-techniques-for-students-to-understand/.

https://study.com/academy/lesson/persuasive-devices-in-writing-definition-examples.html.

UNIT 14
UNDERSTANDING REASONING AND LOGICAL FALLACIES

In this unit you will:

– Look at the logical organization of texts and how fallacies affect exact understanding of the information.

SETTING UP CONNECTION

Analyze the term 'logical fallacy':

1. Error in logic and
2. a misconception from that error.

INFOCONNECT

Logical fallacies are errors that occur in arguments. In logic, an argument is the giving of reasons (called premises) to support some claim (called the conclusion). There are many ways to classify logical fallacies.

An argument has two components: a conclusion, the thesis argued for; and certain premises, the considerations adduced on behalf of the conclusion. The conclusion is said to be drawn, or inferred, from the premises. An argument is deductively valid when its premises provide conclusive evidence for the conclusion. An argument that fails to be conclusively deduced is invalid; it is said to be fallacious.

An argument may be fallacious in three ways: in its material content, through a misstatement of the facts; in its wording, through an incorrect use of terms; or in its structure (or form), through the use of an improper process of inference. Falla-

cies are, therefore, divided into three groups and classified as (1) material, (2) verbal and (3) formal. The material fallacies are also known as fallacies of presumption, because the premises "presume" too much –they either covertly assume the conclusion or avoid the issue in view. The verbal fallacies, called fallacies of ambiguity, arise when the conclusion is achieved through an improper use of words. Strictly logical, or formal, fallacies arise not from the specific matter of the argument but from a structural pattern of reasoning that is generically incorrect.

The fallacies mentioned in the text belong to the first group, i.e. they are material fallacies.

Introduction to the thesis of the text

This text is a piece of narrative writing, a story, The narrator of the story, Dobie Gillis, a freshman in a law school, is the hero or protagonist. He struggles against two antagonists: Petey Burch, his roommate whose girlfriend he plans to steal; and Polly Espy, the girl he intends to marry after suitable re-education. The climax of the story is reached in paras 147-150 when Polly refuses to go steady with the narrator because she had already promised to go steady with Petey Burch. The denouement follows rapidly and ends on a very ironic note. The raccoon coat which he gave to Petey Butch for the privilege of dating his girl, the raccoon coat which the narrator disliked and abhorred, was the instrument of his undoing. Polly Espy promised to go steady with Petey Burch because he owned a raccoon coat, a coat that all fashionable people on campus were wearing. The main theme of the story, however, is stated by the writer in the title of the story:

The whole story is a piece of light, humorous satire. The writer, Max Shulman, is satirizing or making fun of a smug, self-conceited freshman in a law school. The freshman is made the narrator of the story who goes on smugly boasting and singing praises of himself at every conceivable opportunity. From the very beginning, in paragraph 4, he begins to heap on himself all the beautiful words of praise he can think of –cool, logical, keen, calculating, perspicacious, acute, astute, powerful, precise and penetrating. This exaggerated self-praise and the profuse use of similes and metaphors help to make the satire humorous. At the same time the narrator takes every opportunity to downgrade Petey Burch. For example, he calls him: dumb, nothing upstairs, unstable, impressionable and a faddist. And as for Polly Espy, she is "a beautiful dumb girl", who would smarten up under his guidance. In order to smarten her up, the narrator decides to give her a course in logic. He teaches her how to recognize the common fallacies of logic. He succeeds too well because the whole thing backfires on him when Polly refutes all his arguments as logical fallacies before finally rejecting him. In desperation the narrator argues that "the things you learn in school don't have anything to do in life." The appeal does not move Polly because she does not re-

ject him on logical grounds. She rejects him because he does not own a raccoon coat as Petey Burch does. At the end of the story, the reader feels the narrator has got what he deserved. He has been too clever for his own good.

The title of the story is humorous and well chosen. It has two meanings. When "fallacy" is taken in its ordinary sense, the title means: "there is a deceptive or delusive quality about love When taken as a specific term in logic the title means: "love can not be deduced from a set of given premises." Perhaps Max Shulman wants the reader, after reading the story, to conclude that "love" is an error, a deception and an emotion that does not follow the principles of logic. But the writer, through this story has succeeded perhaps unwittingly in revealing what love may sometimes mean in the affluent society. Girls do not want brilliant, gifted or educated husbands, but want husbands who are rich and wealthy enough to provide all the things necessary for keeping up with the Joneses- home, clothes, cars, etc.

Read the text and complete the chart:

Name	Description	Example

Love is a Fallacy

by Max Shulman

Cool was I and logical. Keen, calculating, perspicacious, acute and astute—I was all of these. My brain was as powerful as a dynamo, precise as a chemist's scales, as penetrating as a scalpel. And—think of it!—I only eighteen.

It is not often that one so young has such a giant intellect. Take, for example, Petey Bellows, my roommate at the university. Same age, same background, but dumb as an ox. A nice enough fellow, you understand, but nothing upstairs. Emotional type. Unstable. Impressionable. Worst of all, a faddist. Fads, I submit, are the very negation of reason. To be swept up in every new craze that comes along, to surrender oneself to idiocy just because everybody else is doing it—this, to me, is the acme of mindlessness. Not, however, to Petey.

One afternoon I found Petey lying on his bed with an expression of such distress on his face that I immediately diagnosed appendicitis. "Don't move," I said, "Don't take a laxative. I'll get a doctor." "Raccoon," he mumbled thickly.

"Raccoon?" I said, pausing in my flight.

"I want a raccoon coat," he wailed.

I perceived that his trouble was not physical, but mental. "Why do you want a raccoon coat?"

"I should have known it," he cried, pounding his temples. "I should have known they'd come back when the Charleston came back. Like a fool I spent all my money for textbooks, and now I can't get a raccoon coat."

"Can you mean," I said incredulously, "that people are actually wearing raccoon coats again?"

"All the Big Men on Campus are wearing them. Where've you been?"

"In the library," I said, naming a place not frequented by Big Men on Campus.

He leaped from the bed and paced the room. "I've got to have a raccoon coat," he said passionately. "I've got to!"

"Petey, why? Look at it rationally. Raccoon coats are unsanitary. They shed. They smell bad. They weigh too much. They're unsightly. They—"

"You don't understand," he interrupted impatiently. "It's the thing to do. Don't you want to be in the swim?"

"No," I said truthfully.

"Well, I do," he declared. "I'd give anything for a raccoon coat. Anything!"

My brain, that precision instrument, slipped into high gear. "Anything?" I asked, looking at him narrowly.

"Anything," he affirmed in ringing tones.

I stroked my chin thoughtfully. It so happened that I knew where to get my hands on a raccoon coat. My father had had one in his undergraduate days; it lay now in a trunk in the attic back home. It also happened that Petey had something I wanted. He didn't have it exactly, but at least he had first rights on it. I refer to his girl, Polly Espy.

I had long coveted Polly Espy. Let me emphasize that my desire for this young woman was not emotional in nature. She was, to be sure, a girl who excited the emotions, but I was not one to let my heart rule my head. I wanted Polly for a shrewdly calculated, entirely cerebral reason.

I was a freshman in law school. In a few years I would be out in practice. I was well aware of the importance of the right kind of wife in furthering a lawyer's career. The successful lawyers I had observed were, almost without exception, married to beautiful, gracious, intelligent women. With one omission, Polly fitted these specifications perfectly.

Beautiful she was. She was not yet of pin-up proportions, but I felt that time would supply the lack. She already had the makings.

Gracious she was. By gracious I mean full of graces. She had an erectness of carriage, an ease of bearing, a poise that clearly indicated the best of breeding. At table her manners were exquisite. I had seen her at the Kozy Kampus Korner eating the specialty of the house—a sandwich that contained scraps of pot roast, gravy, chopped nuts, and a dipper of sauerkraut—without even getting her fingers moist.

Intelligent she was not. In fact, she veered in the opposite direction. But I believed that under my guidance she would smarten up. At any rate, it was worth a try. It is, after all, easier to make a beautiful dumb girl smart than to make an ugly smart girl beautiful.

"Petey," I said, "are you in love with Polly Espy?"

"I think she's a keen kid," he replied, "but I don't know if you'd call it love. Why?"

"Do you," I asked, "have any kind of formal arrangement with her? I mean are you going steady or anything like that?"

"No. We see each other quite a bit, but we both have other dates. Why?"

"Is there," I asked, "any other man for whom she has a particular fondness?"

"Not that I know of. Why?"

I nodded with satisfaction. "In other words, if you were out of the picture, the field would be open. Is that right?"

"I guess so. What are you getting at?"

"Nothing , nothing," I said innocently, and took my suitcase out the closet.

"Where are you going?" asked Petey.

"Home for weekend." I threw a few things into the bag.

"Listen," he said, clutching my arm eagerly, "while you're home, you couldn't get some money from your old man, could you, and lend it to me so I can buy a raccoon coat?"

"I may do better than that," I said with a mysterious wink and closed my bag and left.

"Look," I said to Petey when I got back Monday morning. I threw open the suitcase and revealed the huge, hairy, gamy object that my father had worn in his Stutz Bearcat in 1925.

"Holy Toledo!" said Petey reverently. He plunged his hands into the raccoon coat and then his face. "Holy Toledo!" he repeated fifteen or twenty times.

"Would you like it?" I asked.

"Oh yes!" he cried, clutching the greasy pelt to him. Then a canny look came into his eyes. "What do you want for it?"

"Your girl." I said, mincing no words.

"Polly?" he said in a horrified whisper. "You want Polly?"

"That's right."

He flung the coat from him. "Never," he said stoutly.

I shrugged. "Okay. If you don't want to be in the swim, I guess it's your business."

I sat down in a chair and pretended to read a book, but out of the corner of my eye I kept watching Petey. He was a torn man. First he looked at the coat with the expression of a waif at a bakery window. Then he turned away and set his jaw resolutely. Then he looked back at the coat, with even more longing in his face. Then he turned away, but with not so much resolution this time. Back and forth his head swiveled, desire waxing, resolution waning. Finally he didn't turn away at all; he just stood and stared with mad lust at the coat.

"It isn't as though I was in love with Polly," he said thickly. "Or going steady or anything like that."

"That's right," I murmured.

"What's Polly to me, or me to Polly?"

"Not a thing," said I.

"It's just been a casual kick—just a few laughs, that's all."

"Try on the coat," said I.

He complied. The coat bunched high over his ears and dropped all the way down to his shoe tops. He looked like a mound of dead raccoons. "Fits fine," he said happily.

I rose from my chair. "Is it a deal?" I asked, extending my hand.

He swallowed. "It's a deal," he said and shook my hand.

I had my first date with Polly the following evening. This was in the nature of a survey; I wanted to find out just how much work I had to do to get her mind up to the standard I required. I took her first to dinner. "Gee, that was a delish dinner," she said as we left the restaurant. Then I took her to a movie. "Gee, that was a marvy movie," she said as we left the theatre. And then I took her home. "Gee, I had a sensaysh time," she said as she bade me good night.

I went back to my room with a heavy heart. I had gravely underestimated the size of my task. This girl's lack of information was terrifying. Nor would it be enough merely to supply her with information. First she had to be taught to think. This loomed as a project of no small dimensions, and at first I was tempted to give her back to Petey. But then I got to thinking about her abundant physical charms and about the way she entered a room and the way she handled a knife and fork, and I decided to make an effort.

I went about it, as in all things, systematically. I gave her a course in logic. It happened that I, as a law student, was taking a course in logic myself, so I had all the facts at my fingertips. "Poll," I said to her when I picked her up on our next date, "tonight we are going over to the Knoll and talk."

"Oo, terrif," she replied. One thing I will say for this girl: you would go far to find another so agreeable.

We went to the Knoll, the campus trysting place, and we sat down under an old oak, and she looked at me expectantly. "What are we going to talk about?" she asked.

"Logic."

She thought this over for a minute and decided she liked it. "Magnif," she said.

"Logic," I said, clearing my throat, "is the science of thinking. Before we can think correctly, we must first learn to recognize the common fallacies of logic. These we will take up tonight."

"Wow-dow!" she cried, clapping her hands delightedly.

I winced, but went bravely on. "First let us examine the fallacy called Dicto Simpliciter."

"By all means," she urged, batting her lashes eagerly.

"Dicto Simpliciter means an argument based on an unqualified generalization. For example: Exercise is good. Therefore everybody should exercise."

"I agree," said Polly earnestly. "I mean exercise is wonderful. I mean it builds the body and everything."

"Polly," I said gently, "the argument is a fallacy. Exercise is good is an unqualified generalization. For instance, if you have heart disease, exercise is bad, not good. Many people are ordered by their doctors not to exercise. You must qualify the generalization. You must say exercise is usually good, or exercise is good for most people. Otherwise you have committed a Dicto Simpliciter. Do you see?"

"No," she confessed. "But this is marvy. Do more! Do more!"

"It will be better if you stop tugging at my sleeve," I told her, and when she desisted, I continued. "Next we take up a fallacy called Hasty Generalization. Listen carefully: You can't speak French. Petey Bellows can't speak French. I must therefore conclude that nobody at the University of Minnesota can speak French."

"Really?" said Polly, amazed. "Nobody?"

I hid my exasperation. "Polly, it's a fallacy. The generalization is reached too hastily. There are too few instances to support such a conclusion."

"Know any more fallacies?" she asked breathlessly. "This is more fun than dancing even."

I fought off a wave of despair. I was getting nowhere with this girl, absolutely nowhere. Still, I am nothing if not persistent. I continued. "Next comes Post Hoc. Listen to this: Let's not take Bill on our picnic. Every time we take him out with us, it rains."

"I know somebody just like that," she exclaimed. "A girl back home—Eula Becker, her name is. It never fails. Every single time we take her on a picnic—"

"Polly," I said sharply, "it's a fallacy. Eula Becker doesn't cause the rain. She has no connection with the rain. You are guilty of Post Hoc if you blame Eula Becker."

"I'll never do it again," she promised contritely. "Are you mad at me?"

I sighed. "No, Polly, I'm not mad."

"Then tell me some more fallacies."

"All right. Let's try Contradictory Premises."

"Yes, let's," she chirped, blinking her eyes happily.

I frowned, but plunged ahead. "Here's an example of Contradictory Premises: If God can do anything, can He make a stone so heavy that He won't be able to lift it?"

"Of course," she replied promptly.

"But if He can do anything, He can lift the stone," I pointed out.

"Yeah," she said thoughtfully. "Well, then I guess He can't make the stone."

"But He can do anything," I reminded her.

She scratched her pretty, empty head. "I'm all confused," she admitted.

"Of course you are. Because when the premises of an argument contradict each other, there can be no argument. If there is an irresistible force, there can be no immovable object. If there is an immovable object, there can be no irresistible force. Get it?"

"Tell me more of this keen stuff," she said eagerly.

I consulted my watch. "I think we'd better call it a night. I'll take you home now, and you go over all the things you've learned. We'll have another session tomorrow night."

I deposited her at the girls' dormitory, where she assured me that she had had a perfectly terrif evening, and I went glumly home to my room. Petey lay snoring in his bed, the raccoon coat huddled like a great hairy beast at his feet. For a moment I considered waking him and telling him that he could have his girl back. It seemed clear that my project was doomed to failure. The girl simply had a logic-proof head.

But then I reconsidered. I had wasted one evening; I might as well waste another. Who knew? Maybe somewhere in the extinct crater of her mind a few members still smoldered. Maybe somehow I could fan them into flame. Admittedly it was not a prospect fraught with hope, but I decided to give it one more try.

Seated under the oak the next evening I said, "Our first fallacy tonight is called Ad Misericordiam."

She quivered with delight.

"Listen closely," I said. "A man applies for a job. When the boss asks him what his qualifications are, he replies that he has a wife and six children at home, the wife is a helpless cripple, the children have nothing to eat, no clothes to wear, no shoes on their feet, there are no beds in the house, no coal in the cellar, and winter is coming."

A tear rolled down each of Polly's pink cheeks. "Oh, this is awful, awful," she sobbed.

"Yes, it's awful," I agreed, "but it's no argument. The man never answered the boss's question about his qualifications. Instead he appealed to the boss's sympathy. He committed the fallacy of Ad Misericordiam. Do you understand?"

"Have you got a handkerchief?" she blubbered.

I handed her a handkerchief and tried to keep from screaming while she wiped her eyes. "Next," I said in a carefully controlled tone, "we will discuss False Analogy. Here is an example: Students should be allowed to look at their textbooks during examinations. After all, surgeons have X-rays to guide them during an operation, lawyers have briefs to guide them during a trial, carpenters have blueprints to guide them when they are building a house. Why, then, shouldn't students be allowed to look at their textbooks during an examination?"

"There now," she said enthusiastically, "is the most marvy idea I've heard in years."

"Polly," I said testily, "the argument is all wrong. Doctors, lawyers, and carpenters aren't taking a test to see how much they have learned, but students are. The situations are altogether different, and you can't make an analogy between them."

"I still think it's a good idea," said Polly.

"Nuts," I muttered. Doggedly I pressed on. "Next we'll try Hypothesis Contrary to Fact."

"Sounds yummy," was Polly's reaction.

"Listen: If Madame Curie had not happened to leave a photographic plate in a drawer with a chunk of pitchblende, the world today would not know about radium."

"True, true," said Polly, nodding her head "Did you see the movie? Oh, it just knocked me out. That Walter Pidgeon is so dreamy. I mean he fractures me."

"If you can forget Mr. Pidgeon for a moment," I said coldly, "I would like to point out that statement is a fallacy. Maybe Madame Curie would have discovered radium at some later date. Maybe somebody else would have discovered it. Maybe any number of things would have happened. You can't start with a hypothesis that is not true and then draw any supportable conclusions from it."

"They ought to put Walter Pidgeon in more pictures," said Polly, "I hardly ever see him any more."

One more chance, I decided. But just one more. There is a limit to what flesh and blood can bear. "The next fallacy is called Poisoning the Well."

"How cute!" she gurgled.

"Two men are having a debate. The first one gets up and says, 'My opponent is a notorious liar. You can't believe a word that he is going to say.' ... Now, Polly, think. Think hard. What's wrong?"

I watched her closely as she knit her creamy brow in concentration. Suddenly a glimmer of intelligence—the first I had seen—came into her eyes. "It's not fair," she said with indignation. "It's not a bit fair. What chance has the second man got if the first man calls him a liar before he even begins talking?"

"Right!" I cried exultantly. "One hundred per cent right. It's not fair. The first man has poisoned the well before anybody could drink from it. He has hamstrung his opponent before he could even start ... Polly, I'm proud of you."

"Pshaws," she murmured, blushing with pleasure.

"You see, my dear, these things aren't so hard. All you have to do is concentrate. Think—examine—evaluate. Come now, let's review everything we have learned."

"Fire away," she said with an airy wave of her hand.

Heartened by the knowledge that Polly was not altogether a cretin, I began a long, patient review of all I had told her. Over and over and over again I cited instances, pointed out flaws, kept hammering away without letup. It was like digging a tunnel. At first, everything was work, sweat, and darkness. I had no idea when I would reach the light, or even if I would. But I persisted. I pounded and clawed and scraped, and finally I was rewarded. I saw a chink of light. And then the chink got bigger and the sun came pouring in and all was bright.

Five grueling nights with this took, but it was worth it. I had made a logician out of Polly; I had taught her to think. My job was done. She was worthy of me, at last. She was a fit wife for me, a proper hostess for my many mansions, a suitable mother for my well-heeled children.

It must not be thought that I was without love for this girl. Quite the contrary. Just as Pygmalion loved the perfect woman he had fashioned, so I loved mine. I decided to acquaint her with my feelings at our very next meeting. The time had come to change our relationship from academic to romantic.

"Polly," I said when next we sat beneath our oak, "tonight we will not discuss fallacies."

"Aw, gee," she said, disappointed.

"My dear," I said, favoring her with a smile, "we have now spent five evenings together. We have gotten along splendidly. It is clear that we are well matched."

"Hasty Generalization," said Polly brightly.

"I beg your pardon," said I.

"Hasty Generalization," she repeated. "How can you say that we are well matched on the basis of only five dates?"

I chuckled with amusement. The dear child had learned her lessons well. "My dear," I said, patting her hand in a tolerant manner, "five dates is plenty. After all, you don't have to eat a whole cake to know that it's good."

"False Analogy," said Polly promptly. "I'm not a cake. I'm a girl."

I chuckled with somewhat less amusement. The dear child had learned her lessons perhaps too well. I decided to change tactics. Obviously the best approach was a simple, strong, direct declaration of love. I paused for a moment while my massive brain chose the proper word. Then I began:

"Polly, I love you. You are the whole world to me, the moon and the stars and the constellations of outer space. Please, my darling, say that you will go steady with me, for if you will not, life will be meaningless. I will languish. I will refuse my meals. I will wander the face of the earth, a shambling, hollow-eyed hulk."

There, I thought, folding my arms, that ought to do it.

"Ad Misericordiam," said Polly.

I ground my teeth. I was not Pygmalion; I was Frankenstein, and my monster had me by the throat. Frantically I fought back the tide of panic surging through me; at all costs I had to keep cool.

"Well, Polly," I said, forcing a smile, "you certainly have learned your fallacies."

"You're darn right," she said with a vigorous nod.

"And who taught them to you, Polly?"

"You did."

"That's right. So you do owe me something, don't you, my dear? If I hadn't come along you never would have learned about fallacies."

"Hypothesis Contrary to Fact," she said instantly.

I dashed perspiration from my brow. "Polly," I croaked, "you mustn't take all these things so literally. I mean this is just classroom stuff. You know that the things you learn in school don't have anything to do with life."

"Dicto Simpliciter," she said, wagging her finger at me playfully.

That did it. I leaped to my feet, bellowing like a bull. "Will you or will you not go steady with me?"

"I will not," she replied.

"Why not?" I demanded.

"Because this afternoon I promised Petey Bellows that I would go steady with him."

I reeled back, overcome with the infamy of it. After he promised, after he made a deal, after he shook my hand! "The rat!" I shrieked, kicking up great chunks of turf. "You can't go with him, Polly. He's a liar. He's a cheat. He's a rat."

"Poisoning the Well ," said Polly, "and stop shouting. I think shouting must be a fallacy too."

With an immense effort of will, I modulated my voice. "All right," I said. "You're a logician. Let's look at this thing logically. How could you choose Petey Bellows over me? Look at me—a brilliant student, a tremendous intellectual, a man with an assured future. Look at Petey—a knothead, a jitterbug, a guy who'll never know where his next meal is coming from. Can you give me one logical reason why you should go steady with Petey Bellows?"

"I certainly can," declared Polly. "He's got a raccoon coat."

Language expansion

– These words and expressions have been taken from the text. Study them and try to use them in sentences or as instructed by your teacher.

1. go steady (with sb): (American colloquialism) to date someone of the opposite sex regularly and exclusively; be sweethearts.
   e.g. Are Tony and Jane going steady?
   Are you going steady with her recently?

2. hammer away (at): to keep emphasizing or talking about work hard at sth.
   e.g. Today I hammered away at a difficult problem at home.
   He keeps hammering away without stop.

3. at all costs: regardless of the cost or difficulty involved; by any means required.
   e.g. We must at all costs prevent them from finding out about the plan.
   At all costs I had to keep cool.

4. submit: to offer as an opinion; suggest, propose, to agree to obey a person, group, set of rules, especially when you have no choice.
   e.g. The report of these deliberations is then submitted to the Coordinating Team.
   We have submitted proposals for a new pay structure to the board of management.

5. in the swim: conforming to the current fashions, or active in the main current of affairs knowing about and involved in what is happening in a particular situation.
   e.g. Rolling bream and line bites told me that fish were in the swim.
   When I have a shoal of feeding bream in the swim I can not rest easy.

6. pin-up: (American colloquialism) designating a girl whose sexual attractiveness makes her a subject for the kind of pictures often pinned up on walls.

7. bearing: way of carrying oneself; manner, the way in which you move, stand, or behave, especially when this shows your character.
   e.g. The lady is tall, strong, and dignified in her bearing.
   It took her a minute to get her bearings.

8. pick up: to stop for (to call on) and take or bring along.
   e.g. I'll pick you up at 7 o'clock.
   He picked up a hitch-hiker.

9. go far: to accomplish much; achieve much success.
   e.g. But it is more likely that he will not go far enough.
   Loretta decided she had gone far enough, and used the beginning of a farm track to turn the car in.

10. yummy: (American colloquialism, echoic of a sound made in expressing pleasure at a taste) very tasty; delectable.
    e.g. This cake is really yummy.
    And don't some pancakes sound pretty yummy right now?

11. knock (oneself) out: (American slang) to elicit enthusiasm or an emotional response, especially deep sympathy or laughter.
    e.g. His head hit a table as he fell and he knocked himself out.
    The nurse gave me some medicine which totally knocked me out.

12. fire away: (American colloquialism) begin; start; especially to talk or ask questions, used to tell someone that you are ready to answer questions.

    e.g. Do you mind if I ask you something, Woody?' 'Fire away.'

    I've got several questions I'd like to ask you." "Right, fire away."

13. let-up: stopping; relaxing, when something unpleasant stops or becomes less difficult, severe, etc.

    e.g. The pressure at work continued without any let-up.

    There can be no let-up in the war against drugs.

14. well-heeled: (American slang) rich, prosperous.

    e.g. Moreover commercial banks today mainly lend to well-heeled borrowers in their own countries.

    Peasants in cowboy hats have replaced well-heeled tourists beside a pool now filled only with two inches of green scum.

    There weren't, and still aren't, that many truly well-heeled people here.

– Explore the text to identify the use of figurative language. How effective have they been used.

– Paraphrase:

1. It's the right, proper or fashionable thing to do.
2. Don't you want to follow the current fashions? Don't you want to be doing what everyone else is doing?
3. "Heart" stands for "feelings and emotions" and "head" for "reason and good sense". I do not let feelings or emotions get the upper hand of reason or good sense. I'm guided in my actions by reason and good sense and not by feelings and emotions.
4. If you're no longer involved with her (if you stop dating her) others would be free to compete for her friendship.
5. He was agitated and tormented, not knowing what was the right thing to do.
6. Comparing his torn expression with the expression of a hungry homeless child looking longingly at the bread at a bakery window.
7. Otherwise you have committed a logical fallacy called "a dicto simpliciter ad dictum secundum quid".
8. The narrator was greatly irritated or annoyed by Polly's stupidity. He controlled his voice and temper to hide his true feelings.

9. She waved her hand in a vivacious or gay manner. This showed that she was pleased and happy with the praise she received from her boyfriend.
10. This self-conceited and arrogant freshman adopts a very patronizing attitude towards Polly. This dear little girl has learnt very well what I taught her.

CONNECT2REFLECT

Questions for discussion

1. What and whom does the author satirize in this essay? Illustrate your point with examples.
2. Does the narrator love Polly? Is love a fallacy?

Explain why it is important to be familiar with different types of logical fallacies: Why do we bother defining them –why isn't just knowing that 'logical fallacies of all types exist?' How does naming them and creating our own examples help us?

CONNECT2PRACTICE

Activity. Practice identifying fallacious reasoning in the following short texts.[1]

> Many reports of miracles date from ancient times and come from sources of dubious credibility. Such anecdotal evidence is not sufficient to establish the existence of miracles. "There is not to be found in all history," Hume says, "any miracle attested by a sufficient number of men of unquestioned good sense, education and learning as to secure us against all delusion in themselves; of such undoubted integrity, as to place them beyond all suspicion of any design to deceive others." Those who report miracles typically are not trained observers. Often they have a great desire to believe in miracles or something to gain by getting others to believe in them. In either case, their testimony is not to be trusted. But suppose that a number of people with unquestioned good sense, education and learning did report a miraculous event. Even then, we would not be justified in believing that a miracle had occurred, because

[1] Taken from "Dr. Bo's Criteria for Logical Fallacies", retrieved from https://www.logicallyfallacious.com/tools/qa/Bo/LogicalFallacies/XMjwFAgR/What_fallacy_is_found_in_this_text.

the evidence for a miracle can never outweigh the evidence for the natural law it supposedly violates.

Consider the following excerpt from William Shakespeare's *Othello*:

IAGO: Even now, now, very now, an old black ram

Is topping your white ewe. Arise, arise;

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you:

Arise, I say.

– Iago is trying to convince the character Brabantio that Othello is dangerous. What kind of fallacy is Iago using?

Consider the following quote from the grandmother in Flannery O'Connor's "A Good Man is Hard to Find":

"You wouldn't shoot a lady, would you?" the grandmother said and removed a clean handkerchief from her cuff and began to slap at her eyes with it.

– What type of fallacy is the grandmother using?

Reflect on how fallacious reasoning is used when examining information on global issues.

CONNECT4TEACHING

Reflect with your peers about the importance of avoiding fallacious reasoning when explaining concepts to students.

Log in for further reading

"15 Common Logical Fallacies and How to Spot Them - HubSpot Blog". Available at https://blog.hubspot.com/marketing/common-logical-fallacies.

"15 Logical Fallacies You Should Know Before Getting Into a Debate". Available at https://thebestschools.org/magazine/15-logical-fallacies-know/.

"Examples of Fallacies - YourDictionary". Available at examples.yourdictionary.com › ... › Examples of Fallacies.

"Fallacies - The Writing Center". Available at https://writingcenter.unc.edu/tips-and-tools/fallacies/.

"How to Identify Fallacies and Logical Errors". Available at http://www.csus.edu/indiv/m/mayesgr/phl4/Tests/phl4fallacyid.htm.

"Logical Fallacies | English Composition I". Available at https://courses.lumenlearning.com/...level3.../text-logical-fallacies/.

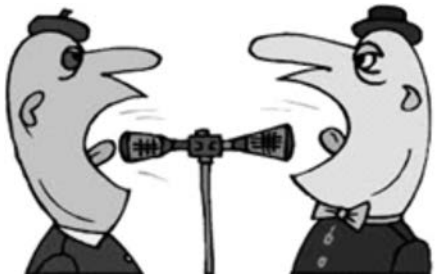
"What fallacy is found in this text? - Logically Fallacious". Available at https://www.logicallyfallacious.com/.../LogicalFallacies/.../What_f...

UNIT 15
DEBATING

In this unit you will:

– Look at debating strategies.

SETTING UP CONNECTION



There is also a distinction between *Argument* and *Debate* pointed out in the article "Difference between Argument and Debate".[1] Both terms are related and are used to describe speaking about a topic and providing support to their opinions on it. For example, "She presented an argument about her opinion on the topic, and that *led* to a debate among her coworkers."

In general, 'Argument' means a line of reasoning or evidence in support of an issue or opinion. It has a more informal usage, as well as it can imply a personal dispute that has a more negative meaning to it. 'Debate' is more often used as a formal word that implies a larger or public-style discussion with people supporting both sides of the issue and rules or specific guidelines governing the

[1] Available at http://www.differencebetween.net/language/difference-between-argument-and-debate/.

proceedings, though in colloquial English at present it may have a negative implication. For example, you may hear someone say, "The child had an all-out debate with his mother about not eating his peas."

INFOCONNECT

What is Debating?

A debate is a structured argument. Two sides speak alternatively for and against a controversial motion or resolution usually based on a topical issue. Each person is allocated a time they are allowed to speak for and any interjections are carefully controlled. The subject of the dispute is often prearranged so you may find yourself having to support opinions with which you do not normally agree. You also have to argue as part of a team, being careful not to contradict what others on your side have said.

There are several different formats for debate. However, any debate will have two sides: a proposition side, and an opposition side. The job of the proposition side is to support the resolution, while the job of the opposition side is to refute the resolution.

In a formal debate there are usually three groups: one supporting a resolution (affirmative team), one opposing the resolution (opposing team), and those who are judging the quality of the evidence and arguments and the performance in the debate. Usually three members participate in the affirmative and opposing teams, while the judging may be done by the teacher, a small group of students, or the class as a whole. In addition to the three specific groups, the rest of the class members who are not involved in the formal debate may be the audience.

Debate preparation

- Decide on a topic and a resolution to be debated.
- Organize the teams. These are organized into 'For' and 'Against'. Each team's task is to persuade to vote for their point of view. Three members is a good size.
- Establish the rules of the debate, including timelines. Make your rules very clear. Debates only work well if everyone is respectful and listens carefully. No one else should speak while a team is taking its turn. If the opposing team has questions or a point to make, they should note it down, but remain silent. The audience should remain silent, except if they believe a factual mistake has been made. In this special circumstance, they may raise a hand and say, 'Point

of order!' before explaining the problem. Additional time should be given to the team if this happens.

- Research the topic and prepare logical arguments.
- Gather supporting evidence and examples for position taken.
- Anticipate counter arguments and prepare rebuttals.
- Team members plan order and content of speaking in debate.
- Prepare room for debate.
- Establish expectations, if any, for assessment of debate.

Conducting debate

- The first speaker on the affirmative team presents arguments in support of the resolution. (5-10 minutes).
- The first speaker on the opposing team presents arguments opposing the resolution. (5-10 minutes).
- The second speaker on the affirmative team presents further arguments in support of the resolution, identifies areas of conflict, and answers questions that may have been raised by the opposition speaker. (5-10 minutes).
- The second speaker on the opposing team presents further arguments against the resolution, identifies further areas of conflict, and answers questions that may have been raised by the previous affirmative speaker. (5-10 minutes).

The rules may include a short recess for teams to prepare their rebuttals. (5 minutes).

- The opposing team begins with the rebuttal, attempting to defend the opposing arguments and to defeat the supporting arguments without adding any new information. (3-5 minutes).
- First rebuttal of the affirmative team (3-5 minutes).
- Each team gets a second rebuttal for closing statements with the affirmative team having the last opportunity to speak. (3-5 minutes each).

There cannot be any interruptions. Speakers must wait their turns.

Post-debate discussion and assessment

When the formal debate is finished, the members of the audience should be given an opportunity to ask questions and to contribute their own thoughts and opinions on the arguments presented. Members of the debate teams should reflect on their performance and seek feedback from the teacher and the audience.

Below there is a list of possible useful debating phrases that you can use. Your teacher might prepare activities for you to practice if needed.

List of debating phrases

1. to order a sequence of arguments.

   firstly - secondly - finally
   to begin/start with - next - lastly
   first of all - and also
   let me begin by pointing out - and besides
   in addition to this
   furthermore / moreover
   Essentially, the problem is ...
   to top it all
   basically
   besides
   above all
   what is more

2. to express one's personal opinion.

   In my opinion / view ...
   To my mind ...
   It seems to me that ... (> tentative)
   I feel / think / believe that ... (> neutral)
   I have the feeling / the impression that ...
   As I see it, ...
   I rather think that ...
   I am sure that ...
   I am convinced that ...
   (> strong)
   certainly / surely / possibly

3. to state something as a fact.

   There can be no doubt that ...
   It is a fact that ...
   Everyone knows that ...
   indeed / actually

4. to be evasive.

   I'm afraid I can't give you a definitive answer at present.
   Sorry to sound evasive, but there is no straight forward answer to that.
   I'd need more information to answer your question.

5. to express and qualify one's argument.

   That is a very important point.
   I couldn't agree more.
   That seems reasonable.
   admittedly / admitting this.
   This can only / not be accepted if / on condition that / in case / unless ...

6. complete agreement.

   I agree.
   I agree completely / entirely.
   I think you're quite right.
   I think so, too.
   I don't think so, either.
   That's exactly what I think.
   That's just what I was thinking.
   Yes, definitively.
   That's right.

7. qualified agreement.

   maybe / perhaps (not)
   I see your point.
   That seems reasonable.
   To a certain degree ...
   Yes, up to a point ...

8. to express one's disagreement or doubt.

   I don't quite agree here.
   I cannot accept your view that ...
   I cannot share this view.

9. qualified or polite disagreement.

   That seems obvious.

Do you really think so?
I wouldn't say so.
I don't know.
I'm not quite so sure.
although
nevertheless / still
even so
yet
however

CONNECT2PRACTICE

Step One: As instructed by your teacher decide on a concept to define a motion. When the concept has been defined write "Positives" and "Negatives" on the board as the students say whether something is good or bad.

Step Two: You are going to ask your students to have a short debate on the good and bad things associated with the definition. Split your class into two teams and assign a team leader.

Step Three: Go over the debating phrases, making sure you understand them.

Step Four: Now you have 5-10 minutes to prepare the opening statement. Once the preparation time is up, a team is chosen to give their opening statement first, followed by the second time. Students should be listening to the opposing team (a lot don't, instead they're more worried about what they're going to say) as they will need to rebut some of the arguments the opposing team is making.

Step Five: After opening statements, each team has 3 minutes to give a rebuttal about what the opposing team said.

Step Six: If time allows, the teacher will ask each team a follow up question, which they only have 1-2 minutes to answer. The teacher makes notes on their answers, to discuss after the debate is concluded.

Step Seven: Closing statements must now be made. You need to take into consideration what the opposing team said as they may find they agree with something that was said, even if they don't agree with all of it.

Step Eight: Once both teams have given their closing statements, the teacher goes over the mistakes each team has made (stressing more the positive things than the negative though).

The following text addresses a controversial issue which can derive in one or two resolutions.

I . Activating background knowledge.

- Are you active in social media?
- Is social media a blessing or a curse for you?

II. Getting the gist.

- Read the text to get the general idea.

III. Interacting with the text.

- Read again. Interact and question the text.
- Write in your Interactive Reading Journal your comments, reactions and responses to the text: new words or phrases, interesting ideas, etc. Also consider any idea suggested by your teacher.

IV. Sharing with classmates.

Work in small groups or with your partner to share the information collected. Use the notes. Do not forget to share about:

- How the author´s purpose is achieved.
- The organization of the text.
- The impact and effects of social media today.

Social media: a blessing or a curse?[2]

by Sadiq Zafrullah

December, 2013 admin Article

Nowadays the utilization of social media has spread all over the world including Bangladesh. We often say that technology has made the world smaller, but the social media has made the world even smaller. This social media became a place where we can connect with the rest of the world and get the latest news of current affairs as early as possible. The world is suffering from "social networking" fever for last several years. It has become a place for chatting, having fun, gossiping and passing leisure. Besides all of these, there are several incidences of cheating on people, harassing one another, bluffing which sometimes results in confrontments.

[2] Available at http://perspectivebd.com/archives/142.

The popular social networking sites are Facebook, twitter, Google+, LinkedIn, YouTube, My Space, Whatsapp etc. Statistics show, Facebook, the largest social media, reached 1.11 billion users in the world as of May 2, 2013 [Wikipedia]. Since 2005 the number of adults that use social media in the United States has risen up from 8 percent to 72 percent, according to Forbes.com. Boost Mobile conducted a survey of 500 males and females between the ages of 16-25 years living in Australia. Almost half of the surveyed group admitted of being addicted to social media, and 68 percent who confessed checking their social media feed about 10 times a day. A Fox Business report found that Americans spend on average of 16 minutes every hour on social networking sites. Bangladesh is ranked 18th in the world, based on the number of the Facebook users. Nearly 14.4 million people of Bangladesh use Facebook which is 41.6 percent of the Internet users in Bangladesh. [Wikipedia]

If we analyze the recent stories about social media, it will give us the insight of many positive aspects that can serve the society. We saw the people of Egypt make a movement at Tahrir Square against an autocrat with the help of social networking sites. The people of Egypt used social networking as a key tool in expressing their thoughts concerning unjust acts committed by the government. Being capable of sharing an immense amount of uncensored and accurate information throughout social networking sites has contributed to the cause of many Arab Spring activists. Through social networking sites, Arab Spring activists have not only gained the power to overthrow powerful dictatorship, but also helped Arab civilians become aware of their communities.

Bangladesh is now a heavenly place for social media. There are a lot of online news portals. These news portals offer us the latest news within the shortest period of time. There are many Facebook pages that works as news media, they often shows us outlying area's news with photos and videos. There are several online radio channels that entertain us. Very often we see several discussions and debate on national or international issues that are happening on those blog sites, Facebook, and twitter as well. These are making people conscious about the current news and affairs. In addition, the social media has made it very easy, convenient and cost effective to raise awareness on the important issues happening all around the world.

Social networking sites, such as Facebook, is a social communication tool of epic proportions allowing both social interaction and an array of commercial purposes. Business men and women are using these sites to advertise and market their products and render services for their goods with ease.

Social media has contributed immensely to the development of the e-commerce based businesses. It has also made the consumer easy to choose a necessary product from online.

These social networking sites have become a place of choosing for the politicians. They are now using these sites to campaign for the election and finding it worthy of doing such campaign. People are discussing political issues and criticizing constructively through online. People are debating on the ongoing issues of the country. And these discussions surely are affecting people's political views.

Although these social networking sites are the platform where we can communicate with other peoples, make friends, share ideas, photos and get updated, it is very much addictive. Addiction on social networking sites are now a common phenomenon. Many young people are being addicted to these sites. They are wasting a lot of time surfing on these sites. They are found clicking on their Facebook, Twitter icons over and over, as if the newsfeed is going to change and show something different within seconds. Often they use it in their classrooms; obviously it is a sign of a wrong doing. Sometimes, feelings of distress and unpleasantness occur to a person if he or she is unable to gain access to their accounts. Another psychological fear has been diagnosed which is called "nomophobia" or no-mobile-phone-phobia, it is the feeling that people experience when their phone was left at home, battery dies or they are unable to access it, according to nomophobia.com. The fear causes a high level of stress that is created when unable to communicate through the cell phone at any time of the day. Some of the reasons people experience this fear is due to losing or forgetting their phone, SIM card failure, battery failure, running out of minutes, traveling, or from poor reception.

Though these social networking sites offer networking opportunities, long-term problems remain hidden under a thick layer of status updates, likes, comments and tweets. There are some people who use it to create violence and anarchy. Many miscreants are using these websites to cheat and harass people. Some people, having evil intentions, use it to spread rumors. We have seen many cases of harassing women, eve-teasing, etc. through these social networking sites before. Also privacy intrusions, identity theft and countless crimes have occurred due to Facebook exposure.

Thus, we can say that the invention of social media has changed our lives tremendously. If used correctly, some think, social media is much beneficiary for us. But comparing both the positive and negative aspects of it, would you say social media is a blessing or a curse to modern society?

V. Going beyond reading.

– Prepare a class debate about a topic derived from the analysis of the text. You consider the global, national and local context.

Log in for further reading

"4 Fast Debates Formats for the Classroom". Available at https://www.thoughtco.com/fast-debate-formats-for-the-classroom-8044.

"Conducting a debate". Available at https://www.edu.gov.mb.ca/k12/cur/socstud/frame_found_sr2/tns/tn-13.pdf.

"Debate formats". Available at http://www.csun.edu/~dgw61315/debformats.html.

The information included in the document "How to Debate" was adapted from: Kidd, A. (2002): The oxford union rough guide to debating. *The English Speaking Union.* Retrieved August 26, 2002 from the World Wide Web: http://www.britishdebate.com/resources/hb_oxfordguide.htm.

Writing history | main | debate information collection sheet » simplified debate format for the classroom. Available at http://www.bestlibrary.org/jov/2008/11/simplified-deba.html.

UNIT 16
EVALUATING INFORMATION

In this unit you will:

– Look at strategies to write evaluative essays.

SETTING UP CONNECTION

True genius resides in the capacity for evaluation of uncertain, hazardous and conflicting information. Winston Churchill.

INFOCONNECT

Human beings are always making evaluations and judgements about different things. In academic contexts it is very common to write evaluations. To write something with the purpose of evaluation is generally known as writing to evaluate.

Evaluation means thinking critically and trying to make intelligent choice. It can also involve trying to influence others to accept our judgments. Evaluating is to give an informed judgment about a process, an object or subject. The purpose of an evaluation essay is to demonstrate the overall quality (or lack thereof) of a particular process, an object or subject.

Obviously an evaluation involves giving opinions, however, it should be an informed opinion, reasoned and unbiased. It should contain a critical analysis of a subject supported by reliable and resources. So, you need to establish clear and fair *criteria*, *judgments* and *evidence*. In the article "A Closer Look at Criteria, Judgements & Evidence"[1] these elements are defined.

[1] Available at https://www.essaytigers.com/how-write-evaluation-essay.

Criteria refers to the parameters on which the evaluation is based.

Judgement is establishing whether the criteria have been met.

Evidence is providing clues to support your judgements.

When structuring your essay, it is usual for each paragraph to deal with a different criterion. In that paragraph you should fully explain the criterion, make the relevant judgements and offer supporting proofs.

An evaluation essay should always be directed to the point and specific as it contains factual information that is essential to be known by the readers. To avoid common essay mistakes, some of the things that you should always remind yourself when writing an evaluation essay are listed below, according to the article "Things to Remember When Writing an Evaluation Essay".[2]

- *When writing an evaluation essay, a writer must always be backed up by evidences so that he or she can support the evaluation being made.* If you are writing an evaluation essay, you should always be objective with the content that you are presenting. Your opinion matters but you should make sure that it is based on reality. Evaluation essays work best if the readers can identify the sources that you have used to come up with the assessment that they are currently reading. If you will ensure that there is enough evidences to support you, then your evaluation essay can be more credible and relevant.
- *Be specific with the kind of evaluation essay that you are creating.* An evaluation essay can only be effective if you are aware of the purpose on why you are writing the document. Being able to present details, comments, and information that is directly related to the kind of evaluation essay that you are writing can help you create a highly-usable output.
- *Always be clear when presenting your evaluation.* Since the main purpose of an evaluation essay is to relay your viewpoint about a specific subject, you have to make sure that you will be precise and concise when delivering the message. You have to explain how you were able to create the evaluation which includes the specification of the factors that you have considered within the entirety of the evaluation and writing process.

How to plan an evaluative essay

Before planning, we should have the subject matter of evaluation. Then we have to think about our experience and knowledge about the thing that we are going to evaluate. So we should examine what kind of information we have about it.

[2] Available at https://www.examples.com/education/evaluation-essay-examples.html.

If we lack it, we should search the information through research. Information is essential because we must support our evaluation with specific evidence.

Organizing the essay

The writers should state their judgment clearly and place it prominently. Generally, we have to include evidences to support the evaluation. Similarly it is wise to show the readers that we have considered both the strength and weaknesses of the subject.

Following points are to be followed while organizing our essay:

- Present the subject (this discussion includes any background information, description, acknowledgement of weakness and so forth).
- State the criteria (if the criteria are controversial, the writer should justify them).
- Make judgment (stating it as clearly and emphatically possible is the must).
- Give reasons (it is necessary to present good evidence for each case).
- Refute opposing evaluation (thoughtful consideration to opposing view is necessary to be persuasive).
- Stating your conclusion (writing may restate or summarize the judgment at last too).

Evaluation essay vs review[3]

One of the most common mistakes that students make with the mentioned type of paper is that they assume an evaluation is the same as writing a review. Although the two types of paper do have some similarities, there are also a number of differences that set them apart. The table below highlights some of those differences.

The purpose of an evaluation is to gauge the usefulness or impact of a work in a particular field.

	Evaluation essay	Review
Types of analysis	The topic is analyzed in details.	Tend to offer a more general view, without going in too much details.
Set criteria	The writer should define a set criteria to judge the topic.	No need for specific criteria. The writer can give his/her opinion in any part of the review.

[3] Adapted from "How to write an Evaluation Essay". Available at https://www.essaytigers.com/how-write-evaluation-essay.

(Cont.)

	Evaluation essay	Review
Opinions	There are some elements of opinions, however, it should remain unbiased and all claims should be supported by evidence.	Can be based entirely on the writer´s opinions and there is no need for evidence.
Evidence	Must contain evidence.	No evidence is required.

Tips for writing an evaluation essay:

1. Give the right amount of detail –give plenty of detail regarding how you came to the conclusions that you did. Use supporting proofs and relevant examples to illustrate points if appropriate.
2. Make sure what you are evaluating is precise –an effective introduction should clearly lay out what you are going to be evaluating and the criteria you are using to do so.
3. Help readers to agree with your opinion –if your evaluation is not prejudiced, then readers should agree with your conclusions and judgements. Offer enough information and evidence to make this easier for them.

The following are examples of evaluative texts.

Example 1

Advantages and limitations of standardized tests[4]

Standardized tests are a common and popular way to evaluate the academic achievements of students, teachers, and school districts. They are used in many areas, such as in the army, civil service, medicine, and so on, but primarily standardized tests are associated with academic performance. *Many arguments in favor of the usage of these tests have been put forward, as well as a number against, since this method of monitoring and evaluating academic success has both benefits and drawbacks.*

Standardized tests are most widely used in the field of education to assess the academic performance of students. *Two commonly known types of standardized tests in the USA are the SAT and the ACT.* The SAT evaluates skills in vocabulary and mathematics, while the ACT has more to do with a broader range of knowledge and includes additional subjects, such as science. Among the other most-known tests are the PSAT, National Achievement Tests, and SAT II examinations.

[4] Available at https://academichelp.net/samples/academics/essays/evaluation/standardized-tests.html.

One of the main purposes of testing is to set a standard: a performance baseline of progress for all parties involved in the educational process –students, teachers, and school districts, and to hold them accountable for achieving it. The idea is to detect areas where students usually fail, or fall behind and promote improvement, not punish them (Strong 24). *Besides, tests help remove bias some teachers may exhibit towards students and make the evaluation process more objective.* This is usually achieved by using special automatic machines that score exams. Also, due to the usage of these methods, the potential of human error is decreased, or even eliminated.

On the other hand, the exploitation of the system of standardized testing is linked to a number of issues. Thus, many feel that tests do not provide accurate evaluations of a student's knowledge and learning capabilities, particularly due to the fact that in order to pass a test, rote memorization is preferred to critical thinking and higher learning (Strong 254). *Critics of standardized testing often claim it contributes to the rise of academic dishonesty, as the pursuit of knowledge becomes a pursuit of higher test scores.* Besides, the emotional state of students may be destabilized due to test-taking. The environment, fostering constant competition and even rivalry may create excessive stress and test-anxiety. A person who gets a low test score may become discouraged from pursuing further academic success. Perhaps one of the most serious drawbacks of using standardized testing is connected to discrimination. Holding all schools and students to the same national standards may infringe on the rights of students with disabilities, lower socio-economic statuses, those who learn English as a second language, students of different nationalities, and so on.

One can see that standardized testing is a universal method of evaluating those skills to which tests are targeted, which aim to reduce or even excludes bias, partiality, or the potential of human error. Standardized tests are meant to set a high standard and promote objectivity. However, this method is not perfect and involves a number of issues. The most critical among them are the preference accorded to memorization over critical and analytic thinking; the encouragement of academic dishonesty; infringing on students' emotional state, and even some elements of discrimination. Evaluating both sides of the argument allows for improvements to be made, while still encouraging students to strive for the highest academic achievement.

Reference

Strong, Malena (2004): *The Truth about Standardized Tests*, Big Tree Publishers, Print, New York.

CONNECT2REFLECT

- Have you taken standardized tests?
- Ask the students in your university who have taken standardized tests how they have felt.
- What are the pros and cons of standardized tests?

Example 2

Harmful video games[5]

Video games are perhaps the most popular and widespread form of entertainment at present. Companies that develop video games earn billions of dollars and constantly invest in research aimed to make virtual reality look like reality. Their products become more and more sophisticated, and they attract a wide audience. However, *despite all the joy that video games can bring to children and teenagers, who are the main target audiences of game developing companies, actively engaging in video games at such a young age can produce adverse effects.*

The harm video games cause can be evaluated by several criteria, and *the most obvious among them is the negative effects they can have on physical health.* Though the proponents of video gaming claim first-person shooters and real-time strategies sharpen reflexes, increase concentration, and muscle coordination, in reality, teenagers who spend an ample amount of time playing games experience effects that are not so beneficial.

There is a possibility of the loss of sight. Spending hours on a computer or in front of a TV is one of the main causes of blurred vision among youth. In addition, sacrificing healthy physical activities in favor of video gaming may become a risk factor for obesity. Gamers often do not want to interrupt their playing for meals. They eat right in front of the monitor, and their rations often consist of products that can be easily cooked or eaten immediately, such as crisps, chocolate bars, crackers, or other fast foods. All this definitely does not contribute to the proper and healthy development of a young, growing body.

Mental health can also be affected by engaging in video games at a young age. This suggests addiction and inappropriate behavior. *It is a well-known*

[5] Available at https://academichelp.net/samples/academics/essays/evaluation/video-games.html.

fact that many gamers (especially fans of online games) suffer from addiction, which is no less serious than narcomania or alcoholism. For instance, in August 2005, a report surfaced about the death of a 28-year-old South Korean gamer who had spent 50 hours playing a real-time strategy game (BBC). For another significant example, one needs to look no further than July 2012, when a Taiwanese teenager fatally collapsed after a 40-hour game session (Crawley). Cases like these are quite numerous and happen all around the world. They make additional arguments to the negative evaluation of video games as an activity which brings harm to young people.

In its turn, inappropriate behavior can be caused by violence in video games. *According to research, children and teenagers who play violent video games tend to be more aggressive.* They confront their teachers and peers more often and display a decline in academic achievements. Such psychological deviations also do not implicate video games as a constructive and useful occupation for young people (Crane).

Individuals who spend excessive hours playing video games may lack the capability to distinguish between reality from fantasies. Video games often offer simplified and conditional models of environments, relationships, friendships, and rivalries. Gamers use these models to learn to interact with the world around them, and they often lack skills that would be developed by real-life experience instead of the simulation (Crane). Therefore, it can be implied that another negative effect caused by video games is the inability of social adaptation on the part of the gamer.

It can be concluded that video games are a form of entertainment which is not suitable for children and teenagers. This assessment is based on a number of negative consequences that excessive video gaming causes. Young people who spend an inexplicable sum of hours playing video games are observed to be prone to sight loss and obesity. In addition, they tend to be more aggressive than their peers who do not play video games, and they experience difficulties with social adaptation. Also, video games can lead to addictions that are no less serious than alcoholism or narcomania, as evidenced in recent media stories reporting on deaths among inveterate video gamers. This collection of facts contributes to the negative evaluation of video games as an unwholesome activity for children and teenagers.

References

Crawley, Dan (2012): "Taiwanese Gamer Dies after 40-hour Diablo III Session", *VentureBeat*, Web log post. 26 December, 2012.

"S Korean Dies after Games Session", *BBC News*. BBC, 10 August 2005. Web. 15 October, 2012.

Crane, Wendy (2013): "Aggression Caused by Video Game Play", *Wack News*, AARC, Web. 16 October, 2012.

CONNECT2REFLECT

- Are you in favor or against video games?
- Do you agree with the claims made by the author?
- Can you substantiate your opinion with examples?
- Discuss with the classmate closer to you or as indicated by your teacher the ideas presented in bold in the text.

Read the following report to identify its features as an evaluative text. Then discuss the issues raised in terms of the sustainable development goals.

Introduction:

The **sustainability** of the global food system has been at the centre of much debate in recent years. It has been argued that Alternative Food Networks (AFNs) are more sustainable than the 'conventional' industrialized, intensive farming methods. Furthermore, this emergence can be seen **as a result of** concerns surrounding the **consequences** of modern food production and consumption. However, to simply equate sustainability of the global food system with AFNs should be met with caution, as this **ignores** the actual nature of the system in different contexts. Moreover, the **definitions** of some of these terms need proper consideration to fully understand both what the **concept** of sustainability is, and whether such 'alternatives' meet its **criteria**. This report will critically analyse such issues by first understanding how and why sustainability is applicable to the global food system. Secondly, it will assess the nature and implications of

AFNs, and thirdly, the **credibility** of foods labelled as 'local' and 'quality' will be examined.

Sustainability and food:

As stated in the United Nation's Brundtland report, 'sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs' (UN, 1987). In the context of food systems, meeting 'need' involves the production and consumption of food. The link to sustainability is thus obvious, as the ability to continue to produce food is a key component of human existence. Yet policies that **support** intensive farming seem to have been short-sighted: mass producing food to the detriment of the environment, and animal and even human health. Growing concern for the long-term sustainability of such 'conventional' systems has **led to** an increasing interest in '**alternative**' methods (Tansey & Worsley, 2000). However, the sustainable fulfilment of 'need' is not necessarily accomplished simply by **rejecting** conventional methods. AFNs will now be assessed within this context to establish their **feasibility**.

[The writer goes on to explain more about 'AFNs and local food production' and 'Quality and consistency in AFNs' ...]

Conclusion:

This report has critically examined some of the key aspects of AFNs to **evaluate** their sustainability. AFNs can be seen as an 'alternative' to 'conventional' methods of food production-consumption, but in reality, the situation is far more complex. What emerges clearly, however, is a theme of 'reconnection' through the creation of shorter supply chains that benefit the land and people. However, the concept of 'local' is somewhat **ambiguous**, and ensuring **consistency** can be difficult. Furthermore, AFNs rely heavily on ethical and moral **priorities**, meaning that many **advocates** of AFNs are those able to afford this luxury. While a transition to AFNs may be economically difficult for less wealthy people and places, 'conventional' food systems are clearly **unsustainable**, and so there is a need for all actors in the production-consumption process to consider gradually incorporating the principles of AFNs into mainstream food networks.

CONNECT2PRACTICE

A critical evaluation does not simply highlight negative impressions. It analyzes both strengths and weaknesses. It should examine the work and evaluate its success, in light of its purpose.

Activities

I. Under the guidance of your teacher you will select an article, a film, a book to write a critical evaluation.

What you have studied in previous units in relation to text organization, argumentation, propaganda techniques and fallacious reasoning need to be taken into account when evaluating a text, a topic, a reference source.

If you use the questions presented in Unit 1 as a guide you can have a fairly appropriate critical evaluation. The following are examples of key critical questions that could help you:

- Who is the author? What are his/her qualifications?
- Why did he/she write it?
- Is the work presented objectively or subjectively?
- Is it reliable?
- What is the significance of the work?
- What are the aims of the work? Were the aims achieved? How well are they achieved?
- What techniques, styles, media were used in the work?
- How effective are they to achieve the purpose?
- What assumptions underlie the work? Do they affect its validity?
- What types of evidence or persuasion are used?
- How is the work structured? Does it favour a particular interpretation or point of view? Is it effective?
- Is the reasoning fallacious?
- Is the work useful in a given field of study?

II. Write a short critical evaluation of one of the topics below. Use the model evaluation below to help you. Briefly describe the background or context and give an objective assessment, either positive or negative.

  – A policy or programme, e.g. to improve standards of education, to promote health.
  – An ELT technique, e.g. using pair work, storytelling.

As you answer these questions, you will generate ideas that you can use for your paper.

1. What is the topic (subject) you are going to evaluate? Do a short description of it in a list or paragraph.
2. What category is your topic? Be as specific and narrow as possible.

3. Who might be interested in this? This is your audience for the paper.
4. What does this audience already know? What do they want or expect from this thing? (This can help you develop criteria).
5. What criteria can you use for evaluating your topic? (Think of what is most important, or what can be either good or bad, or what parts there are of your topic).
6. What did you expect before you experienced your topic? How did your experience either fulfill or reverse your expectations?
7. In your evaluation of your topic, what is good?
8. In your evaluation of your topic, what is not as good?
9. What is the best example of something in your topic? (Or what other things can you use to compare your topic with?). How does your topic compare to the best of this sort of thing?
10. If I had to put my evaluation in a single sentence, I would say:
11. Introduction/Conclusion ideas: Which of these will work best for you? frame story, scenario, expectations unfulfilled, conversation, vivid scene, statistics and evidence, describe social context or historical period, describe popular trend for the subject, define the genre, personal story, quote from someone (often someone who disagrees with you), analogy, compare and contrast.

Log in for further reading

"How to Write an Evaluation Essay". Available at https://www.essaytigers.com/how-write-evaluation-essay.

"How to Write an Evaluation Essay". Available at https://www.aresearchguide.com/write-evaluation-essay.html.

"How to Write an Evaluation Paper with Sample Essays". Available at https://owlcation.com/academia/How-to-Write-an-Evaluation-Review-essay.

"The Evaluation Essay". Available at https://www.aims.edu/student/online-writing-lab/understanding-writing/evaluation.php.

https://www.examples.com/education/evaluation-essay-examples.html.

https://academichelp.net/samples/academics/essays/evaluation/standardized-tests.html.

https://www.hws.edu/academics/ctl/pdf/critique.pdf.

UNIT 17
RESPONSE PAPERS

In this unit you will:

– Look at different ways to summarize the main information of a text and write a response paper.

SETTING UP CONNECTION

Writing a response paper is one of the academic tasks students are requested to do in their college careers after they read a text, an article, a book, a speech, a literary work, listen to a podcast or watch a video about a topic.

Students will be asked to devise their own paper topics and make original academic arguments rather than responding to specific questions. The response paper will help them assess the kinds of issues that most interest them in the texts they read and help them develop critical thinking skills.

Many students think a response paper is a review of the material and fail to succeed in what they deliver to the teacher by writing a summary of the same ideas presented by the author. This is a wrong approach. Instead, the response paper, which is sometimes called 'reaction paper', is a kind of critical close reading of a specific aspect of one or several texts.

INFOCONNECT

What is a Summary, Analysis, Response Essay?[1]

[1] Kearney, Virginia: "Summary Analysis Response to Men and Women in Conversation". Available at https://owlcation.com/academia/Summary-Analysis-Response-to-Men-and-Women-in-Conversation.

Summary, Analysis, Response Papers are a way to understand and think about what you read. These papers can be assigned as part of a research project:

- *Summary:* Writing the main ideas of the article in your own words.
- *Analysis:* Describing who the author is and what audience he/she is trying to persuade in the article. It also implies evaluating the structure of the text and the techniques of argument the author has used, as well as how well the article is written to persuade that audience.
- *Response:* Explaining your own thoughts about the article. Also evaluating what you think on this issue and relating it to your own experiences or other things you have read. You should also tell how you can use the article in your research paper.

Example of summary and response[2]

Summary

> In Ann McClintock's "Propaganda Techniques in Today's Advertising" essay, McClinktock examines and describes the many ways advertising companies hoax people, of all ages and races, and how we are swayed by propaganda at least 500 times a day. McClintock identifies seven types of advertising techniques and how they persuade people to buy their products. These seven techniques are name calling, glittering generalities, transfer, testimonial, plain folks, card stacking, and bandwagon. All of these techniques are used daily to get the consumer to buy a company's product, and the consumer won't even recognize what's happening. Most of this essay essentially just examines each technique and breaks them down so the reader can understand how and why the technique works against the everyday consumer.

Personal response

> This is a nice article in the sense that it is very useful and knowledgeable to reader. McClintock wonderfully examines the techniques used by advertising companies and how they snake us into giving them our money. Before McClintock's essay, there has not been much research done on advertising techniques, and certainly have not been offered to consumers. It's very important that people know what advertising companies are doing in their ads so that the consumer can save money and not be swindled. Overall I enjoyed this essay but Ann McClintock makes the issue sound like a bigger problem than it really is. The ending of the article was summed up when McClintock wrote, "Even so, we must be aware that propaganda is being used. Otherwise,

[2] Taken from http://jacobriesblog.blogspot.com/2013/04/propaganda-techniques-in-todays.html. Monday, April 29, 2013.

we have consented to handing over to others our independence of thought or action."[3]

A response paper is a short essay which conveys the writer's *reaction* to what has been read, watched or listened to. In its content the writer should include value judgments and provide a critical analysis so the original material needs to be understood. It is also called reaction paper since it also implies that students will write about their emotional responses and reactions to a particular text and will provide a personal touch. This means that you are not to just write according to the topic mechanically but according to your impression on the work you have read. This can also be a reaction paper because your write up is seen as your reaction to the reviewed work.

As the response paper is personal, it should be written in a first person active voice. The use of 'I' might be prohibited in academic writing, but it is definitely correct when writing a reaction paper as you are expected to come up with your thesis and analyze the work according to your point of view.

In order to move from your initial feelings it is important to develop a *critical* response. For this, you must be an active and critical reader; the response paper will challenge you to *create* meaning from the text rather than simply absorbing the material.

Sometimes after reading a good literacy work like a short story or a novel teacher assign you to write a response to the text read. In a literary response essay you should demonstrate an understanding of the elements in a literary work that were examined in the previous unit. This understanding is conveyed through accurate interpretations and clear ideas about the literary work.

Teachers may give students some questions to guide them depending on the teachers´ interests in what they expect students to analyze, but a response paper is often structured in the following way. Further details and explanations will be given.

1. In the *introduction*, the book(s)/article(s), etc. that has been read is introduced and the focus of the response paper is stated.
2. In the *body*, one or several specific issues are brought up for examination.
3. In the *conclusion*, the argument (the 'response' to the texts that have been read) is summed up and some conclusion is offered.

[3] McClintock, Ann (2009): "Propaganda Techniques in Today's Advertising", *The Longman Reader,* 9th ed., pp. 245-250, Longman, Print, New York.

Sample instructions for a response paper[4]

Step 1: Pre-writing activities: what to do before you start writing.

Read and reread. You need to read and study with an open mind. Understand the concept of the work first before you even start to analyze at all. As you read the text on which you are to base your response paper, mark sections that strike you as important and jot down your thoughts on the page. These notes will be helpful in deciding what to focus on in your response paper.

When you are done with your first and maybe second perusal of the work, gather your notes, read them and reflect on them. While you reflect, the general idea will begin to form in your head, begin to write down this general idea differently. Record them as they come. Don't worry about the fact that it is still jumbled together at this point. You will have time to write more clearly.

Step 2: Decide on a topic.

At this point, you already understand what the writer is saying and the concept of the paper, you also have your own interpretation of the work. You know the part where you agree and disagree with the author so you can now come with a thesis with the help of your jottings. It is now time to decide what to write about in your response paper, look at your notes and find a focus, trying to establish what interested you in the text(s). One way of defining a suitable topic is to ask questions about the text(s) you have read.

Step 3: Starting to write the *response paper*.

1. Write your outline: make a list of your ideas before constructing a body for it. This is where you began to highlight your full write up and not just your impression of the work you reviewed.
2. Organize your outlined point appropriately and construct your write up. This will enable your readers follow you from the first sentence to the last one. He or she will be able to see how the various points you make in your write up work together and how they support your thesis.
3. Write the full response essay: this can be divided into five parts:
    - The introduction: your introduction must be in the first paragraph. This must include the title of the work you are reviewing and the writer's name, a brief summary of the work. This must also contain your thesis and opinion for the work.

[4] Taken from http://awelu.srv.lu.se/genres-and-text-types/writing-in-academic-genres/the-essay-format/response-papers.

- React: this is the beginning of your response paper. At this point you begin to write what you feel about the work. It is expected that you analyze this work based on your view and not anyone else's. Don't be scared to write out your mind about the work. Remember to talk about the shortcomings and successes of the work, your agreements and disagreements or counter-arguments.
- Back up your reaction: you must substantiate your reaction with solid and clear evidence. Develop your ideas by adding examples, quotations, and details to your paragraphs to help the reader understand your point and follow your writing.
- It is also important to bring out your points and back them up from the work itself.
- Language use: clarity is important. Any form of ambiguity, be it structural or lexical, will definitely confuse your reader. Ambiguous words and expressions are words or expressions that have more than one meaning.
- Be concise: reading too long write ups can be somewhat frustrating. A good piece of advice is to put yourself in the shoes of the reader and write as concise as possible. This will even help you eliminate unnecessary diversion from the point.
- Avoid unnecessary repetitions: particular information should not appear twice in your essay.
- Avoid vulgarism, clichés and unprofessional language. Although your response needs a personal touch, you need to be careful as not to cross the line of professionalism.

Step 4: Writing the body of the response paper.

In the body of the text, you will discuss the topic you have chosen. Divide your essay into paragraphs. Remember to start a new paragraph when you begin to discuss something new. Since the response paper is such a short paper, there is usually no need for headings in the text.

Step 5: Writing the conclusion.

End your response paper with a concluding paragraph, where you sum up what you have said and draw some conclusion. Like the introduction, the conclusion should be brief –a few sentences will usually do. The conclusion can be a restatement of what you said in your paper. It can also be a prediction of the effects of what you're reacting to. Do not forget that your conclusion should include no new information.

Step 6: Revise, edit and proofread.

This is the last but definitely a very important part. Submitting an essay without editing can be downright disastrous. It is vital that the essay be error free by the time you are submitting it for consideration.

In sum, there are some tips that you may bear in mind when writing a response paper:

1. In your response paper, you may choose to respond to the essay as a whole or to a particular point or points made by the author. The response must be critical, not simply a summary or a description of your personal feelings about the essay.
2. The response paper consists of your *close examination and analysis of the text* (giving attention to the details and language of the text) and the questions in the text that most intrigue you. It should *pull together your thoughts about a particular issue in the text*.
3. You may point out contradictions in the text, you may assess the strengths and weaknesses of an argument in the text, you may develop an argument out of a close reading –there are a number of possible approaches.
4. Try to move beyond simply disagreeing or agreeing with arguments in the text. Why do you disagree? If you agree, you must explain why you do. Is your point (your argument) slightly different? Are you adding to or in any way modifying what the author is saying?

Here are some suggestions of language forms to be used when writing your response:[5]

My reaction to what I just read Is that...

I think that

I see that

I feel that

It seems that

In my opinion,

I think there is a contradiction in...

Because

A good quote is

A significant fact/detail

In addition,

For example,

[5] Taken from https://leo.stcloudstate.edu/acadwrite/reaction.html.

Moreover,

However,

Consequently,

I wonder if..

Finally,

In conclusion,

Reaction or response papers are usually requested by teachers so that you will consider carefully what you think or feel about something you have read. The following guidelines are generally intended to be used for reacting to a reading although they could easily be used for reactions to films, videos, podcasts, articles and other materials. Students and teachers can come to an agreement in considering their own questions for response, depending on the material and points to be assessed.

- How do you feel about the article/reading text/podcast/video clip/other materials?
- Had you learned about this before? Had you had a different view of the topic before?
- What was significant?
- Is there any evidence in which the author contradicts himself or herself?
- What do you agree or disagree with? Do you have any counter-argument?
- Can you identify with any situation in particular? In what way?
- What did you (like/dislike)?
- Is there any idea or part you consider irrelevant or insignificant?
- Did you learn anything you did not know?
- What important aspects do you think the author has left out and you would include?
- What else would you like to know about the text or material?
- What would be the best way to evaluate the article/reading text/podcast/video clip/other materials?

CONNECT2PRACTICE

Activities

I. Brainstorm in your group or whole class about these more complex questions or aspects that could also be considered when writing a response paper. You

can include other questions or ideas of your own or eliminate the ones that your consider unimportant. Substantiate any decision you make.

a) Then, analyze the two samples of responses given below and discuss which and how the questions and aspects you have discussed in your group are evidenced in them.

b) Compare the similarities or differences in the organization patterns that they both have.

Questions or aspects to analyze:

1. Choose a concept or theme in the text and mark all of its occurrences.
   - Is there a pattern to the instances you marked?
   - What does this concept seem to do for the text as a whole?
   - What else does the concept or theme mean in a larger context? (Think about applying to concept to something outside the text). Has the author addressed these issues? If not, how might they affect his/her argument?
2. Focus on a specific argument in the text.
   - Make a list of the evidence/examples the author uses to support the argument.
   - Which evidence is strongest/weakest and why?
   - Does the author appeal to fact-based evidence, expertise, logic, emotion, or a combination of these strategies?
   - Does the author list counterarguments? How does he/she address them?
   - Does the author contradict him/herself? Is the contradiction significant? How does it affect the argument?
3. What questions do you have about the text? What was confusing or startling?
   - Note where these questions occur.
   - Can you come up with any answers from the context? Any counterpoints? Does anything seem left out?
   - Is your question related to any other themes of the text? Can these help answer your question?
4. Choose an argument, word or phrase that troubles or intrigues you.
   - Practice your close reading skills. Define the word, using the dictionary, but also write out the word's connotations (i.e. what does the word bring to mind? How is it used colloquially?).
   - How does the author's careful selection of this word alter or flavor the overall meaning of or a specific argument in the text?

5. What is the tone of the piece? (Light-hearted? Somber? Ironic? Straightforward? Aggressive? Argumentative? Emotional? Detached? Analytical? Energetic? Outraged? Resigned? Others?
   - What textual clues indicate the essay's tone?
   - Does the tone change? Is there a pattern to the changes?
   - So what? Why is the tone important? How does it contribute to or alter the meaning of the text?

Note: Consider that the order of the questions for the analysis can be changed depending on the line of thought to follow, teacher´s suggestions or personal points to be made.

CONNECT2REFLECT

These students` response papers received high grades. They are good examples of insightful thinking and strong writing.[6]

Response I

> The fairy tale, *The Little Mermaid* was a story that I could not go to sleep without hearing. I was about six years old when I first heard this story and it allowed my imagination to meander into the world of mermaids. Whether I was at the beach swimming like a mermaid in the ocean or simply reading the story over and over, I was fascinated by the mermaid world under sea. I was nearly obsessed with mermaids and wished I could be one of them. This story created the magic in my imagination; however, as I read the story more and more, I came to see the practicality in it. Maybe I was convinced that there really were mermaids out there so the story became practical to me? Also, maybe I related her death to reality and relating the daughters of the air to the mermaid's kind of heaven? Most children have seen Disney's version of The Little Mermaid, and although it is one of my favorites, it does not give the original version of Hans Christian Andersen's justice.
>
> Typically, the elements in a fairy tale are similar to the type case prototype of children's books. When I think of children's books, the first few things that come to mind are fantasy adventures, good triumphing over evil, and, of course, happy endings. The tale describes the youngest sister as "a curious

[6] Taken from https://www.longwood.edu/staff/mcgeecw/sampleresponsepapers.htm.

child, silent and thoughtful" (Andersen 31). To illustrate, *The Little Mermaid* portrays a young mermaid with these typical characteristics, but Andersen takes it a step further. The mermaids in each version of the story differ greatly, especially the reasons behind each mermaid's wish to go to land with the people. Andersen's mermaid wants to be a human being so she can have an eternal soul after she dies. While I was young reading this story, I thought that the little mermaid was risking her life to gain the prince's affection; however, my take on this story has changed. After reading it again, I realize that it is a story about the mermaid's lack of soul, and how by falling in love she was able to gain one. As the story tells, the little mermaid "would give a whole three hundred years I have to live, to become for one day a human being and then share in that heavenly world" (Andersen 53). She is driven to become a human. The little mermaid "longed for their [humans] company. Their world seemed to her to be much larger than her own. There was so much that she would have liked to know" (50). Indeed, the little mermaid's main purpose of becoming a human was to gain an eternal soul.

Disney made *The Little Mermaid* a traditional fairy tale, because Andersen's ideas could not be translated into a modern cartoon that was socially accepted for children. So Disney used the classic battle between good and evil, which is typically understood everywhere, instead of the mermaid's battle within herself as Andersen wrote. In my mind, fairy tales represent the good conquering over the evil after a significant challenge. In contrast, Andersen displays the sea witch winning the battle. The little mermaid does not look back on her life under the sea, but looks forward to her chance to attain an eternal soul. Although, for example, I found it odd that the sea witch exclaimed, "How stupid of you! Still, you shall have your way, and it'll bring into you misfortune, my lovely Princess" (Andersen 58). Why would the sea witch say such a thing that might change the little mermaids mind about becoming a human? I assume that the reasons for this line may be to enforce the adult figure in the story. The sea witch is older; therefore, she is wise and guides the young mermaid. Another large difference between Disney's version and Andersen's that is definitely not a typical case prototype of children's stories is the fact that the sea witch cuts the little mermaid's tongue out instead of stealing her voice through a shell like in the movie. To illustrate, the sea witch states, "Put out your little tongue and let me cut it off in payment; then you shall be given the potent mixture" (Andersen 59). Moreover, the ending portrays evil winning because of the little mermaid's death.

Andersen's version of *The Little Mermaid* does not follow the traditional case prototype of children's books because of its shocking ending of the little mermaid not marrying the Prince. For example, Disney reveals the story to have

a happy ending in that the little mermaid and the Prince marry. One could conceive the ending to have different meanings. For instance, the Prince cries about his new Princess to be the one who "rescued me, when I was laying half-dead on the shore. Oh, I'm too happy!" (Andersen 69). For this purpose, the little mermaid "kissed his hand, and already she felt her heart was breaking. The morrow of his wedding would mean death to her to foam on the sea" (69). The little mermaid had failed and evil had won. However, this tale is much deeper and suggests that the main theme is the mermaid's internal struggle with herself to gain an eternal soul, not to marry the Prince. Although this was not a huge theme in the story, it definitely helps to prove that Andersen's style is not that of a traditional fairy tale author.

In the original Andersen story, *The Little Mermaid*, she does not marry the Prince, which is what seems to be what she should do. Still, she learned to love unconditionally, and did not turn into sea foam, as mermaids do. She ascended and obtained a human soul from entering the daughters of air. The daughters of air are portrayed to be a spiritual movement. When I read this story as a child, I can see why I related the daughters of air to heaven. For example, the narrator describes the moment as a "voice of melody, yet so spiritual that no human ear could hear it, just as no earthly eye could see them. They had no wings, but their own lightness bore them up as they floated through the air" (Andersen 74). Finally, by losing her life, she wins the hope of immortality because of her 300 years of good deeds. Specifically, the little mermaid's decision not to kill the Prince and his new bride was what, I believe, rewarded her with an eternal soul. It is almost like viewing death as a reward in this story because she in fact did win and gain her immortal soul.

In contrast to many fairy tales, Andersen's tale of *The Little Mermaid* ended unhappily, as well as presented gruesome events that are also not typical prototypes discussed in class. After reading the story at age nineteen, what really struck me was how the little mermaid did not get what she thought she wanted, but ended up with something much more important or valuable: her immortality. As a result, I have discovered that this tale is not just about the selfless love of a mermaid who endures every suffering for the sake of her beloved Prince, but more importantly, the little mermaid's endless desire to obtain an immortal soul.

Response II

Below is a student`s response paper.[7]

– After reading the response paper, discuss with your peers the impact of television on the education of children and teenagers.

In the Japanese animated television series *Inuyasha*, a fifteen-year-old high school student named Kagome is attacked by a monster in an old well on her family's property. She falls into the well and reemerges to find herself five hundred years in the past where magic and demons are everyday occurrences. Kagome learns that the demon in the well attacked her because she is the reincarnation of a priestess who died guarding a powerful jewel that gave demons immense power, and that she is now the keeper of the jewel. When more demons appear to try and steal the jewel, Kagome unseals a half-demon, half-human boy named Inuyasha and enlists his help to battle the monsters. During one of these battles, however, the jewel is shattered and its pieces are scattered throughout the country, and Inuyasha and Kagome decide to team up and locate all of the shards before they can fall into the wrong hands. However, their quest becomes a backdrop to their budding relationship and the issues they face. Inuyasha, for example, deals with prejudice and isolation because of his heritage. Kagome must fulfill her obligation of protecting the magical jewel from those who would abuse its power in the past, but at the same time she has to keep up with her schoolwork in the present. While many of the major and reoccurring characters are teenagers, and one of major focuses of the series is the interaction between Inuyasha and Kagome, the series is more of a soap opera than a young adult text. While there are some instances of progressive themes in Inuyasha, the show mostly falls back on the teenage mystique.

[7] Taken from https://www.longwood.edu/staff/mcgeecw/sampleresponsepapers.htm.

At the beginning of the series, Inuyasha is very much the definition of the teenager as a potential problem. When Kagome first unseals him, he actually tries to attack her like the rest of the demons in order to steal the jewel for himself, and is at first reluctant to help Kagome recover all of the jewel shards. He wants the jewel in order to use it to become a full demon, claiming that he desires the power a full-blooded demon has. Inuyasha seems to resent his human blood because it makes him weaker than other demons, and takes offense to being mocked for his heritage. One of Inuyasha and Kagome's traveling companions, Miroku, is also depicted stereotypically as a potential problem. Miroku is eighteen and a Buddhist monk, but his behavior is extremely atypical of his profession. Before joining Inuyasha and Kagome, he used his status as a priest to con people, and even after joining them, he gets food and shelter for their group through manipulation. Miroku is also extremely lecherous. Almost every time he meets a woman, he pleads with her to bear his children, and usually ends up groping her. While his sexual behavior is usually a source of comic relief, he often gets himself and the others in trouble due to it. However, Inuyasha and Miroku's troublesome behavior changes over the course of the series. Miroku develops feelings for another member of their group, Sango, and even eventually proposes to her though he still gropes her on occasion. Meanwhile, it is revealed that Inuyasha resents his human side not only because it makes him weak, but because of the discrimination he has faced because of his mixed blood. He also begins to consider using the magic jewel to become fully human instead of demon, or even destroying it entirely so that it can never be misused.

The series also enforces the theme of adolescence as a temporary stage before adulthood. This is very predominant in Kagome's development throughout the story. At first, traveling with Inuyasha is a necessity for her because of her naivety and unfamiliarity with the world she finds herself in, but as the series progresses, Kagome learns to better defend herself and even battles demons without Inuyasha's help. While her experiences in the past make her more self-reliant, however, she is forced to become more mature much faster than normally. During her brief returns to the present to make up for her absences in school, viewers get to see Kagome interacting with her friends. At first, Kagome is still as boy crazy as her girlfriends are, and often comes to them for relationship advice when she and Inuyasha are having problems (though she remains vague about who and what he actually is). However, Kagome begins to become distanced from her friends at school as they remain flighty and she grows more serious. The show does not seem to view this as a necessarily bad thing, however Kagome's maturity is a positive aspect of her character, despite that she may be growing apart from her friends in school as a result.

The relationship between Kagome and Inuyasha is also an example of the emphasis on the development from adolescence to adulthood, since as they mature, so does their love for one another. Many of the initial obstacles their relationship faces are due to stereotypical portrayals of teenaged boys and teenaged relationships in general. Inuyasha is portrayed as extremely stubborn about his feelings and flat out refuses to acknowledge them for most of the series, though it is clear that he develops feelings for Kagome and is obviously confused about what to do about it. Both he and Kagome are also extremely jealous and overreact whenever someone or something else comes between them. Kagome, for example, will angrily retreat to the present time when Inuyasha does not return her feelings and complain to her mother and her friends, leaving Inuyasha to sit and brood. Inuyasha, on the other hand, becomes extremely agitated if another man tries to woo Kagome, and will even overexert himself in battle to prove that he is more desirable. However, these more stereotypical aspects of their relationship become less apparent as the series progresses and they mature, and when they do arise, it becomes mostly for comic relief. Another interesting point to note is that Inuyasha and Kagome's relationship blossoms despite never becoming sexual- the most sexual experience that they have together is accidentally seeing one another naked during baths.

Adults in the series are typically absent or used as comic relief, and very few of them have a positive impact on the teenaged characters. Inuyasha's parents are both deceased, and Kagome's father is rarely mentioned and it is never stated whether or not he is alive. Their travel companions also have deceased parents, all of which died in traumatic ways. Two adult characters that do appear regularly are Myoga and Jaken, both of which are in subservient roles to younger characters and are often the source of comic relief. Myoga is a flea demon that was once the retainer to Inuyasha's father, a powerful demon lord, and now acts as a retainer to Inuyasha himself. Despite this, however, Myoga is a coward and often runs from battle much to the annoyance of Inuyasha and his companions. Jaken is much like Myoga, though he acts a servant to Inuyasha's half-brother, Sesshomaru. Jaken, despite being thousands of years older than Sesshomaru, is in such awe of his lord that his adoration becomes ridiculous. He is also a bit of a coward, but he tries not to show it in order to impress his lord. Two adults that are shown in a positive light are Kagome's mother and Kaede, an elderly priestess in the past. While Kagome's mother does not play a very large role in the show (she isn't even given a name), she is very supportive of her daughter's obligations in the past as well as her relationship with Inuyasha, and she also offers Kagome advice whenever she and Inuyasha have been arguing. Meanwhile, Kaede is definitely a mentor figure, dispensing wisdom to the younger characters

and especially Kagome, who also has spiritual priestess powers due to being a reincarnation of one. Despite her age, Kaede has occasionally fought alongside the teenaged characters and is shown as being as powerful and competent as they are.

In Inuyasha, adults are mostly absent, or used as comic relief, and teenaged characters display troublesome behavior. Kagome's maturity is viewed as a positive thing, even though she is distanced from her friends in the present as a result. In general, the show rewards the development of teenaged characters from adolescence into adulthood. While Inuyasha has some progressive themes, it is mostly enforcing stereotypes associated with teens.

CONNECT2PRACTICE

Activities

II. Write your own response paper from an article/podcast/essay/video clip or any other material given by your teacher or chosen by yourself. Choose the questions from the examples provided above according to the points you want to analyze or highlight. Discuss them in the group and say why the aspects explained in the response were important for you.

III. Make peer review and present it to whole class. Tape your performances for further feedback.

Log in for further reading

Evans, V. (1998): *Successful Writing Proficiency*, Express Publishing.

Hacker, D. and N. Sommers (2012): *Rules for Writers*, Bedford/St. Martin's.

"How to Write a Response Paper". Available at https://www.wikihow.com/Write-a-Response-Paper.

Mc Carthy, M. and F. O´Dell (1999): *Academic Vocabulary in Use*, Cambridge University Press.

Mac Whorter, K. (2010): *Successful College Writing*, Bedford/St. Martin's.

http://awelu.srv.lu.se/genres-and-text-types/writing-in-academic-genres/the-essay-format/response-papers/.

https://twp.duke.edu/sites/twp.duke.edu/files/file-attachments/response-paper.original.pdf.

https://www awelu.srv.lu.se/genres-and-text-types/writing-in-academic...essay .../response-papers/.

https://leo.stcloudstate.edu/acadwrite/reaction.html.

https://www.longwood.edu/staff/mcgeecw/sampleresponsepapers.htm.

http://awelu.srv.lu.se/genres-and-text-types/writing-in-academic-genres/the-essay-format/response-papers/.

http://faculty.washington.edu/rikitiki/104Fall04/Handouts/ResponsePaper.htm.

http://verbmonkeys.com/notes_AP/lit_analysis_outl.

UNIT 18

READING AND RESPONDING TO LITERATURE

In this unit you will:

– Look at the basic concepts related to literary works. You will be also doing some activities to help you interact and respond to literature appropriately.

SETTING UP CONNECTION

The only important thing in a book is the meaning that it has for you. W. Somerset Maugham.

Reading a book is like re-writing it for yourself. Angela Carter.

Our world is filled with literature. The term actually covers many types of writing, but in this book, literature refers to poetry, stories, novels and other types of writing.

INFOCONNECT

Understanding literary works require certain strategies to dig into the author´s purpose, tone and style. To successfully analyze literature, you'll need to remember that authors make specific choices for particular reasons.

In most literary works there are certain concepts that we need to understand:

Character: representation of a person, place, or thing performing traditionally human activities or functions in a work of fiction.

- Protagonist: the character the story revolves around.
- Antagonist: a character or force that opposes the protagonist.
- Minor character: often provides support and illuminates the protagonist.
- Static character: a character that remains the same.
- Dynamic character: a character that changes in some important way.
- Characterization: the choices an author makes to reveal a character's personality, such as appearance, actions, dialogue, and motivations.

When reading we need to find the connections, links, and clues between and about characters. We have to identify what the function and significance of each character is. We base our analysis on the character's history, what the reader is told (and not told), and what other characters say about themselves and others.

Plot: the arrangement of ideas and/or incidents that make up a story:

- Foreshadowing: when the writer clues the reader into something that will eventually occur in the story; it may be explicit (obvious) or implied (disguised).
- Suspense: the tension that the author uses to create a feeling of discomfort about the unknown.
- Conflict: struggle between opposing forces.
- Exposition: background information regarding the setting, characters, plot.
- Rising action: the process the story follows as it builds to its main conflict.
- Crisis: a significant turning point in the story that determines how it must end.
- Resolution/Denouement: the way the story turns out.

Point of view: pertains to who tells the story and how it is told. The point of view of a story can sometimes indirectly establish the author's intentions.

- Narrator: the person telling the story who may or may not be a character in the story.
- First person: narrator participates in action but sometimes has limited knowledge/vision.
- Second person: narrator addresses the reader directly as though she is part of the story. (i.e. "You walk into your bedroom. You see clutter everywhere and…")
- Third Person (objective): narrator is unnamed/unidentified (a detached observer). Does not assume character's perspective and is not a character in the story. The narrator reports on events and lets the reader supply the meaning.
- Omniscient: all-knowing narrator (multiple perspectives). The narrator knows what each character is thinking and feeling, not just what they are doing throughout the story. This type of narrator usually jumps around within the text, following one character for a few pages or chapters, and then switching to another character for a few pages, chapters, etc. Omniscient narrators also sometimes step out of a particular character's mind to evaluate him or her in some meaningful way.

Rhythm: often thought of as a poem's timing. Rhythm is the juxtaposition of stressed and unstressed beats in a poem, and is often used to give the reader a lens through which to move through the work. (See *meter* and *foot*).

Setting: the place or location of the action. The setting provides the historical and cultural context for characters. It often can symbolize the emotional state of characters. Example –In Poe's *The Fall of the House of Usher*, the crumbling old mansion reflects the decaying state of both the family and the narrator's mind. We also see this type of emphasis on setting in Thomas Mann's *Death in Venice*.

Speaker: the person delivering the poem. Remember, a poem does not have to have a speaker, and the speaker and the poet are not necessarily one in the same.

Structure (fiction): the way that the writer arranges the plot of a story.

- Look for: repeated elements in action, gesture, dialogue, description, as well as shifts in direction, focus, time, place, etc.

Structure (poetry): the pattern of organization of a poem. For example, a Shakespearean sonnet is a 14-line poem written in iambic pentameter. Because the sonnet is strictly constrained, it is considered a closed or fixed form. An open or free form poem has looser form, or perhaps one of the author's invention, but it is important to remember that these poems are not necessarily formless.

Symbolism: when an object is meant to be representative of something or an idea greater than the object itself.

- Cross: representative of Christ or Christianity.
- Owl: wisdom or knowledge.
- Yellow: implies cowardice or rot.

Words are chosen and used in a creative manner in their dictionary definition or with an implied meaning (connotation). Connotations can change over time.

- confidence/arrogance.
- mouse/rat.
- cautious/scared.
- curious/nosey.
- frugal/cheap.

Tone: the implied attitude towards the subject of the poem. Is it hopeful, pessimistic, dreary, worried? A poet conveys tone by combining all of the elements listed above to create a precise impression on the reader.

You can use several different writing techniques to make your writing more engaging and exciting and keep your audiences reading until the end of your pieces. Literary texts are rich in figurative language, which means that words are not used in their literal meaning.

Literary and narrative techniques. The list below includes just a few techniques you can try the next time you're writing and you want to try something new. (Adapted from different sources).[1]

- *Allegory.* A symbolism device where the meaning of a greater, often abstract, concept is conveyed with the aid of a more corporeal object or idea being used as an example. Usually a rhetoric device, an allegory suggests a meaning via metaphoric examples. We can find an example in "Faith is like a stony uphill climb: a single stumble might send you sprawling but belief and steadfastness will see you to the very top."
- *Alliteration and assonance.* Alliteration is a literary device where words are used in quick succession and begin with letters belonging to the same sound

[1] "English writing techniques", retrieved from https://www.wordy.com/writers-workshop/english-writing-techniques/, and "Literary Analysis: Using Elements of Literature", retrieved from https://www.roanestate.edu/owl/ElementsLit.html; "The literary techniques toolkit", available at https://www.matrix.edu.au/essential-guide-english-techniques/the-literary; http://literary-devices.com/.

group. Whether it is the consonant sound or a specific vowel group, the alliteration involves creating a repetition of similar sounds in the sentence. Alliterations are also created when the words all begin with the same letter. Alliterations are used to add character to the writing and often add an element of 'fun' to the piece. Conversely, assonance is the use of vowel sounds within words near each other in a sentence, such as the long 'e' and 'i' sounds in 'The Raven' by Edgar Allen Poe: 'Once upon a midnight dreary, while I pondered, weak and weary…'

- *Allusion*. A figure of speech whereby the author refers to a subject matter such as a place, event, or literary work by way of a passing reference. It is up to the reader to make a connection to the subject being mentioned. We can find an example in "It's no wonder everyone refers to Mary as another Mother Teresa in the making; she loves to help and care after people everywhere –from the streets to her own friends." In the example the author uses the mention of Mother Teresa to indicate the sort of qualities that Mary has.
- *Analogy*. A literary device that helps to establish a relationship based on similarities between two concepts or ideas. By using an analogy we can convey a new idea by using the blueprint of an old one as a basis for understanding. With a mental linkage between the two, one can create understanding regarding the new concept in a simple and succinct manner. We can find an example in "In the same way as one cannot have the rainbow without the rain, one cannot achieve success and riches without hard work."
- *Euphemism*. The term 'euphemism' is used to refer to the literary practice of using a comparatively milder or less abrasive form of a negative description instead of its original, unsympathetic form. This device is used when writing about matters such as sex, violence, death, crimes and things "embarrassing". The purpose of euphemisms is to substitute unpleasant and severe words with more genteel ones in order to mask the harshness. The use of euphemisms is sometimes manipulated to lend a touch of exaggeration or irony in satirical writing.

  Example: Using "to put out to pasture" when one implies retiring a person because they are too old to be effective.

  "Golden years" –This is used to describe the later period of life when someone is of old age. "Gone to heaven "–This is a polite way to say that someone is dead.
- *Hyperbole*. It is the best, most exciting literary technique authors can use. Well, not really. It involves using exaggeration to make a point or get an idea across to your reader. Have you ever heard someone say they had to 'wait forever' for something to happen? They were using hyperbole. We can find an

example of hyperbole in W. H. Auden's 'As I Walked One Evening': 'I'll love you, dear, I'll love you / Till China and Africa meet'. China and Africa would never meet in the narrator's lifetime; thus, he's using exaggeration to show that he will love the person he's speaking to for his entire lifetime.

- *Metaphors.* For writers, finding a way to compare two things is sometimes a battle. Luckily, they can use metaphors, which are figures of speech in which writers describe or refer to something by mentioning something else. The connection between the two things referred to in the metaphor might not be readily apparent. Writers have been using metaphors to compare things to each other for a very long time; for example, Shakespeare wrote the famous metaphor 'All the world's a stage'. The world isn't literally a stage; he's comparing the world to a stage on which men and women are actors, making the line a metaphor.
- *Similes.* Similes are like metaphors, except similes must include a connecting word such as 'like' or 'as' (you can remember this rule by remembering that 'simile' and 'as' both have the letter 's' in them); a metaphor, on the other hand, just says that one thing is another thing. A famous example of a simile is from the poem 'A Red, Red Rose' by Robert Burns: 'O my luve's like a red, red rose, / That's newly sprung in June'.
- *Personification.* Using personification, which involves giving a thing, idea, animal, or anything else that isn't human qualities that are normally associated with people (e.g. text can't jump).
- *Foreshadowing.* Many great authors have used foreshadowing, a technique in which a writer includes hints in the text letting readers know what will happen at the end of the story. These hints can be very clear and forthright, or they can be exceedingly subtle. Shakespeare's Romeo and Juliet includes numerous instances of foreshadowing; as one example, we can refer to Romeo's line, 'My life were better ended by their hate, than death prorogued, wanting of thy love'. This subtly references the end of the play, in which Romeo and Juliet both end their lives due to their family's efforts to keep them apart.

CONNECT2PRACTICE

Activities

I. Write journal entries or personal responses to the information in the reading the story the teacher has assigned to you. Explore the motivation of different characters by explaining why a character acted a certain way; or how those

actions would have changed if such and such had happened. You can also explain what they would have done differently if they were a character in the story; or change the setting or point of view and ask how the story would be different. Finally, relate to the piece of literature by finding similar situation in which you have found yourself.

II. Create a "Character T-shirt" for a literary character of your choice. The objective is to identify the literary elements used by the author to describe the character, and then to create a visual interpretation of the character's traits.[2]

The following list suggests where information can be displayed on your shirt. Use the checklist to make sure you include the key elements.

- The front of the t-shirt must include:
  - Story title.
  - Author.
  - Character's name.
  - Picture of character.
  - Description of character.
- The right sleeve must include:
  - Strengths of character.
- The left sleeve must include:
  - Weaknesses of character.
- The back of the T-shirt must include:
  - Internal/External Conflicts.
  - Static/Dynamic Character.
  - Climax.
  - Figurative language.

[2] Adapted from "Character T-shirt Instructions." Available at https://www.scholastic.com/content/dam/teachers/lesson-plans/migrated-featured-files/unit_characteranalysis_charactertshirt.pdf.

III. Read the following poem.

Sketch

by Carl Sandburg

The shadows of the ships
Rock on the crest
In the low blue lustre
Of the tardy and the soft in rolling tide.

A long brown bar at the dip of the sky
Puts an arm of sand in the span of salt.

The lucid and endless wrinkles
Draw in, lapse and withdraw.
Wavelets crumble and white spent bubbles
Wash on the floor of the beach.

Rocking on the crest
In the low blue lustre
Are the shadows of the ships.

– Answer the questions:

1. Identify an example of *personification*. Explain what is being personified how.
2. Identify an example of *hyperbole*. Explain how it is exaggerated.
3. Identify an example of *metaphor*. Explain which two things are being compared.
4. Find two separate examples of *alliteration*. List the alliterative words.
5. Where is *repetition* used in this poem? Why do you think that it is used this way?
6. What action is described in the third stanza of the poem?
7. How is *imagery* used in this poem? What is described?
8. What is the *mood* of this poem? How does it make you feel?

IV. Under your teacher's instruction, select a poem, short story or novel to write a literary response paper or a critical evaluation. Use your notes from previous units.

CONNECT2REFLECT

The ocean is the largest ecosystem on Earth, it is the planet's life support system. Oceans generate half of the oxygen we breathe and, at any given moment, they contain more than 97 % of the world's water.

Project work. In favor of clean oceans (associated to Proyecto Vida).

TASK. Class booklet.

1. Decide on a more specific topic related to the protection of the ocean. For example: making the ocean plastic free, protecting and preserving the world's oceans by focusing on water quality, coastal ecosystems, beach access, beach and surf spot preservation.
2. In groups of three, think about what sort of creative writing technique you would use (limerick, poem, rap, acrostic, essays, response paper, etc.) to write your environmental message.
3. Select possible words and expressions you would need for your text.
4. Using your notes write your text.
5. Share it with other students.
6. Revise, edit it and publish it in a Class booklet or Class poster as instructed by your teacher.

CONNECT4TEACHING

As a teacher, there are limitless activities you can create for students to interact with literature. Some work better with certain types of reading, but overall, the more creative you are, the more your students will learn to understand and value literature.

Transform this activity into one more suitable for your own class.

Topic: Protecting the oceans.

Instead of having your students do the traditional method of writing out an answer, turning it in, and receiving a grade, try to use the questions in a different way. For instance, imagine your class is reading the novel *The Call of the Wild*. Instead of having a pencil and paper quiz about Buck's adventures at the end of each chapter, make chapter checks into a game where your students quiz one another. Your class can be split into teams for the whole novel and teams can keep track of points. When finished reading the whole book, there can be some prize for the winning team. In addition, while you observe the game, you can use questions students struggle with to plan future activities or quizzes. These questions are often great stimulators for creative writing, journal writing, or group projects.[3]

Log in for further reading

"A Response-Based Approach to Reading Literature", by Judith A. Lange. Available at https://www.albany.edu/cela/reports/langer/langerresponsebased.pdf.

"Assignment: Literary Response Papers". Available at www.lssc.edu/faculty/.../Literary%20Response%20Papers.pdf.

"English writing techniques". Available at https://www.wordy.com/writers-workshop/english-writing-techniques/.

[3] Taken from "Strategies & Activities for Responding to Literature". Available at https://study.com/academy/lesson/strategies-activities-for-responding-to-literature.html.

"Essay Critique Guidelines | English Major & Minor | Goshen College". Available at https://www.goshen.edu › Academics › English Major & Minor.

"How to Write a Critical Evaluation Essay". Available at webs.anokaramsey.edu/.../Critical%20Evaluation%20Essay%20Le...

"Literacy Cookbook - Literary Response Paper Guide". Available at https://www.literacycookbook.com/page.php?id=19.

"Literary Response | Rules, Basic of Literary Response | English ...". Available at https://english.tutorvista.com/literary-response.html.

"QUT cite|write - Writing a critique". Available at https://www.citewrite.qut.edu.au/write/critique.jsp.

"Responding to Literature". Available at https://www.eduplace.com/rdg/res/literacy/lit_ins3.html.

"The literary techniques toolkit". Available at https://www.matrix.edu.au/essential-guide-english-techniques/the-literary.

"The process of understanding literature", by Judith A. Lange. Available at https://www.albany.edu/cela/reports/langer/langerprocess.pdf.

"What is Literary Response Paper Writing - Chegg Tutors | Online ...". Available at https://www.chegg.com/.../what-is-Literary-Response-Paper-Writi...

UNIT 19
DOING RESEARCH

In this unit you will:

- Identify a central idea for your research paper.
- Identify appropriate reliable sources of information.
- Take notes from your sources to create cards.
- Write the preliminary literature review.
- Write the design of your research paper.

SETTING UP CONNECTION

What does the picture suggest?

As part of your university studies you are assigned a research paper. The research process, generally creates a great deal of unneeded anxiety in the student, which frequently stems from the fact that many students are unfamiliar and inexperienced with this genre of writing.

To overcome such anxiety you need to get familiar with the different research stages and some of the language needed to present your results orally and in writing. This unit is intended to provide an overview of the process of writing a research paper.

From your notes in the subject *Educational Research Methodology*, answer this question: What is a research paper?

INFOCONNECT

Research papers are intended to demonstrate a student's academic knowledge of a subject.

Writing your research paper is a process that goes through different stages: selecting, narrowing, and focusing a researchable topic.

Topics might come in different ways: given by your teachers or identified during your teaching practicum, according to the bank of problems identified in schools. In any case, it is very important to:

- try to find a topic that truly interests you.
- talk with your course instructor and classmates about your topic.
- pose your topic as a question to be answered or a problem to be solved.

Regardless of your topic, it is important to keep a few questions in mind: Is there enough research available on this topic? Is the topic new and unique enough that I can offer fresh opinions? Is it pertinent to my class/occupation? Spend some time in the library skimming books and encyclopedia articles. Researching and writing will be easier if you are curious about the topic you choose and if you find an approximate focus for your paper.

Literature review

A *literature review* is a search and evaluation of the available *literature* in a given subject or chosen topic area. It documents the state of the art with respect to the subject or topic you are writing about.

To conduct your research you need to find, select and read different sources, which includes, term and diploma papers from previous courses, web pages, journal articles, books, encyclopedias, interviews, and blog posts, among others.

You should take time to look for professional resources who offer valid research and insight into your topic, and take time to read both primary and secondary

sources. Try to use a minimum of five sources to vary your information; never rely on only 1-2 sources.

It is important to be creative with your research. You might find a piece of information that fits your topic perfectly, try looking in the works cited that are about your topic as well and get your own perspective about it.

The sources you consult constitute your working bibliography. You need to keep the record of the books, articles, and other sources you will consult for your paper by creating cards or keeping the basic information of the source in a special notebook, including title, author, publishing house, place of publication, date, number of pages and the place where you can locate that source later on.

CONNECT2PRACTICE

Activity

– As instructed by your teacher go to the school library and search in the Internet to create a first working bibliography about your topic.

Taking notes

As you find information that answer your research questions you need to take down the notes, write comments which come from your own interpretation in a clear way, so that you can use them later when writing the drafts.

It is wise to examine the sources with a critical eye, because the authors have their own values and reasons to approach a given topic. Therefore, you need to alert to each author's bias and also look for sources that approach your topic from different perspectives and angles.

Generally, there are three ways of taking notes from the sources you consult: paraphrasing, summarizing, and writing direct quotations.

It is important to take into consideration that presenting someone else's ideas or expressions as your own is plagiarism, a form of cheating. Even when unintentional, plagiarism is a serious offense. You must give credit to the sources of information you use in your paper. To avoid plagiarism, keep clearly documented notes so you know where you found each piece of information.

CONNECT2PRACTICE

Activity

– Take legible notes from the sources you've gathered and make sure to properly cite the source of each idea.

Develop an Outline

An outline is a summary of the main points and the ideas that support them. Outlining will help you organize your information and your thoughts before you go deeper into the writing process. Everything you learn may be fascinating, but not all of it is going to be relevant to your paper.[1]

An outline is a method of brainstorming or pre-writing that helps you organize your thoughts and plot out your paper. The structure of an outline forces you to begin to group your ideas and allows you to physically see the development of your arguments. An outline can be a useful tool in terms of organizing your ideas; however, don't feel pressured to fit all of your ideas in the structure of one.

Drafting

When you have gathered a fair amount of useful notes for your paper, you should start writing your first draft. If you have an outline it can guide your writing. If so, write at least one paragraph for each main heading in your outline.

The first section of most texts is the introduction. A good paper has an identifiable introduction and conclusion. An effective introduction attracts and holds the reader's attention.

In the Cuban context the introduction explains the focus of the paper and the specific purpose. It also describes the theoretical and methodological design of the paper. So it needs to include:

- The relevant background or contextual information about the topic.
- The problematic situation.
- The main contradiction that leads to the scientific problem.
- The scientific problem.
- The object and field of study.
- The objective.

[1] Taken from "How to Outline... by Outlining". Available at https://slc.berkeley.edu/node/242.

- The methods used throughout the research.
- The preliminary literature review which include the previous studies on the same topic, the main terms or concepts and the first look at the state of the arts with respect to the topic under study.

Very often the research design is presented by the end of second or third year of your studies.

CONNECT2PRACTICE

Activities

I. Examine the introductions of the papers brought by your teacher. State whether they meet with the requirements stated above.
II. Discuss with your teacher and peers the language used and take down any word or expression that may be useful for your own paper.
III. Under the guidance of your teacher or advisor prepare the design of your term paper.

As you continue your studies in 3rd or 4th year, you will develop your term paper and finally your diploma paper. So you need to write the chapters of your paper.

The second section is the body or development of your paper, which is usually subdivided into chapters.

Chapter 1 discusses the theoretical fundamentals of the paper, so it is important to integrate the information taken from the different sources into your discussion by summarizing, analyzing, explaining, and evaluating what has been published than merely reporting it. You should also find supporting arguments for each point you make, and present a strong point first, followed by an even stronger one, and finish with your strongest point.

It is of paramount importance to document and authorize your information appropriately by identifying and citing the sources of all ideas, statements, and quotations, so as to acknowledge those people whose ideas you are using and avoid plagiarism; in this way you demonstrate the validity and reliability of your information.

There are different forms of citation. APA (American Psychology Association) is one of the most widely used. However, whichever form of citation you use, at the end of the paper you should include a list of works cited or references. Unlike your working bibliography, the works-cited list includes only those sources that

you use in your final paper. Although you may have consulted many additional sources for background and other general information, these sources should not be included on this final list.

The following are some general tips for formatting works-cited lists.[2]

1. Arrange entries in alphabetical order according to the author's or editor's last name. Write the name in reverse order –last name first. For works with two or more authors, reverse only the first author's name.
2. If no author or editor is given, alphabetize the entry by the title, disregarding the word *a, an,* or *the* at the beginning of a title.
3. When more than one work by an author is listed, use three hyphens followed by a period rather than repeat the author's name.
4. Begin each entry at the left margin. If an entry runs more than one line, indent every line five spaces after the first.
5. Book and magazine titles should be in italics or else underlined.
6. Article titles should be enclosed in quotation marks.

IV. Work with your own paper and:

- Insert proper documentation within the body of your paper.
- Create a draft of your works-cited list.
- Ensure the accuracy of your documentation and your works-cited list by following the format agreed with your teacher and tutor.

Chapter 2 generally explores the current situation of the problem under study, describes the proposal and reports the results of the application of the proposal.

CONNECT2PRACTICE

Activities

I. Examine the chapters of the papers brought by your teacher. State whether they meet with the requirements stated above.

II. Discuss with your teacher and peers the language used and take down any word or expression that may be useful for your own paper.

[2] Taken from *APA Manual*, 6th edition, p. 339.

The third section is the conclusion. The conclusions provide answers to the scientific questions, which show the fulfillment of the objective and add to the significance of the research.

The next section is the recommendations. No research can cover all aspects of an issue or problem; besides, during the research process new areas are uncovered, so recommendations usually suggest further implementation of the proposal and new topics for further research.

CONNECT2PRACTICE

Activities

I. Examine the chapters of the papers brought by your teacher. State whether they meet with the requirements stated above.

II. Discuss with your teacher and peers the language used and take down any word or expression that may be useful for your own paper.

Activities

III. Examine the conclusions and recommendations of the papers brought by your teacher. State whether they meet with the requirements stated above.

IV. Discuss with your teacher and peers the language used and take down any word or expression that may be useful for your own paper.

Although throughout your writing process, you have been inserting references and quotations, the preparation of the list of references and bibliography comes almost at the end.

The list of references includes only those sources that you have used in your paper and the bibliography includes all the sources that you have consulted for background and other general information.

The writing process includes revising the final draft:

- Check overall organization: logical flow of introduction, coherence and depth of discussion in body, effectiveness of conclusion.
- Paragraph level concerns: topic sentences, sequence of ideas within paragraphs, use of details to support generalizations, summary sentences where necessary, use of transitions within and between paragraphs.
- Sentence level concerns: sentence structure, word choices, punctuation, spelling.

Improve your paper

When you revise your first draft, work on mechanics, word choice, transitions, and presentation of ideas. The following tips may be useful:

- Make sure your aim is clear, so as to write your paper in the right direction.
- Evaluate the organization of your draft, revise the transition of ideas and decide how you can improve the flow of ideas to ensure that your paper is coherent.
- Read and consult additional sources or conduct additional research if necessary to support your data.
- Share your first drafts for proofreading.

Documentation or bibliography[3]

Documentation is an act of giving credit to the author you have consulted and cited in your paper. So authorizing and preparing the references of the ideas you have borrowed is very important, otherwise you can be considered a plagiarist.

Nearly all research builds on previous research. Researchers commonly begin a project by studying past work in the area and deriving relevant information and ideas from their predecessors. While doing so one must document the source by indicating what is borrowed-whether facts, opinions or quotations- and from where they are borrowed.

There are various methods of documentation. MLA and APA styles are most popular.

– MLA documentation style is:

  Fry, James. *Sound and Poetry* New York: Oxford University Press. 1975.

– APA documentation style is:

  Fry, J. (1975). *Sound and Poetry*. New York. Oxford University Press.

Nowadays APA is one of the most widely used. So, for detailed information about APA Style for citations and references you may log in:

APA Style Workshop - Purdue OWL - Purdue University. Available at https://owl.purdue.edu/...citation/apa_style/apa_overview_and_w...

APA Formatting and Style Guide - Purdue OWL - Purdue University. Available at https://owl.purdue.edu/...citation/apa_style/apa_formatting...style...

[3] Taken from www.bachelorandmaster.com.

APA Citation Guide: How to cite anything in APA format – BibMe. Available at www.bibme.org › BibMe – Citation Guides › APA Citation Guide.

CONNECT2REFLECT

Summarize what you learned in this unit by answering the following questions:

1. What are the important elements of planning and researching a paper?
2. What are the important steps to follow when you draft a research paper?
3. How and why should you document information you use in your paper?
4. What techniques can help you revise and present your paper effectively?

Log in for further reading

"6-Simple-Steps-for-Writing-a-Research-Paper". Available at https://www.potsdam.edu/sites/default/files/documents/support/tutoring/cwc/6-Simple-Steps-for-Writing-a-Research-Paper.pdf.

"How to write a research paper". Available at https://www.wikihow.com/Write-a-Research-Paper.

Lam, Caroline (2007): *Student Learning Center*, University of California, Berkeley, UC Regents.

"This Is How to Write an Effective Research Paper". Available at https://www.grammarly.com/blog/how-to-write-a-research-paper/.

"Writing a Research Paper". Available at https://writing.wisc.edu/Handbook/PlanResearchPaper.html.

"Writing a Research Paper". Available at https://owl.purdue.edu/owl/general_writing/common_writing_assignments/research_papers/index.html.

UNIT 20
PRESENTING INFORMATION

In this unit you will:

– Look at the process of presenting information orally and in a poster. You should also show your presentation skills through the activities suggested by your teacher.

SETTING UP CONNECTION

Communicating effectively is a lifelong challenge. Any time you hear people saying, "I didn't understand what you meant ... I thought you said ... You never told me ...," you know there was a communication failure and the message did not get through. Sending and receiving messages clearly is one skill that can always be improved.

In the different forms of communication that we use daily, a very important one is presentations. If you think about this, presentations commonly occur in everyday life. Just to put it simply; for example, when you explain a recipe: how to make a dish, how to work with a new technological device that you have bought, how to use a mobile phone application, or, in the case of doctors and nurses, they also make case presentations regarding a patient´s clinical information. In all these cases, the speaker presents their ideas about what they want to explain and use language resources to make themselves understood.

Making presentations is a social skill. From a professional point of you, it is the skill that needs to be refined constantly, as it is very challenging to engage your audience and keep it interested until you finish all the ideas you want to convey, and of course, have feedback, questions, and comments from them.

Teachers of English, as professionals, need to work on their presentation skills as they may often take part in national and international conferences and other

events to socialize their researches and classroom practices. In the case of teacher training, learning how to make a presentation should constitute a major goal, whose training starts in the classroom under the teacher´s guidance, and needs to be reinforced as part of students´ independent work.

CONNECT2REFLECT

Analyze the questions and the pictures, which have been taken from a workshop by Rob Williams from University of Westminster.[1]

Are your presentations fun?

Do you really get people going?

[1] Rob William is a lecturer at University of Westminster in London, who kindly gave us permission to use his materials on Teaching Oral Presentation Skills.

Or do they get the wrong reaction?

INFOCONNECT

I. Read this text that has been adapted about *Top 7 Ways to Improve Your Presentation Skills* by Jill Frank which will help you sort out some challenging issues that you may encounter when making a presentation.

Few people are naturally eloquent speakers. Public speaking is difficult for most, but with a little help, you can polish your skills and impress even the most critical audiences. Use the following ideas to diminish your anxiety and improve your presentations.

1. Take a class or join a group of professionals or people in general who are interested in refining their presentation skills.

   This may seem like an obvious solution, but you would be surprised how many people never think of enrolling in a public speaking class. You can create an interest group yourself to practice and learn from others.

   Not only do you have a safe environment to practice, but you get objective feedback on your presentations so you know where you need to improve.

2. Practice, practice, and then practice a little more.

   If you have a presentation to make, you should know it start to finish. Practice until you are comfortable with the material and it just rolls off your tongue. Some presenters learn the first ideas of the presentation by heart. This will make them feel confident to continue with the rest of the presentation.

3. Use any available technological device to tape your practice sessions.

   You can listen to your performance several times and fix and make the necessary amendments until you feel satisfied and more confident.

If you are serious about mastering public speaking, you need to see yourself as others see you. Watching yourself deliver a speech will help you determine your strengths or weaknesses and show you where you still need improvement. You'll also get an opportunity to see that you're probably not as bad as you think.

4. When practicing, select topics that you are knowledgeable or passionate about.

   It's much easier to be engaging and comfortable when speaking about something you have experience in, or have a lot of energy around. Stick to your strengths and you'll quickly build your confidence through practice.

5. Speak at every opportunity.

   Speaking is like exercising a muscle, the more you use it, the better developed it becomes. So raise your hand the next time an opportunity arises and take advantage to practice this skill.

   As a student, you can choose class or general topics and start making presentations to yourself as if people were listening to you. You can tape them if possible for further self-assessment.

6. Learn to relax and remember that people are there to listen to your talk, understand and learn from you. You should never give a feeling of insecurity or anxiety as this may make listeners feel skeptical about your preparation and knowledge.
7. Consider the importance of body language which is part of non-verbal communication. The use of excessive or inappropriate facial expressions and gestures in general may distract the audience. Likewise, a dull and monotone voice may cause the audience´s boredom.
8. Know your audience so that you do not take for granted that they know all you will speak about. You probably have to define some concepts or illustrate more clearly what you are trying to say, in the case they are not very familiar with the topic which may happen.
9. Maintain eye-contact with your audience. Eye-contact is one of the hardest aspects of speaking, basically for inexperienced speakers. Remember that, as a speaker, your audience is your primary concern and that without audience, we do not need speakers. Making eye-contact and engaging your audience shows respect and demonstrates mastery of content and confidence.
10. When making an academic presentation, use formal and academic language, which is made up by terms used with a specialized meaning, not common in everyday language.

CONNECT2REFLECT

– Add 3 more tips that you consider must also be important, from your personal experience as a teacher trainee, and discuss them with your group**.**

– Write a Do´s and Don´ts list from the previous reading and others of your own.

– Delivering effective oral presentations involves three components: what you say (verbal), how you say it with your voice (vocal), and everything the audience can see about you (visual).

Content

The most important component of your presentation is obviously the content, what you have to say to the people listening to you.

From the vast amount of information that you have collected, you need to decide what you would tell your audience. What kinds of content would you find in a presentation?

Types of content (from Rob William´s workshop)

• Statistics • Stories • Problems • Examples • Jokes • Images • Comparisons • Metaphors • Exaggerations	• Proverbs • Sayings • Cultural References • Statements • Opinions • Deductions • Opposite arguments/contrasts

What influences your choice of content?

- Audience.
  – size, age, number, expertise, culture, gender, expectations.

- Number of points to make.
- Time.
- Preferred presentation style.
- How much you actually know.
- Your own information handling style.
- Your confidence to improvise.

How is the presentation structured?

If you want to make a coherent and organized presentation so that your speech flows smoothly, consider the following parts in your delivery.

Introduction or lead in: Tell the audience what you're going to tell them.

Body: Tell the audience.

Conclusion: Tell the audience what you told them.

While presenting it is important to contextualize the information so that the people in the audience understand and connect to it. Therefore, your present key points, supporting information, and signposts.

Read these useful suggestions that you must consider to accomplish a successful presentation:

Before delivery: Getting ready.

– Know your audience and their knowledge of the topic.
– Look up the pronunciation of difficult words.
– Check your grammar and use a formal register.
– Rehearse your presentation and time yourself.

While delivering: Acquaint the reader with the topic and purpose of the paper and use different techniques to:

– Generate the audience's interest in the topic.
– State the question or topic.
– Offer a plan for the presentation.
– Engage the audience.
– Provide supporting evidence while developing your topic.
– Maintain eye-contact with your audience.
– Break up the rhythm of your delivery.
– Bring the audience nearer to you.

– Give the audience time to think about what was being said.
– Make the audience feel comfortable.
– Provoke the audience.
– Distance yourself from the audience.
– It's not what you say. It's the way that you say it.
– Mind your pace. Do not speak too fast.
– Observe audience's body language. You can realize whether you are keeping them interested or motivated or they are feeling tired or bored.
– Walk confidently.
– Leave gaps for audience questions during the presentation or at the end.
– Use questions to introduce new ideas or points.
– Use humor if it will sound naturally.
– Entertain.

Using language to create impressions. How do we appeal to audiences?

– Was it convincing for you?
– If so, what made it convincing?
– If not, what stopped it being convincing?

Rhetorical devices.

– Repetition of structure.

Not only did this policy cause great offence, it resulted in the resignation of the Minister. Not only did it destabilise the government, it also sewed the seeds of mistrust among the people.

Pairings

Pairs of words (or pairs of expressions) that go together in fixed or semi fixed patterns.

– Sometimes it looks like we are saying the same thing twice.
    • Trial and error.
    • Wait and see.
    • The forces of law and order.
    • Extremism and fundamentalism.
    • Extremism and terrorism.
    • First and foremost.
    • Clearly and definitely.

- Urgent and pressing.
- Collaboration and commitment.
- Disasters and catastrophes.
- Black and white.
- Shared values and shared goals.
- New and lasting.
- Positive and forward-looking.
- Our children and grandchildren.

Fitting binomials into sentences:

– This was achieved through a process of trial and error.
– British politicians frequently adopt a wait and see attitude
– First and foremost I would like to deal with the issue of climate change
– It was through the hard work and commitment of everyone that the Games was a success.

PRACTICE

What's the second part of the binomial?

• Wait	• Harmony
• Security	• Economic
• Peace	• Squalor
• War	• Tolerance
• Misery	• Justice
• Time	• Democracy
• Long	• New
• Ins	• Fruitful

Examples –rule of two

One example is not enough for the audience to get the message.

– Traffic congestion is a problem facing all modern cities. Studies have shown it generates health problems in the young. They have also shown that there is a psychological consequence from the stress of coping with congestion.

Examples –rule of three examples –rule of three

Used in description or when expanding on a point either within a sentence or with a series of examples used following a statement.

– The building programme was completed quickly, efficiently and in record time.
– If there is anyone out there who still doubts that America is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of our democracy, tonight is your answer.

Contrast

– It is not a question of whether we are capable of staging the Olympic games, rather it is a question of why we want to.
– People are concerned less with international reputation and more with their own standard of living.

Conclusions

- Do not fail to reemphasize the main points made in your paper.
- Restate a call to action or speculate on the future of your topic, when appropriate.
- Avoid raising new claims in your conclusion. It is not correct to make reference to something you have not said in your presentation, so do not make a new point.
- Show you are willing to answer questions by inviting the audience to debate or discussion.

Visual support

Do you have thought provoking visuals?

Or do you have a list of facts, that are sort of connected, and a cute but irrelevant picture in the corner?

At present, most presenters support their presentations using an electronic presentation in PowerPoint format. It is also important to show appropriate slides and consider that this is just an outline to guide yourself and not the whole presentation. For example, there are some presenters who include content that is to be said or explained and should not be in the slides. A PowerPoint is not a word document, it is just an outline.

So keep this in mind:

- Keep it simple: do not overload the slides with unnecessary images, colors, text or animations.
- Use more slides, not more text.
- The electronic presentation is a visual aid not a teleprompter. Use your PowerPoint as an aid to your presentation, not as your presentation.
- Be sure that your exterior content and your interior content are different:
- The interior content is everything in your presentation other than your PowerPoint which is the exterior part. The best presentations include practiced hand gestures, polished verbal delivery, and some form of crowd interaction, so do not stick to your slides or excessively.
- Remain calm as you pass the slides. The best PowerPoint is still just slides strung together with transitions.
- Combine text and image properly. They must be seen as a unit.
- Be aware of animation, which is the effect that determines how elements of a slide appear on screen, e.g. Dissolve, Fly In, Flash Once. They may be attractive to you, but some can be very distractful for others and make you waste time.

(For more tips on PowerPoint presentations see Appendix.)

Transitional devices

Transitional devices are like bridges between parts of your presentation. They are words or phrases that help carry a thought from one sentence to another, from one idea to another, or from one paragraph to another. Transitional devices link sentences and paragraphs together smoothly so that there are no breaks between ideas.

Here is a list of some common transitional devices that can be used to connect your ideas and help the audience make connections or assumptions and of course, understand in a better way.

To introduce or call attention to a point

Today I will be talking/presenting the results of the research I have been working on.../that started... and I have finally completed.

It must be said at this point that...

It would be important to note here that...

Now, let's consider...

It is necessary to consider here...

The point I am trying to make here is...

I want to emphasize the fact that...

To add

and, again, and then, besides, equally important, finally, further, furthermore, nor, too, next, lastly, what's more, moreover, in addition, first (second, etc.).

To compare

whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, vis a vis, but, although, conversely, meanwhile, after all, in contrast, although this may be true.

To prove

because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is.

To show exception

yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes.

To show time

immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then.

To repeat

in brief, as I have said, as I have noted, as has been noted.

To emphasize

definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation.

To show sequence

first, second, third, and so forth, A, B, C, and so forth, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequent-

ly, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon.

To give an example

for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration, to illustrate.

To introduce or call attention to a point

It must be said at this point that...

It would be important to note here that...

Now, let's consider...

It is necessary to consider here...

The point I am trying to make here is...

With this I am saying I am trying to stress that...

Now, let's move to another point...

To summarize or conclude

In brief, on the whole, summing up, to conclude, in conclusion, as I have shown, as I have said, hence, therefore, accordingly, thus, as a result, consequently, on the whole.

CONNECT2PRACTICE

Activities

I. Write I for Introduction, D for Development and C for Conclusions next to the expressions and sentences that correspond to each part of a presentation.

Example: A very strong argument to conclude is… C (conclusion)

The first thing that needs to be said is…_____
It is interesting to consider at this point…_____
The second reason for this course of action is…_____
Surely the lesson to be learned from what has been discussed…___
I would like to start by saying…_____
This is a question at which we must take a careful look before…_____

First of all let us consider…/Let us begin with…/I propose to consider first…_____

The aim of this paper is to present the research results…___

An argument in support of this approach is that…___

This brings us to the question of…_____

What should be established at the very outset is that…___

This is a question at which we must take a careful look before…

Even the most superficial look at this issue raises fundamental questions about the nature of…___

Today I will be talking/presenting the results of the research I have been working on …/that started... and have finally been completed.___

To put the whole matter in a nutshell…_____

We must distinguish carefully between…/This brings us to the question…___

The most convincing conclusion we can come to is…___

After presenting what is being aimed at, it is interesting to consider…___

I will provide you with a brief outline of what this presentation is going to be about…___

Having made the claim that… we come to the conclusion that…__

It is now time to discuss…___

All in all, the call to preserve the environment is not only for governments but also for the common citizen.___

If you have any comment or questions you are more than welcome to ask___

It is worth stating at this point that…___

In a nutshell, it must be said that there is much to be said on both sides of this question but the truth is that…_____

On reflection…on seconds thoughts…/If one weighs the pros and cons…___

A very strong argument to conclude is…___

II. Read the following text produced at Grand Valley State University for undergraduate researchers.[2]

– Write a response to the text. You can work with a partner or in group for discussion and debate. Use peer review to help each other.

[2] Available at https://www.gvsu.edu/ours/oral-presentation-tips-30.htm.

Oral Presentation Tips

An oral presentation is more than just reading a paper or set of slides to an audience. How you deliver your presentation is at least as important in effectively communicating your message as what you say. Use these guidelines to learn simple tools that help you prepare and present an effective presentation, and design PowerPoint slides that support and enhance your talk.

Preparing an effective presentation

An effective presentation is more than just standing up and giving information. A presenter must consider how best to communicate the information to the audience. Use these tips to create a presentation that is both informative and interesting:

- *Organize your thoughts.* Start with an outline and develop good transitions between sections. Emphasize the real- world significance of your research.
- *Have a strong opening.* Why should the audience listen to you? One good way to get their attention is to start with a question, whether or not you expect an answer.
- *Define terms early.* If you are using terms that may be new to the audience, introduce them early in your presentation. Once an audience gets lost in unfamiliar terminology, it is extremely difficult to get them back on track.
- *Finish with a bang.* Find one or two sentences that sum up the importance of your research. How is the world better off as a result of what you have done?
- *Design PowerPoint slides to introduce important information.* Consider doing a presentation without PowerPoint. Then consider which points you cannot make without slides. Create only those slides that are necessary to improve your communication with the audience.
- *Time yourself.* Do not wait until the last minute to time your presentation. You only have 15 minutes to speak, so you want to know, as soon as possible, if you are close to that limit.
- *Create effective notes for yourself.* Have notes that you can read. Do not write out your entire talk; use an outline or other brief reminders of what you want to say. Make sure the text is large enough that you can read it from a distance.
- *Practice, practice, practice.* The more you practice your presentation, the more comfortable you will be in front of an audience. Practice in front of a friend or two and ask for their feedback. Record yourself and listen to it critically. Make it better and do it again.

PowerPoint Tips

Microsoft PowerPoint is a tremendous tool for presentations. It is also a tool that is sometimes not used effectively. If you are using PowerPoint, use these tips to enhance your presentation:

- *Use a large font*. As a general rule, avoid text smaller than 24 point.
- *Use a clean typeface*. Sans serif typefaces, such as Arial, are generally easier to read on a screen than serif typefaces, such as Times New Roman.
- *Use bullet points, not complete sentences*. The text on your slide provides an outline to what you are saying. If the entire text of your presentation is on your slides, there is no reason for the audience to listen to you. A common standard is the 6/7 rule: no more than six bulleted items per slide and no more than seven words per item.
- *Use contrasting colors*. Use a dark text on a light background or a light text on a dark background. Avoid combinations of colors that look similar. Avoid red/green combinations, as this is the most common form of color blindness.
- *Use special effects sparingly*. Using animations, cool transition effects, sounds and other special effects is an effective way to make sure the audience notices your slides. Unfortunately, that means that they are not listening to what you are saying. Use special effects only when they are necessary to make a point.

Presenting effectively

When you start your presentation, the audience will be interested in what you say. Use these tips to help keep them interested throughout your presentation:

- *Be excited*. You are talking about something exciting. If you remember to be excited, your audience will feel it and automatically become more interested.
- *Speak with confidence*. When you are speaking, you are the authority on your topic, but do not pretend that you know everything. If you do not know the answer to a question, admit it. Consider deferring the question to your mentor or offer to look into the matter further.
- *Make eye contact with the audience*. Your purpose is to communicate with your audience, and people listen more if they feel you are talking directly to them. As you speak, let your eyes settle on one person for several seconds before moving on to somebody else. You do not have to make eye contact with everybody, but make sure you connect with all areas of the audience equally.

- *Avoid reading from the screen.* First, if you are reading from the screen, you are not making eye contact with your audience. Second, if you put it on your slide, it is because you wanted them to read it, not you.
- *Blank the screen when a slide is unnecessary.* A slide that is not related to what you are speaking about can distract the audience. Pressing the letter B or the period key displays a black screen, which lets the audience concentrate solely on your words. Press the same key to restore the display.
- *Use a pointer only when necessary.* If you are using a laser pointer, remember to keep it off unless you need to highlight something on the screen.
- *Explain your equations and graphs.* When you display equations, explain them fully. Point out all constants and dependent and independent variables. With graphs, tell how they support your point. Explain the x- and y-axes and show how the graph progresses from left to right.
- *Pause.* Pauses bring audible structure to your presentation. They emphasize important information, make transitions obvious, and give the audience time to catch up between points and to read new slides. Pauses always feel much longer to speakers than to listeners. Practice counting silently to three (slowly) between points.
- *Avoid filler words.* Um, like, you know, and many others. To an audience, these are indications that you do not know what to say; you sound uncomfortable, so they start to feel uncomfortable as well. Speak slowly enough that you can collect your thoughts before moving ahead. If you really do not know what to say, pause silently until you do.
- *Relax. I*t is hard to relax when you are nervous, but your audience will be much more comfortable if you are too.
- *Breathe.* It is fine to be nervous. In fact, you should be all good presenters are nervous every time they are in front of an audience. The most effective way to keep your nerves in check aside from a lot of practice before hand is to remember to breathe deeply throughout your presentation.
- *Acknowledge the people who supported your research.* Be sure to thank the people who made your research possible, including your mentor, research team, collaborators, and other sources of funding and support. Sharing your work can help you expand your network of contacts who share your research interests. For undergraduate researcher who intend to complete a graduate degree, presenting can be an invaluable experience. We recommend discussing your interest in sharing your research with your faculty advisor. They can help match your interests with the appropriate venue.

III. Choose a topic related to your research paper, your teaching practicum or any other issue about English language teaching and Learning. Make a ten minute presentation. Time yourself. Make sure you use the appropriate language forms for each part of the presentation. Tape yourself for self-monitoring, feedback and improvement. Be ready to present it to your teachers and peers for their consideration and assessment.

Poster presentations

Another type of presentation very much used at present is poster presentations.

Posters are often used to share information and are an important part of many conferences, seminars and exhibitions. A poster is a graphically based approach to presenting information, which is often used as a means for generating active discussion of the research.[3]

Most conferences limit oral presentations to at most 20 minutes and some may be as little as 10 or 12 minutes. However, giving a poster presentation allows you to spend much more time explaining your work, but you have to compete with other presenters for your audience's attention. So it is important that the information on them is well laid out, legible and attractively presented.

General points about posters:

– Poster presenters are usually offered a large area to display their material (typically $1m^2$ or 2m by 1m).
– Posters are usually read at a viewing distance of more than one metre. You will need to make sure that your poster is legible and easy to scan at this distance so that your information is understood quickly.
– Poster presentations should never be as dense as a printed page. Many seminar or workshops organizers supply guidelines suggesting suitable typeface styles and sizes, along with conventions for titles and subheadings. However, there are several features which distinguish posters.
– When making posters it is essential that you give careful consideration to their visual appearance as well as their content.

[3] The information and hints presented in this section have been adapted from "Effective Posters. Presenting your Results Clearly and Persuasively", by Celia M. Elliott, Department of Physics, cmelliot@uiuc.edu, 2007, The Board of Trustees of the University of Illinois. Available at https://www2.le.ac.uk/offices/ld/resources/presentations/designing-poster/poster and from.

Stages in producing a poster:

Step One –Choosing content

The first step is to clarify the task that you have been set and the type of information that you will need to include on your poster. The following questions are useful reminders of the range of factors that you might need to consider before you start writing the text of your poster.

- What is the purpose of your poster –to report findings, present an argument, convince an audience or promote a product?
- Who will be looking at your poster –a specialist audience, the general public, other students?
- What will your audience be looking for –detailed information or a brief summary?
- Where will your poster be displayed –in a busy conference hall or in your department?
- Are there any guidelines governing the content of your poster? These might specify the nature and structure of the material to be displayed (as well as practical issues such as the size of the poster and the size and amount of text to be used).

The answers to these questions will influence the nature and amount of material that you display. If you think that you are including too much information in your display, think about what could be taken out; remember that 'less' is often 'more' in visual displays.

Step Two –Making a plan

Once you have decided on the content of your poster, you need to consider the way the information should be displayed. A useful starting point is to prepare an outline plan that will help you make the most effective use of the space available to you.

Structure: your overall structure should be clear and logical so that the viewer's eye naturally follows the flow of information in your display.

Tailor your poster to your audience:

1. Who is your audience?
2. What do they need to know?
3. What is their level of understanding?
4. What one idea or image do you want them to take with them when they walk away?

Developing your poster design:

Try several ways of organizing the information in your poster before you get to the final design.

There are four keys to a good poster:

1. Eye-catching.
2. Readable.
3. Well and logically organized.
4. Succinct. Says no more (or less) than needs to be said.

Step Three –Preparing your final poster

Once you get a clearer idea of where you want things to go, you can start to prepare your final poster. The following rules will help you produce an effective poster.

Every poster should have:

1. "headline" = title = 120 pt font (less than 10 words).
2. "byline" = your name, affiliation/institution = 80 pt font.
3. NO abstract on posters.

Viewers will examine your poster in the same way in which they read:

1. Look first at the upper left corner of the poster; put something interesting there to catch their attention.
2. Break up your story into "columns".
3. Put important points at the top of each column (demonstrate on slide).

Headlines should guide the reader through the poster:

Using text

Once you have written your text, you need to choose how to present it. Keep text to a minimum and use short phrases and bulleted lists.

There are five main variables to consider.

- Font –choose a font that is easy to read at a distance. Most of the standard fonts are fine for this (e.g. Helvetica, Palatino, Times). Avoid mixing too many fonts as this can look messy. Two is often ideal; one for the headings and one for the main text.

- Type size –remember that your poster will be read by someone standing at about a metre away so the text will need to be legible at a distance. Developing a hierarchy of type sizes can help to differentiate between your main body text and the other text elements in your poster.

  Suggestions for font sizes:

  1. Title = 120 pt
  2. Author = 48 pt
  3. Headings = 80 pt

  DO NOT PUT TEXT IN ALL CAPS (too hard to read and to *proofread!*)
- Line spacing or 'leading' –using one and a half or double spacing between lines of text greatly increases the legibility of your poster design.
- Alignment –most word-processing packages give you the option of aligning your text in different ways on the page; the main choices are left, right, centre and justified. Avoid mixing alignments as this can look very awkward. Left aligned is the easiest to read, particularly when using large type.
- Case –text in UPPER CASE can be very difficult to read, even at close distances, and is best avoided.

Color can add an extra dimension to your poster design, making a poster more attractive and giving you another method of highlighting particular aspects of your information. Choose colors that work well together so that they don't detract from the information in your display. It is sensible to use a small range of colors so that your poster doesn't look chaotic. It is often advisable to use no more than three colors.

Diagrams

Displaying information on a poster gives you an opportunity to represent your data in an interesting and eye-catching way. Think about how your display can be enhanced through the use of illustrations, tables, charts or photographs.

You should present numerical data in tables or graphs. The inclusion of one carefully chosen image can be a very powerful way of drawing people's attention to your poster. Pictures are useful to illustrate key points, to convey results and spark audience interest.

Step Four –Showing your poster

Poster presentations can take many forms. Sometimes you will be asked to stand next to your poster, talking to people as they browse and answering questions about your work. At other times, your poster will simply need to 'stand alone' as part of a general display.

Have hand-outs available:

1. A miniature version of your poster.
2. An abstract or a summary of the project.
3. Reprints or preprints.
4. Include complete contact information on all handouts.

Millennium Development Goals 7 is: Ensure Environmental Sustainability. Al Gore delivered an almost perfect presentation on this issue. Search for it with the help of your teachers and classmates and reflect on:

– The most important claims he makes.
– How the presentation meets the formal requirements of this type of oral communication act.

Reading for further information

Your teacher will provide you with complementary material about making presentations so that you have more information. You can also surf the net and seek articles on related topics from reliable sources, and download it for classroom discussion and debate. Remember it is very important to search for your own information and find more class materials on your own to complement your classroom activities. All knowledge is not acquired in the classroom.

List of references

Evans, V. (1998): *Successful Writing Proficiency*, Express Publishing.

Jill, Frank: "Top 7 Ways to Improve Your Presentation Skills". Available at www. Top7 business.com.

Jordan, R. (2001): *English for Academic Purposes and Study Skills*, Cambridge Language Teaching Library.

Mc Carthy, M. and F. O´Dell (1999): *Academic Vocabulary in Use*, Cambridge University Press.

Log in for further reading

"How to use a Power Point". Available at http://owl.english.purdue.edu/.

"Poster Basics - How to Create a Research Poster - Research Guides...". Available at https://guides.nyu.edu/posters.

Stevenson, V.: "Top 7 Major Mistakes In Presentations". Available at http://Top-7Business.com/expert=Vince-Stevenson.

"Transitions". Available at www.unc.edu/depts/wcweb1998-2007.

"Useful book/websites for pointers and advice". Available at http://www.ncsu.edu/project/posters/IndexStart.html.

http://www.swarthmore.edu/NatSci/cpurrin1/posteradvice.htm.

http://uts.cc.utexas.edu/~utsurge/Resources/Posters101Article.htm.

http://www.biology.eku.edu/RITCHISO/posterpres.html.

UNIT 21
IN THE NEWS III

In this unit you will:

– Organise information and construct it into an article.

– Revise, redraft and improve your writing.

– Create related texts in a magazine.

SETTING UP CONNECTION

Have a look through the magazines brought by your teacher and talk with the teacher and classmates about the type of magazines you like.

- On the board brainstorm the different sections that magazines have. Try to include as much variety as possible so there's something for everyone. (Horoscopes, beauty tips, sports pages, film reviews, cinema news, fashion, photo stories, comic strips, puzzles, technology pages, music, interviews with famous people, recipes, jokes, problem pages, etcetera).

TASK. Prepare a students´ magazine.

As a language teacher trainee, each magazine must have core sections such as: Research articles (linked to Research Methodology), Teaching Ideas (linked to ELT Didactics), Global Issues (linked to History of Culture of the English Speaking People like, migration, peace, environmental issues, etcetera), Language and Linguistics (linked to Linguistic Studies) and a section linked to French or another language if that is part of your curriculum.

- The teacher from each subject will negotiate with you the task linked to the specific subject matter.
- Now you need students to choose who they want to work with (pairs or small groups) and what section they want to produce. Make a list of what everyone is going to do, in case you, or they, forget by the next class.
- Decide in the small groups the design and sections of your teams' magazine.
- The group will need to decide on individual responsibilities for writing, researching and editing of the article and the teacher can set a word limit depending on the group's capability. A number of the groups will have begun writing their article by the end of this session.
- Set the deadlines and plan the sections, after negotiating the time needed for you to be able to research, write, re-write, edit, publish and hand.
- Go to the library and select a magazine or journal as instructed by your teacher for further analysis.

After setting up the task you learn general instructions for writing the texts of your magazine.

INFOCONNECT

A very useful text, that we have found, for the activities you are going to do in this unit is "Chapter 1. Writing for magazines".[1]

The definition of a magazine states that it is a publication that is issued periodically, which generally includes essays, stories, poems, articles, fiction, recipes, images, etc. Magazines are directed at general and special audience, often published on a weekly or monthly basis. It adds that "The readers are treated with a fascinating, mind-expanding and unique set of wonders they had never dreamt of."

[1] Available at http://www.scert.kerala.gov.in/images/2015/Plustwo/jounalism.pdf.

Classification of different types of magazines can be read in the same text, but also in other sources like in the article "Scholarly journals and popular magazines/Explanation"[2] from the university of West Florida and "Scholarly and Peer Reviewed journals: Characteristics of popular magazines or periodicals".[3] Also the presentation "What's the Difference Between Scholarly Journals and Popular Magazines" by Mary and Jeff Bell Texas A & M University Corpus Christi,[4] distinguishes clearly what makes popular and scholarly or specialized journals different.

In all cases they classify magazines into popular magazines, which provide broad overviews of topics, caters to the general public uses non-technical language, whereas scholarly journals provide in-depth analysis of topics and report the findings of research, and trade magazines report on industry trends, new products or techniques.

In general, magazine articles are easy to read, fairly brief in length, and may include illustrations or photographs.

Magazines don't necessarily follow a specific format or structure in writing the articles. Its attractive appearance, eye-catching cover pictures and illustrations on quality paper make it more appealing to the reading public.

Today, there are thousands of magazines worldwide. They inspire, inform, educate and entertain audiences across the globe. Nearly 600 years after the advent of the printing press, magazines continue to change the nature of things throughout the world. The major categories of magazines are briefly explained below:

1. General interest magazines.
2. Special interest magazines.
3. Sports magazines.
4. Business magazines.
5. Environmental magazines.
6. Entertainment magazines.
7. Children's magazines.
8. Women´s magazines.
9. Literary magazines.

[2] Available at https://libguides.uwf.edu/scholarly.

[3] Available at https://libguides.utdallas.edu/c.php?g=217700&p=1437976.

[4] Available at http://rattler.tamucc.edu/distlearn/ScholarlyPopular.pdf.

The magazine you are going to create as part of this unit, will be classified as *Special interest magazines*. These are magazines directed at specific groups of readers with common interests. Most special interest magazines cater to any specific interests or pursuits. For instance, there are magazines that cover sports, news, fashion, business, music and so on.

The Students´ Magazine you are going to produce will cater your college studies and your life at the university.

The magazine should show originality, innovation & creativity. You must not simply copy from other sources. As planned it should have a section in which every member of the team contributes a research article. In this section you will have some useful tips to write articles.

THE SCIENTIFIC ARTICLE FORMAT

Title, Author, Work/School.

Abstract: A short summary of the article.

Introduction: Current theories about the topic. What are the hypothesis for the paper?

Materials and Methods: What method used.

Results: What were the results obtained?

Discussion and Conclusion: What are our thought about the results compared to other relevant theories.

References: Through the text there are references, sources of knowledge, which you've used. Citing those will give you more credibility because good research is thought to be based on other knowledge and empirical (observed) evidence.

Tables, Figures, Appendix: Hopefully you could make use of this example of a research paper!

Describing the article sections[5]

The **Title** of your paper is very important. It must convey to the reader the overall content of the project.

Your title should be specific enough to describe the contents of the paper. Generally, it is 10-12 words long and uses descriptive terms and phrases that accurately highlight the core content of the paper (e.g. the species studied, the

[5] Adapted from https://explorable.com.

literary work evaluated, or the technology discussed), for example "The Effects of Technology in Language Teaching."

A note on format: You should capitalize all word in your title except prepositions, articles and conjunctions. Numbers should be spelled out. Scientific names should be italicized.

An **Abstract**[6] summarizes, usually in one paragraph of 300 words or less, the major aspects of the entire paper in a prescribed sequence that includes: 1) the overall purpose of the study and the research problem(s) you investigated; 2) the basic design of the study; 3) major finding.

An abstract is a short summary of your completed research. If done well, it makes the reader want to learn more about your research. A good abstract should be accurate, self-contained, concise and specific, non-evaluative, coherent, and readable.

Tense: What the authors did/found is in the past tense; everything else is in the present tense.

Length: Generally from 150 to 300 words.

The **Introduction** is for many students, the first part of the process, setting down the direction of the paper and laying out exactly what the research paper is trying to achieve.

For others, the introduction is the last thing written, acting as a quick summary of the paper. As long as you have planned a good structure for the parts of a research paper, both methods are equally good and it is a matter of preference.

The introduction answers the questions: What?; Why?; and How? (Who?; Where?; and When? are identified on your title page by your name, course, and date.)

A good introduction generally consists of three distinct parts, starting with:

1. A general presentation of the research problem by looking at the benefits to be gained by the research or why the problem has not been solved.

   In this section, you look to give a background to the research, including any relevant information learned during your literature review. It should discuss previous literature but should not contain an exhaustive historical review. You are also trying to explain why you chose this area of research, attempting to highlight why it is necessary.

[6] Adapted from https://www.wikihow.com/Write-an-Abstract; https://writingcenter.unc.edu/esl/resources/writing-abstracts/; https://oxfordediting.com/abstract-writing-tips/.

Perhaps nobody has thought about it, or maybe previous research threw up some interesting leads that the previous researchers did not follow up. Another researcher may have uncovered some interesting trends, but did not manage to reach the significance level, due to experimental error or small sample sizes.

2. You should then state the purpose and the Exact Direction of the Paper. You should state exactly what you are trying to achieve with this particular research project, what you are trying to find. (Many writers prefer to place the thesis statement or hypothesis here, which is perfectly acceptable, but most include it in the last sentences of the introduction, to give the reader a fuller picture.)
3. Stating your own position. The third part should give the reader a quick summary of the form that the parts of the research paper are going to take and should include a condensed version of the discussion.

Ideally, you should try to give each section its own paragraph, but short or long papers will vary.

Tense: What the authors did/found is in the past tense; everything else is in the present tense.

Length: Generally not more than 500 words.

The **Materials and Methods** section describes in detail how the study was conducted, the essential stages of procedure necessary to ensure that another researcher can replicate the study. Such a description enables the reader to evaluate the appropriateness of your methods, as well as the reliability and the validity of your results.

The section usually includes descriptions of the *participants*, the *apparatus* (or *materials*), and the *procedure*. You need to:

- Describe the materials and equipment used in the research.
- Explain how the samples were gathered, any randomization techniques and how the samples were prepared.
- Explain how the measurements were made and what calculations were performed upon the raw data.
- Describe the statistical techniques used upon the data.

The writing for the method should be clear and direct, concise and straight to the point. For example, in an ELT paper, there is no need to describe the PPP learning cycle, since that is well known to the ELT community. However, you would need to explain exactly how it was implemented to teach a particular content, to allow exact replication.

In the case of a survey, if you have too many questions to cover in the method, you can always include a copy of the questionnaire in the appendix. In this case, make sure that you refer to it.

Whilst not always possible, the methodology should be written in chronological order, always using the past tense.

The only real difficulty with the methods section is finding the balance between keeping the section short, whilst including all of the relevant information.

The other problem is finding the correct style of writing: APA guidelines suggest that you should use 'I' and 'We', but most supervisors still prefer an impersonal passive tense. Check this with your supervisor before you start writing, to avoid unnecessary editing!

Tense: Past tense.

Style: If several different procedures are described, it is preferable to subdivide the methods section via the use of headings. This enables readers to refer quickly back to a specific method.

The **Results** section summarizes the data collected and the statistical treatment of them. The section reports, without conclusions or discussion, specific effects the materials and methods said you were looking for. Tell the reader what you found.

First, briefly state the main results or findings. Then report the data in sufficient detail to justify the conclusions. The results section is not for interpreting the results in any way; that belongs strictly in the discussion section. You should aim to narrate your findings without trying to interpret or evaluate them, other than to provide a link to the discussion section.

Mention all relevant results, including negative results –writing a results section without them not only invalidates the paper, but it is extremely bad science. The negative results, and how you handle them, often gives you the makings of a great discussion section, so do not be afraid to highlight them.

Tips for writing a Results section

- Perhaps the best way to use the results section is to show the most relevant information in the graphs, figures and tables of the analyzed data and leave the raw data in the appendix, so that a researcher can follow up and check your calculations.
- A commentary is essential to linking the results together, rather than displaying isolated and unconnected charts, figures and findings.
- If you make a table of your findings, you do not need to insert a graph highlighting the same data. If you have a table of results, refer to it in the text, but

do not repeat the figures –duplicate information will be penalized. One common way of getting around this is to be less specific in the text. For example, if the result in table one shows 23,9 %, you could write… *Table One shows that almost a quarter of…*

Tense: Authors' results should be in past tense, and general statements in present tense.

Style: If the results of several different experiments are described, it is preferable to subdivide this section via the use of headings.

Length: This usually is the shortest section of a manuscript.

The **Discussion** section explains what the results show and interprets what they mean for the question or controversy which motivated the study. This is where you elaborate upon your findings, and explain what you found, adding your own personal interpretations.

For each result reported in Results, explain what the result shows or means:

1. Open your Discussion by restating the question addressed by your study.
2. Match each paragraph in Results with a paragraph in Discussion. Open each paragraph with a 1-sentence summary of the procedure and result obtained (Results #1 & #2). Follow with a conclusion that can be drawn from the result. Use words and phrases like: "therefore" and "this result shows that" when conclusions follow directly, without interpretation, from the result; "this result suggests that" and "this result supports the conclusion that" when the results are not sufficient in themselves to confirm conclusions. If you found articles in scientific literature that support or contradict your findings, mention their findings here and explain how they affect your conclusions.

After presenting the results, you are in a position to evaluate and interpret their implications, especially with respect to your original hypothesis. You are free to examine, interpret, and qualify the results, as well as to draw inferences from them. Emphasize any theoretical consequences of the results and the validity of your conclusions.

The discussion section is not always about what you found, but what you did not find, and how you deal with that. Stating that the results are inconclusive is the easy way out, and you must always try to pick out something of value.

Using the Discussion section to expand knowledge

You should always put your findings into the context of the previous research that you found during your literature review. Do your results agree or disagree with previous research?

Do the results of the previous research help you to interpret your own findings? If your results are very different, why? Either you have uncovered something new, or you may have made a major flaw with the design.

Finally, after saying all of this, you can make a statement about whether you have made a contribution or not.

Once writing the discussion section is complete, you can move onto the next stage, wrapping up the paper with a focused conclusion.

Tense: Current knowledge is stated in present tense, the author's work is stated in past tense.

Style: If headings were used in the results section, it is very convenient for the reader if the relevant portion of the discussion is presented under the same headings.

The **Conclusion** is the final part of the research paper, drawing everything together and tying it into your initial research. It is a very quick synopsis of the results and discussion. Anybody reading the conclusion has read the entire paper, so what you need is to answer the research questions, as succinctly as possible.

When writing the conclusion, you are almost at the end of your research project. In a short research paper, it may be a paragraph or two.

Recommendations

You will have already answered some of the initial questions in your discussion, but the key is to leave some questions that another researcher can expand upon for their research project. A good research project, whatever the results, will generate leads for others to follow, postulating further directions of the research, suggest any improvements that could be made to the research design and so forth.

References

All citations in the manuscript must appear in the reference list, and all references must be cited in the text.

Purpose: To provide the full citation for article referenced in the text.

Content: A complete reference includes all of the authors' names, the title of the article, the journal name, the volume number, page numbers, and the year of publication.

Style: A wide range of styles is used for citing references in the text and bibliography. You should follow a standard norm for like APA for citing and writing your references and bibliography.

Appendixes

They should be numbered and appropriately referred to in the text.

CONNECT2PRACTICE

Activities

1. Read the article "An Experiment Using Electronic Dictionaries with EFL Students" by Robert Weschler and Chris Pitts[7] and identify the characteristics outlined above.
2. Your teacher has brought some other articles.
   2.1. Gather in small groups to work with the articles. Select a leader and a note keeper.
   2.2. Read the articles carefully. As you do so analyze its format and select the academic language used by the author.
   2.3. As instructed by the teacher reorganize the groups. In the new groups there must be a representative of the initial ones, who will bring their findings.
3. Select an article as instructed by your teacher (in the library or in Internet). Study and analyze it carefully. As you do so select the academic language used by the author.

CONNECT2REFLECT

– Look at the magazines or journals selected beforehand in more depth.
– Scan and skim the articles to discover analyze their structures and the language used.

INFOCONNECT

As part of the assignment you could include an article about your university, the faculty or an event. The following tips may be very helpful.[8]

[7] Taken from "The Internet TESL Journal". Available at http://iteslj.org/Articles/.

[8] Taken from "How to Write a Promotional Article for a School". Available at https://www.makemynewspaper.com/how-to-write-a-promotional-article-for-a-school.

The main purpose of a promotional article is to persuade people to become involved in some way with an activity, or event, or to persuade someone to work or study in a certain institution. For example, if a new Scientific Group, Study Interest Group, have been formed at your faculty, you can write a promotional article trying to encourage students to join it. Perhaps a course from your faculty needs more students to register, or the non-professional artist and athletes from your faculty need more supporters to come out to the students' festival and games, so an article promoting such events might be appropriate.

Start catchy

Have a great headline or title that grabs someone's attention. Get creative with these headlines and learn what works best for your audience, because you are trying to generate interest in someone where there was little or none. Those already engaged in it do not represent your audience. Your audience is those who either know little to nothing about what you are promoting or who already have a negative perspective.

Be exciting

There is a fine line between excessive hyperbole and being excited to generate interest in your readers. Don't get excessive:

– *This new club will be the greatest thing you ever join in your life. Nothing in your life will ever compare better to this experience.*

The problem with writing like that is that you verge on out-and-out lies. There is no need for that. You just need to be excited:

– *Perhaps the greatest surprise was the rare opportunities this club offers not found in any of the other clubs here at school. You will be amazed at the diversity of skills you can learn, and those who join get to participate in activities –even get to skip classes– off campus.*

This last paragraph shows a level of excitement without the excessive hyperbole.

Get your facts right

To reemphasize a previous point, there is no need to exaggerate the facts. Stick to the facts. People understand that you are promoting something, so there may automatically be some doubt as to your motivation. You will only turn people off by citing wrong facts or even guessing (usually incorrectly) as to the facts.

Know what you are talking about and it will allow you to have more credibility as you promote the activity or event.

Keep it short

This article needs to be under 500 words... usually a lot less. You want to get the reader interested, but if he/she has to wade through a long article, you may end up leaving the wrong impression.

CONNECT2PRACTICE

Activities

Your teacher has brought some other articles.

- Gather in small groups to work with the articles. Select a leader and a note keeper.
- Read the articles carefully. As you do so analyze its format and select the academic language used by the author.
- As instructed by the teacher reorganize the groups. In the new groups there must be a representative of the initial ones, who will bring their findings.

CONNECT2PRACTICE

Creating the magazine. All students should be working individually and as a group to create each section, write the texts and pull the final magazine together.

Revising the manuscript. In the dates agree the different drafts must be revised collectively in class under the supervision of the teacher, do as to avoid major issues in relation to content and language use.

Editing. After the revision the team should edit to have the final copy, which should be printed if possible.

Publishing. The magazine must be presented as an integrated assessment task or as instructed by your teacher, preferably by the end of the semester in 5th or course in 5th year. At the end of the unit there are some suggestions for assessing the task. However, your teacher and your classmates, should finally decide what to assess and how.

Activity 1. Decide with your team on a global issue topic to write an article for your magazine. You may decide to write a review, a news article or a feature article.

Activity 2. This activity is connected also to the next section.

Read the article "Incorporating Intercultural Communication Activities in English Language Classes"[9] and analyze the different sections of the scientific article. Then reflect with your peers on this quotation from the paper *the need for incorporating exercises and activities that stress the importance of communicating to people from different cultures, and respecting their differences*.

- Does it apply to the Cuban context?
- Does the article give you some clues to take these ideas to your own classes?

Incorporating Intercultural Communication Activities in English Language Classes

Daniel Velasco, The Chicago School of Professional Psychology, USA.

Rikkyo University, Tokyo, Japan.

IAFOR Journal of Language Learning Volume 3 – Issue 2 – Winter 2017

161

Abstract

Intercultural Communication has become a relevant focal point within a variety of fields –science, psychology, politics, journalism, economics, and education, to name a few. Yet, current university students may not even be aware of Intercultural Communication's role in these fields, as well as their studies and future careers. A survey was first conducted to show the absence of Intercultural Communication in higher education, as well as the need for incorporating exercises and activities that stress the importance of communicating to people from different cultures, and respecting their differences.

[9] Available at http://files.eric.ed.gov.

Two classes involving intercultural communication activities were then given to two groups of Japanese students who were studying English in a Japanese university. Results from another survey revealed a majority of the students felt the exercises helped them with self-reflection, as well as evaluating their beliefs and biases, thus supporting the notion of incorporating more Intercultural Communication exercises and activities in English language classes.

Keywords: intercultural communication; cross-cultural communication; second language learning.

IAFOR Journal of Language Learning Volume 3 – Issue 2 – Winter 2017.

Introduction

The field of Intercultural Communication has expanded along with a world that is constantly impacted by advanced technology and globalization. Robert Muller (1982), the "father of global education," provided a hauntingly relevant example of why intercultural communication is so important, and he did so in the form of a quote that could very well be uttered by one of your students, now graduated, as he or she stares into the face of a global society and thinks back on his or her education: "Why was I not warned? Why was I not better educated? Why did my teachers not tell me about these problems and indicate my behavior as a member of an interdependent human race?" (p. 6).

The lesson is easily identifiable, and yet it is still common to find English education programs strictly adhering to a curriculum that relies heavily on textbooks, their accompanying CDROMs or DVDs, and easy-to-digest lessons plans that require little-to-no preparation.

Curriculum that is textbook-driven is not uncommon, particularly in Asian countries where second-language acquisition can be challenging for a number of reasons. Kumar and Subramaniam (2011) point out that while many Asian countries follow a textbook-centric curriculum,

> Not all the resources prescribed in the textbook may be suitable for a classroom and a teacher may need to consider the level of conceptual development as well as the sociocultural background of students to select and use resources from the textbook. Thus, teachers need to develop a critical eye for evaluating textbook content for their classroom and a pedagogy based on their own informed decisions rather than relegating such decisions to the textbook. (p. 87).

There is definitely a right time and place within daily lessons where incorporating readings and activities from a textbook are not only appropriate, but also enhance the lesson:

"Textbooks are a detailed sequence of teaching procedures that tell you what to do and when to do it. There are no surprises – everything is carefully spelled out" and provide administrators and teachers with a complete program . . . [that] is typically based on the latest research and teaching strategies" (Fredericks, 2005). That being said, diversification in classrooms around the world has caused educators to pause and reflect on new approaches to educating the ever-changing classroom.

This is not an argument for a radically new approach to curriculum design, for as much as educators welcome changes to the field, such as the recent development and implementation of The Global Scale of English (Pearson English, 2015), certain aspects of curriculum design must remain: "Curriculum design involves the integration of knowledge from many of the areas in the field of Applied Linguistics, such as language acquisition research, teaching methodology, assessment, language description and materials production" (Nation & Macalister, 2010, pp. xv-xvi). Nation and Macalister also include steps in introducing change, which include making sure change is necessary, ensuring the change is neither too dramatic nor too trivial, and preparing for a potentially long period of time to pass before the change yields positive results and is fully accepted (p. 173).

While most experts and educators would probably agree that these are fundamental aspects of curriculum design, and the steps necessary to ponder, some educators, and perhaps even some learners, will disagree with the following viewpoint regarding realistic change to a school's or department's curriculum:

> The people who will receive the ultimate benefit of the change, usually the learners, are often not negotiators in the change process... A change... can involve the learners in suggesting and endorsing, or rejecting certain types of activities. Although they might not be involved in the decision... they could be involved in how the approach is applied (Nation and Macalister, 2010, pp. 175-176).

Learners should be involved in the process of change in some way, and it seems logical to at least solicit input on the types of activities that are included in class lessons. This leads, however, to the fundamental question regarding whether or not students have the knowledge and understanding to know what may be best for them.

Literature Review

With the rise in global communication brought forth by various reasons (from business to war), intercultural interaction is becoming an important topic for researchers, educators, businesses, and governments. Saint-Jacques (2015)

suggests there are three stages of globalization –political (beginning with the founding of the United Nations in 1945), economic (with the spread of free-market capitalism since 1980), and cultural– and that the world's focus has been primarily on the political and economic, "but the powerful impact of globalization on culture had not been sufficiently analyzed and researched" (pp. 16-17).

With the impact of globalization and the need for deeper cultural understanding, Intercultural Communication is a field that needs more attention in multiple fields, but most importantly in modern academia. Sadri & Flammia (2011) highlighted two of the four aims of the Association of American Colleges and Universities Presidents' Campaign for the Advancement of Liberal Learning, both having to do with intercultural knowledge:

"Expanding cultural, societal, and scientific horizons," and cultivating democratic and global knowledge and engagement" (p. 18). With the rise in Liberal Arts programs across the globe, Intercultural knowledge should be at the forefront of every program; and yet it is questionable whether current university students are being molded into interculturally knowledgeable members of society.

Martin and Nakayama (2014) highlight four skills that are important when developing as an ethical student of culture: "Practicing self-reflexivity, learning about others, listening to the voices of others, and developing a sense of social justice" (p. 21). However, as important as these skills are, current university students may not even be aware of the field and its importance in their lives and future careers.

There is another situation that many countries, including Japan, face that adds to the importance of teaching intercultural communication skills to students. While an aging population seems to have little connection to education, it does, in fact, have a tremendous impact on it, as Yoder (2004) elucidates: "College entrance exams do not fit the present times. Japan is an aging society with fewer young people entering college than any time in the postwar period.

This dwindling college population is now requiring colleges to downsize or even close and the situation is projected to get worse" (p. 170). Yoder (2004) was right in his prediction, as the situation has become seemingly bleaker with each passing year. With the rise in interest in globalization, education programs are become more engaged in global and intercultural studies and communication, but, returning to the original concern stated above, just how well these topics are being taught remains unclear.

In 2016, twenty-three (23) Japanese students studying English in a liberal arts department in a Japanese university were asked to define *intercultural*

communication. Before revealing the answer, it is important to first provide a few definitions so that the reader has a certain understanding of the meaning: Rogers and Steinfatt (1999) define intercultural communication as the "exchange of information between individuals who are unalike culturally" (p. 1); Berry, Poortinga, Breugelmans, Chasiotis, and Sam (2011) define it as the "exchange of information (verbally or non-verbally) between members of different cultural populations" (p. 471); and Zhu Hua (2011) offers this academic definition: "A subject of study that is concerned with interactions among people of different cultural and ethnic groups and comparative studies of communication patterns across cultures" (p. 422). From these three definitions, an overall working definition of the term *intercultural communication* can be formed.

Going back to the survey that asked 23 Japanese students about the definition of *intercultural communication*: Out of the 23, 100 % of the students could not even construct a simple definition. Hall (2003) describes learning about intercultural communication as "freedom from ignorance" (p. 22). If incorporating intercultural communication activities brings forth a freedom from ignorance, and can be supported by a variety of "motives" –personal growth, social responsibility, economic, cross-cultural travel, and the media (Baldwin, Coleman, Gonzalez, & Shenoy-Packer, 2014, pp. 5-13)– perhaps it is time to look more closely at some of the activities that may benefit English language learners in higher education institutions. Current studies have focused on the importance of intercultural communication, most recently Intercultural Communicative Competence (ICC), and although research focuses on the importance, few actually focus on English-as-a-Foreign Language (EFL) classroom application, specifically precise activities that have shown to be successfully incorporated into lessons.

This paper, therefore, investigates the applicability and effectiveness of intercultural communication activities by addressing the following research questions:

Can intercultural communication activities help students self-reflect and critically evaluate personal beliefs and potential biases, as well as think about other people in new ways?

Should intercultural communication become a required part of English-as-a-Foreign Language (EFL) instruction?

Method

Twenty-three (23) Japanese students were selected for this study. The students were divided into two groups based on their TOEFL scores –for the purposes of this research, they will be referred to as the "Intermediate" and the "Advanced" groups. The students were given two identical 1-hour-and-fifteen-

minute classes that included an introduction of Intercultural Communication, as well as three different intercultural communication activities.

The first activity involved watching a video produced by a Chinese detergent company that caused a tremendous amount of controversy for its depiction of a Chinese woman "cleaning" an African man so that he becomes Asian, followed by a second YouTube video showing members of the American general public viewing the video and offering feedback (Yang, 2016; Phineqx, 2016). After viewing both videos, students were placed into small groups of three or four members, and discussed the prevalence of racism in the world and in Japan, as well as their reactions to the videos. Each student then shared his or her thoughts, followed by commentary, feedback, and opinions from the rest of the group.

The second activity is called "First Words" (Velasco, 2013), and involves showing participants several different pictures and eliciting the first word or phrase that comes to their minds. The words or phrases given cannot be simple descriptive words (for example, "schoolgirls" in response to a photo of a group of Japanese schoolgirls). The goal is to collect honest responses of what participants think or believe about what or who they see in the image, and oftentimes responses reveal certain misconceptions, biases or even prejudices that participants may not have even been aware they were holding onto.

The third activity is called "Evaluate, Analyze, Describe" (Velasco, 2013; 2015), or "EAD," as it is most commonly referred to. This activity is based on the D.I.E. (Describe, Interpret, Evaluate), one of the first intercultural communication exercises developed. In both exercises, participants are shown a picture, and asked to provide a description (without being influenced by personal feelings or analyses), an interpretation or analysis of what is occurring, and an evaluation or judgment of who is in the picture and/or what is happening. While the order does not seem important, the E.A.D. is based on the notion that judging is a natural first reaction to new stimuli, and therefore should not be forced back. In other words, the instructions for participants to follow the D.I.E. go against human nature to immediately judge who and what they encounter, and therefore take away potential avenues for open communication among participants. This open communication will allow for self-reflection and growth in ways that will promote openness, understanding, and respect for different cultures.

After the activities concluded, the participants were given a two-statement survey using a standard Likert scale format that asked if they believed the activities helped them self-reflect and critically evaluate their personal beliefs and potential biases, and if they felt Intercultural Communication activities should be a part of English language instruction (see Appendix for complete

survey questions). The survey was anonymous, and no personal identifying information was collected, nor attached to any of the forms.

Results

The collected survey results from both the Intermediate Group and Advanced Group are shown in Table 1.

Table 1: Both Groups.

Statement #	Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	*n*
Group 1	1	2	0	9	11	23
Group 2	1	1	1	9	11	23

Table 2 below shows the results from the Intermediate Group.

Table 2: Intermediate Group.

Statement #	Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	*n*
Group 1	0	2	0	5	5	12
Group 2	1	0	0	5	6	12

Finally, Table 3 shows the results from the Advanced Group.

Table 3: Advanced Group.

Statement #	Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	*n*
Group 1	1	0	0	4	6	11
Group 2	0	1	1	4	5	11

When both Intermediate and Advanced Groups are combined, the following results emerged.

For Statement #1, 87 % of the participants either agreed or strongly agreed that the Intercultural Communication activities they experienced over the course of the two one-hour and fifteen minute classes helped them engage in self-reflection, critically evaluate aspects of their personal belief systems and potential biases (some of which were carried over from childhood), and think about other people's thoughts and opinions in new ways. Specifically, 39 % of the participants agreed, and 48 % strongly agreed with Statement #1.

For Statement #2, 87 % of the participants also agreed or strongly agreed that Intercultural Communication activities should be incorporated in regular English language classes.

Specifically, 39 % of the participants agreed, and 48 % strongly agreed with Statement #2.

When looking at just the Intermediate Group, the following results surfaced. For Statement #1, 83 % of the participants either agreed or strongly agreed that the Intercultural Communication activities they experienced helped them self-reflect, critically evaluate their personal beliefs and potential biases, and consider other people's thoughts and opinions in new ways. More specifically, 42 % of the participants agreed, and 42 % strongly agreed with Statement #1.

For Statement #2, 92 % of the participants also agreed or strongly agreed that Intercultural Communication activities, such as those completed in class, should be incorporated in English language classes. More specifically, 42 % of the participants agreed, and 50 % strongly agreed with Statement #2.

When looking at just the Advanced Group, the following results were revealed: 91 % of the participants either agreed or strongly agreed with Statement 1. Breaking this percentage down, 36 % of the participants agreed, and 55 % strongly agreed with Statement #1. 82 % of the participants agreed or strongly agreed with Statement 2, specifically, 36 % of the participants agreed, and 45 % strongly agreed with Statement #2.

Discussion

This brief study is actually a continuation of a previous study conducted in 2014 with 180 university students from Japan, China, South Korea, and Brazil (Velasco, 2015). In that study, the university students were given the same exercises as in this current study, however, with much more focus on the E.A.D. exercise, as well as a similar survey with a statement measuring the effectiveness of the E.A.D. in promoting self-reflection and an evaluation of personal beliefs and biases, and with that survey, 87 % responded "Strongly agree" (ibid.).

Combined with this current study, the total number of students surveyed is 203, with 87 % strongly agreeing in 2014 and 83 % agreeing or strongly agreeing in 2016 that Intercultural Communication activities help with opening the lines of communication cross-culturally while providing crucial opportunities to reflect on personal thought and opinions on a variety of topics. Although a considerable amount of time has passed before administering the survey, the impact intercultural communication strategies have on English language classes is clear –students enjoy the activities and see value in them. They realize the impact these types of activities have on their current way of thinking and their use of English and communicative skills in their future careers, and this realization should be fostered in a way that ensures personal and academic growth each semester.

Past research has shown the impact globalization has had on the world, and stressed the importance of communicating appropriately and effectively with those from different cultures. With the rise of academic departments, educational programs, and post-secondary degrees, such as Intercultural Communication, Global Studies, and International Psychology, incorporating intercultural communication activities in classroom lessons could provide much needed cultural aspects for students, and foster self-reflection and growth.

Of course, there continue to be limitations to this research project, namely the number of participants, as well as their shared nationality, language, culture, and traditions. That being said, this research project was designed with non-native English speakers in mind, so further longitudinal research needs to be conducted using a larger, more culturally varied sample size, similar to the study that was conducted in 2014.

Conclusion

The original objectives for the D.I.E. (Describe, Interpret, Evaluate) Intercultural Communication exercise were to foster self-awareness and discernment between objectivity,inference and speculation, and judgment and personal opinion (Nam & Condon, 2009). The E.A.D. (Evaluate, Analyze, Describe) Intercultural Communication exercise shares the original objectives of the D.I.E; however, it aims to move beyond self-awareness to a conscious level where positive change can occur. The E.A.D. can help foster better relationships between people of different cultural identities by providing unique and oftentimes rare opportunities to address racial tension or other prejudicial beliefs that could be undercutting goals the larger group may be trying to accomplish. The E.A.D. accomplishes the goal of directly confronting prejudice by asking participants to immediately evaluate what they see, so, by moving backwards through the D.I.E. process, people are able to make progress on improving self-awareness, cultural sensitivity, and effective intercultural communication.

Racism, sexism, homophobia, and most recently xenophobia, have become a part of the global society, and unfortunately, with the Orlando LGBT-friendly nightclub massacre (National Broadcasting Company, 2016), the threat of terrorist attacks, most recently in Brussels (British Broadcasting Corporation, 2016), the controversial vote for the United Kingdom to leave the European Union, known as "Brexit," being fueled by xenophobia (Karabell, 2016), and President Donald Trump's "America First" policy that has incited racial division and xenophobic reactions in the United States (Patterson, 2017), there is no end in sight to these negative aspects of humanity.

There has never been a greater need for effective intercultural communication than now, and educators have a responsibility to society to help nurture future leaders through education.

Although intercultural communication strategies will not solve the world's problems, exercises such as the E.A.D. may certainly prove to be an effective tool for assisting future teachers, managers, trainers, and leaders with opening the doors of communication between different cultures, and perhaps rid the world of underlying issues of racism and other prejudices one person at a time.

References

Anderson, D. & L. S. Ackerman-Anderson (2001): *Beyond change management: Advanced strategies for today's transformational leaders*, San Francisco, CA: Jossey-Bass.

Baldwin, J. R., Means Coleman, R. R., Gonzalez, A. and S. Shenoy-Packer (2014): *Intercultural communication for everyday life*, West Sussex, UK: John Wiley & Sons.

Berry, J. W., Poortinga, Y. H., Breugelmans, S. M., Chasiotis, A. and D. L. Sam (2011): *Cross-cultural psychology: research and applications*, Cambridge: Cambridge University Press. Available at https://doi.org/10.1017/CBO9780511974274.

British Broadcasting Corporation (2016): "Brussels explosions: What we know about airport and metro attacks". Retrieved December 5, 2017, available at http://www.bbc.com/news/worldeurope-35869985.

Fredericks, A. D. (2005): *The complete idiot's guide to success as a teacher*, London: Penguin Group.

Hall, B. J. (2003): *Among cultures: The challenge of communication*. Belmont: Wadsworth.

Karabell, S. (2016): "Brexit: How xenophobia has hijacked the U. K". Retrieved December 5, 2017, available at http://www.forbes.com/sites/shelliekarabell/2016/02/21/brexit-howxenophobia-has-hijacked-the-uk/#657441747e8e.

Kumar, R. S. & K. Subramaniam (2015): "From 'following' to going beyond the textbook: Inservice Indian mathematics teachers' professional development for teaching integers", Australian *Journal of Teacher Education,* 40(12). Available at http://dx.doi.org/10.14221/ajte.2015v40n12.7.

Martin, J. N. and T. K. Nakayama (2014): *Experiencing intercultural communication: An introduction*, New York: McGraw-Hill.

Muller, R. (1982): *New genesis: Shaping a global spirituality*, New York: Doubleday.

Nam, K. and J. Condon (2010): "The DIE is cast: The continuing evolution of intercultural communication's favorite classroom exercise", *International Journal of Intercultural Relations*, 34, pp. 81-87.

Nation, I. S. P., & P. Macalister (2010): *Language curriculum design*, New York: Taylor & Francis.

National Broadcasting Company (2016): "Orlando nightclub massacre". Retrieved December 5, 2017, available at http://www.nbcnews.com/storyline/orlando-nightclub-massacre.

Patterson, R. N. (2017): "The dangerous path of Trump's xenophobia". Retrieved December 5, 2017, available at https://www.bostonglobe.com/opinion/2017/10/02/the-dangerous-pathtrump-xenophobia/Dqc3cxdGm7rsElqJaFRf8M/story.html.

Pearson English (2015): "Global scale of English". Retrieved December 5, 2017, available at http://www.english.com/gse.

Phineqx (2016): "Black people react to racist Chinese soap commercial". Retrieved December 5, 2017, available at https://www.youtube.com/watch?v=uBrxlzHVKDY.

Rogers, E. M. and T. M. Steinfatt (1999): *Intercultural communication*, Long Grove, IL: Waveland Press.

Sadri, H. A. and M. Flammia (2011): *Intercultural communication: A new approach to international relations and global challenges*, New York: Continuum International Publishing Group.

Saint-Jacques, B. (2015): "Intercultural communication in a globalized world". In L. A. Samovar, R. E. Porter, E. R. McDaniel, and C. Sexton Roy (Eds.) *Intercultural communication*, Boston, MA: Cengage Learning.

Velasco, D. (2013): "Confronting underlying issues of racism for effective intercultural communication. Conference Proceedings", International Academic Forum: Nagoya, Japan. Available at https://doi.org/10.13140/2.1.1039.9528.

_____ (2015): "Evaluate, analyze, describe (EAD): Confronting underlying issues of racism and other prejudices for effective intercultural communication", *IAFOR Journal of Education*, 3(2). Available at https://doi.org/10.22492/ije.3.2.05.

Yang, J. (2016): "Detergent ad controversy: Is China less racist than the West?". Retrieved December 5, 2017, available at from http://edition.cnn.com/2016/06/02/opinions/china-racistdetergent-ad-opinion-yang.

Yoder, R. S. (2004): *Youth deviance in Japan*, Melbourne: Trans Pacific Press.

Zhu, Hua (2011): *The language and intercultural communication reader*, New York: Routledge.

Appendix

Survey *Please respond to the statements as honestly as possible:*

1. Intercultural Communication activities, such as the E.A.D., helped me self-reflect and critically evaluate my personal beliefs and potential biases, as well as think about other people in new ways.

   Strongly disagree ___ Disagree ___ Neither agree nor disagree ___ Agree ___ Strongly agree ___

2. Intercultural Communication activities should be a part of English language classes.

   Strongly disagree ___ Disagree ___ Neither agree nor disagree ___ Agree ___ Strongly agree ___

CONNECT4TEACHING

This site could be of interest if you want to relate the article to language teaching. "Global Issues in the ELT Classroom".[10]

– Would you replicate a project for creating a class or students magazine with your students?
– How would you do it?

Log in for further reading

"Global Issues in the ELT Classroom". Available at https://www.globalissues.eu/.

https://explorable.com.

https://www.wikihow.com/Write-an-Abstract.

https://writingcenter.unc.edu/esl/resources/writing-abstracts/.

https://oxfordediting.com/abstract-writing-tips/.

https://www.editage.com/insights/how-to-write-an-effective-title-and-abstract-and-choose-appropriate-keywords.

Sources consulted

The Internet TESL Journal, Vol. XVI, No. 1, January, 2010. Available at http://iteslj.org/.

[10] Available at https://www.globalissues.eu/.

An Experiment Using Electronic Dictionaries with EFL Students[11]

Robert Weschler

Chris Pitts

Kyoritsu Women's University and College (Tokyo, Japan)

Abstract: This paper describes an experiment to find whether electronic dictionaries are faster to use than paper dictionaries. It also describes the results of a questionnaire to find out whether students are taking full advantage of their electronic dictionaries.

Introduction

The two outstanding differences between electronic dictionaries (EDs) and paper dictionaries (PDs) are size, weight and cost. For example, the Seiko TR-7700 ED contains the contents of the Kenkyusha New College English to Japanese and Japanese to English paper dictionaries. It weighs less than one eighth of its paper counterpart, and costs over 5 times as much. Do EDs have any other advantages that justify the extra cost? Should we recommend to students that they buy one?

An important factor for most learners is whether the dictionary is quick and easy to use. We set up a simple classroom experiment to compare the look-up speed of paper and electronic dictionaries.

The Look-up Speed Experiment

Objective

The objective of the experiment was purely look-up speed; i.e. how quickly students could find the definition(s) of an unknown word. We took no account of the quality or number of definitions, nor even students' ability to read and comprehend them.

Method

We divided a first year English conversation class into two groups. We gave a paper bilingual dictionary to each student in the PD group and an electronic dictionary to each student in the ED group.

Three lists of ten words were prepared with each list containing words with the same initial letters and the same number of letters per word.

[11] Taken from *The Internet TESL* Journal. Available at http://iteslj.org/Articles/.

Table 1. The word lists.

List A	List B	List C
cool	cost	chop
fame	feel	fish
peel	pair	page
search	school	screen
coffee	cookie	copper
ladder	leader	letter
attitude	argument	approval
ignorant	illusion	immature
parallel	paranoid	parasite
prosperous	propaganda	proportion

We gave students as much time as they needed to look up the words on List A. In practice, this was about ten minutes. This was to let students get used to the particular PD or ED they would use in the test. The actual test didn't begin until all students felt comfortable with their dictionary.

Then, we gave the PD students copies of List B and the ED students copies of List C, face down. At the start command, they turned over their papers and looked up each word in order. They were told not to take time to read any definitions. As each student finished the list, she raised her hand, and we recorded the time taken.

Finally, when all the students had finished, they changed places with a student in the other group, leaving the dictionaries and the word lists, face down, on their desks. They then looked up the ten words on the other list with the other type of dictionary.

The experiment was repeated with several first year English conversation classes.

Results

The average look-up time for ten words using a PD was 168 seconds (about 17 seconds per word); using an ED, 130 seconds (about 13 seconds per word). In short, our students could look up words about 23 % faster with an ED.

Student Survey and Questionnaire

Objective and Method

Our show-of-hands survey of 781 students at Kyoritsu Women's University and College found that 88 (about 11 %) owned an ED. We asked those students to complete a questionnaire (Appendix 1) there and then, in class.

The questionnaire asked students how often, where, and when they use their EDs, and whether for English to Japanese translation or vice versa. It also asked students for their attitude to their ED's features, specifically the pronunciation feature, if present. The answers to these questions were impressionistic; we did not ask respondents to observe their dictionary use quantitatively before completing the questionnaire.

When we designed the questionnaire we were not investigating a particular hypothesis; what follows emerged clearly from the data gathered.

Results and Discussion

Six returns were invalid for various reasons; the results are based on the remaining 82 usable questionnaires.

Where?

Given that they are much smaller and lighter than content equivalent paper dictionaries (PDs), we were surprised to find that students rarely use their EDs on the move. Most students use them both at home and in the classroom, roughly 50 % in each place. The heaviest users claim to use them slightly more at home. Over half of respondents claimed never to use their ED's while traveling. Well over half couldn't think of any other places they used them, with the most common exception (only 11 out of 82) being the library. Given the relatively high cost of EDs, it would be cheaper for most of our respondents to buy two PDs, and keep one at home and one in a locker at school. In hindsight, it would have been useful to know why these students own an ED –did they buy it themselves (why?) or was it an unsolicited gift?

When?

As our experiment demonstrated, EDs can be somewhat faster, but this small speed difference is probably not enough to justify their extra cost when looking up the words needed to understand an L2 reading passage or write a report in L2 for homework. However, it is for precisely these activities that most of our respondents use their EDs the most.

On the other hand, the 23 % speed difference could be a decisive factor when trying to follow the content of a conversation, lecture or TV program. However,

the questionnaire showed that almost none of our respondents takes advantage of her ED's superior look-up speed when speaking in or listening to the L2.

It is interesting to compare the rank order of students' ED usage, as revealed by the questionnaire, to what is generally considered to be the natural order of language acquisition, at least in children learning their L1. They are opposite (see Table 2).

Table 2. Natural Order of Acquisition vs. Student Usage of EDs.

Rank Order	Natural Order of Acquisition	Student Usage of EDs
1	Listening	Reading
2	Speaking	Writing
3	Reading	Speaking
4	Writing	Listening

If learners are trying to master English for communicative purposes, as many claim to be, then using their ED's counter to the natural order of acquisition is like swimming upstream.

Why do our students make so little use of EDs when listening?

The most obvious explanation is that they do very little listening anyhow. Although this is impossible to verify from our questionnaire results, we know that most of the respondents are literature or international studies majors, not conversation school students. Consequently, they are following curricula which require much more reading and writing than listening or speaking. Habits acquired in school would also tend to bias students towards a preference for reading and writing. Further, practical considerations (e.g., living in an L1 environment) minimize the need to deal with aural input.

A second explanation is that students do not trust their ability to catch correctly the words that they do hear; perhaps rightly so. For example:

- I say, "I feel empathy."
- She hears, "I feel empty."
- I offer, "Ice cream?"
- She wonders, "I scream?"

How useful is it to look up an unknown word if the word itself is misunderstood?

A third explanation involves the irrational English spelling system. Even if the listener hears the unknown word correctly, she cannot necessarily spell it correctly. This is less of an obstacle these days thanks to the error tolerant and similar input

functions of modern EDs (known in Japanese variously as aimai superu chekku, burankuwaado saachi, etc.). These features allow the user to input her best guess as to a word's spelling, then choose the target word from a list of likely candidates displayed on the screen.

English to Japanese or Japanese to English?

51 % of the respondents (42) claimed to use their EDs to translate primarily from English to Japanese, i.e. for receptive purposes (as we have seen, much more for reading than listening). We call this tendency "the absorbing sponge syndrome". 32 % of the respondents (26) claimed to use their EDs to translate to translate both ways, and only 17 % (14) claim use their ED to translate primarily from Japanese to English, i.e. for productive purposes. It seems that the sponge is rarely squeezed .

Pronunciation Function

Respondents' enthusiasm for hearing their ED pronounce words was not high. While a few felt this function was "very important", the vast majority felt it was only "somewhat important" or "not important", suggesting that few students have any intention of actually trying to say their newly acquired words.

Conclusion

A new technology tends to be used in the same way as the traditional technology it supersedes. For many years during the twenties and thirties, movies were vaudeville and stage shows on a big screen. The earliest computer assisted language learning packages were little more than textbooks on a small screen.

At present, electronic dictionaries are still fundamentally paper dictionaries on a microchip. They have certain unique functions, such as error tolerant input, cross-referencing (e.g. synonyms and antonyms), and word and spelling games, and they are probably faster to use. On the other hand, some people simply prefer the feel and legibility of paper. LCD can be hard to read in some lighting conditions, and it takes time to learn to use the functions of an ED.

Should we recommend that our students buy an electronic dictionary?

It looks as though here in Japan, for several reasons, our university and college students at least are using their ED's in the same way as they used PDs, and that they are not taking advantage of either the portability or the extra speed that they (or a doting relative) paid for. For this kind of student, or for this pattern of use, it seems that an ED is not a wise investment. However, for a more autonomous student who wants to translate or study on the move, or who wants to learn from aural input, it may be a shrewd purchase.

Thanks largely to communications technology, we are about to see a revolution in the development of aids to autonomous learning. This will enable students to immerse themselves in the target language in a virtual language laboratory, wherever they are physically. This revolution is the topic of our next paper.

References

Perry, Brian C. (1998): "Interactive Exercises in Electronic Learners' Dictionaries", Teachers, Learners and Computers: Exploring Relationships in CALL, The Japan Association for Language Teaching (JALT) CALL N-Sig.

Pitts and Weschler (1999): "Gadgets and Gizmos: Gimmicks or Godsends?", Proceedings of the 1998 Japan Association of Language Teaching (JALT) International Conference, "Focus on the Classroom".

Rubin and Thompson (1994): "How to be a More Successful Language Learner", 2nd ed., Heinle and Heinle Publishers, Boston, Massachusetts.

Yonally and Gilbert (1995): "Electronic Dictionaries in the Classroom!? Bah, Humbug!", The Internet TESL Journal, Nov. 1995, Vol.1, No. 1. Available at http://iteslj.org/.

Weschler (1997): "Uses of Japanese in the English Classroom", The Internet TESL Journal, Nov. 1997, Vol. 3, No. 11. Available at http://iteslj.org/.

Weschler and Pitts (1999): "CALL to PEDAL: From Computer Assisted Language Learning to Portable Electronic Devices for Autonomous Learning", Journal of the Kyoritsu Women's University Department of International Studies, Vol. 16.

Appendix 1. Student Usage Questionnaire

The Use of Electronic Dictionaries

Your name (optional):_____

Your year in school (circle one): 1 2 3 4

1. What is the brand name and model of your dictionary? (for example: Canon Wordtank IDJ-9000):_____

2. About how often do you look up a word in your electronic dictionary (check one)?
   ( ) More than 20 times per day.
   ( ) Between 10 and 20 times per day.
   ( ) Between 1 and 10 times per day.
   ( ) Between 1 and 10 times per week.
   ( ) Less than 1 time per week.

(Note: For questions #3, #4 and #5 below, fill in the blanks with multiples of 10; for example: 10 % or 20 % ..... 90 % or 100 %).

3. Where do you use your dictionary?
   _____ % in the classroom.
   _____ % while on the trains (or buses, etc.).
   _____ % at home.
   _____ % in other places (mainly where?_____).
   100 % (total).

4. When do you use your dictionary ?
   _____ % listening (to conversations, lectures, TV, etc.).
   _____ % reading (books, newspapers, etc.).
   _____ % speaking (to look up words you want to say).
   _____ % writing (to look up words you want to write).
   100 % (total)

5. In which direction do you use your dictionary to translate)?
   _____ % from English to Japanese.
   _____ % from Japanese to English.
   100 % (total).

6. Many newer models have a "pronunciation" feature that allows you to hear the word(s) printed on the screen? How important is that feature to you?
   ( ) Very important.
   ( ) Somewhat important.
   ( ) Not important.
   ( ) Depends on the price.

7. What features do you most like?: _____

8. What features do you never use?: _____

9. Any other comments? (For example: What features would you like to see on future models?)

   (Feel free to write on the back of this paper.)

Source consulted

The Internet TESL Journal, Vol. XVI, No. 1, January 2010. Available at http://iteslj.org/.

Type of task: Students´magazine.

Subjects involved: Práctica Integral de la Lengua Inglesa, Práctica Integral de la Lengua Francesa, Historia de la Cultura de los Pueblos de Habla Inglesa, Metodología de la Investigación Educativa, Estudios Lingüísticos del Inglés.

Aims

1. Demonstrate the oral and writing communicative skills developed in English to:
   1.1. Read specialized information.
   1.2. Write a scientific article.
   1.3. Explain and give reasons.
   1.4. Substantiate a viewpoint.
   1.5. Select and assess information from different sources.
   1.6. Read about historical or cultural aspects of English speaking countries.
   1.7. To self evaluate and evaluate performance.
   1.8. To evaluate texts.
2. Demonstrate the oral and writing communicative skills developed in French to:
   2.1. Read a specialized article.
   2.2. Summarize information from an article.
   2.3. Select and assess relevant information.
   2.4. Write a review.
3. Demonstrate creativity and originally to present information in the magazine and the video clip.

Oral assessment criteria

For communicative skills

1. Meaning is easy to understand.
2. Includes information required.
3. Speaks confidently.
4. Uses appropriate language.
5. Uses strategies for self evaluation and for evaluating others.

1. *Originality:* How original are the topics selected for the non-scientific articles?
2. *Significance*: How significant are the conclusions or results in increasing understanding of the problem presented in the articles? How significant has the experience of preparing the magazine been?

3. *Oral presentation skills*: How logical and coherent are the ideas presented in the text? How interesting is the manner of presentation? How clearly written and accurate is the text? How fluent are his or her explanations? How does the presenter deal with questions?
4. *Methods*: How suitable is the strategy designed?
5. *Visual impact*: How original is the design of the magazine and the video clip?

Procedures for the development of the activity

1. The students have worked in teams, so each team will present their magazine orally, digitally and/or in print.
2. Each member of the team should present his or her scientific article and one member should be selected to present the article related to History of the English Speaking Countries accompanied by the short clip, another student should present the one related to Discourse Analysis and another member that related to French.
3. All members of the team should be ready to answer questions and support their peers´ presentations.
4. The students will be given a grade for each subject, according to their performance in the presentation and the written articles developed by each student.

ACADEMIC COMMUNICATION APPENDIX

APPENDIX 1

An introduction to academic language in English

Academic language is the kind of English which is used in academic contexts: the kinds of language that are used in textbooks, articles, lectures and seminars. English for academic purposes is concerned with those communication skills in English, which are required for study purposes in formal education systems.

For example, teacher trainees start learning academic language when they need to start consulting information for their research papers, and for this, they need to read academic sources and specialized literature related to language teaching and learning to complete their term or diploma papers. They also need to learn the classroom language to be used when they begin their teaching practicum. So, as they advance they need to move from General to Academic English as students are also requested to prepare assignments or write up dissertations in English.

Academic language is also required to attend and participate in lectures, international conferences or make presentations in English. It is also necessary for graduate degrees at masters and doctoral levels through or partly through the medium of English. Graduate students face a variety of writing tasks as they work toward their chosen degrees. Most of the tasks they have to complete are complex and demanding and need to be written academically.

Academic English is a complex target and aim to fulfill as students prefer to deal with easier language used in general English. This is the reason why they need to be trained to use it and become aware of its importance for academic performance and success.

Many words in academic English are the same as every day vocabulary, but they are often used with a slightly different meaning, which may be specialized.

A distinctive feature of academic writing style is choosing the more formal alternative when selecting a verb, noun, or other part of speech.

Examples:

– Researchers *looked at* the way strain *builds up* around a fault. (less formal style).
– Researchers *observed* the way strain *accumulates* around a fault. (academic style).

Consider the examples below taken from Mc. Carthy M, O´Dell F., *Academic Vocabulary in Use*, Cambridge University Press, 1999.

Everyday or academic use	Meaning	Academic use	Meaning
Standards of **discipline** in school have declined.	Ability to control oneself or other people.	Nanotechnology is a relatively new **discipline.**	Area of study.
Underline your family name on the form.	Draw a line under it.	The research **underlines** the importance of international trades agreements.	Gives emphasis to.
The lake was frozen **solid.**	Not liquid or gas.	We have no solid **evidence** that radiation has caused the problem.	Certain or safe, of a good standard.

Vocabulary and academic style

In writing, academics use many expressions which are neutral, but they also use rather formal expressions which are not common in everyday language. Knowing whether an expression is formal or just neutral is important.

Neutral	More formal	Neutral	More formal
in short, briefly, basically	in sum, to sum up	try	attempt
only	sole(ly)	mainly/mostly	primarily
almost/more or less	virtually	typical of	characteristic of

In using academic language we must also bear in mind that linking words and phrases can help a writer maintain flow and establish clear relationships between ideas. So you should use them according to their function and grammatical use. Also consider the appropriate use of punctuation marks.

Exercises for practice[1]

I. Choose a verb from the list that reduces the informality of each sentence. Note that you may need to add tense to the verb from the list.

   List: assist - establish - reduce - increase - create - determine - investigate - fluctuate - raise - eliminate.

[1] Taken from "An Approach to Academic Writing".

1. Expert Systems can *help out* the user in the diagnosis of problems.
2. This program was *set up* to improve access to medical care.
3. Research expenditures have *gone up* to nearly $350 million.
4. The use of optical character readers (OCRs) should *cut down* the number of problems with the U.S. mail service.
5. Researchers have *found out* that this drug has serious side effects.
6. Building a nuclear power plant will not *get rid* of the energy problem completely.
7. Researchers have been *looking into* this problem for 15 years now.
8. This issue was *brought up* during the investigation.
9. Engineers can come up with better designs using CAD.
10. The emission levels have been going up and down.

II. Nouns and other parts of speech.

English has a very rich vocabulary derived from many languages. Because of this, there may be more than one way to express an idea. You should strive to choose words that are less informal in nature and also precise. In lectures, you will likely use less formal speech; however, in writing you should use a more formal form if one exists.

A. Which of the underlined words or phrases would be more suitable for an academic paper?
   1. The government has made <u>good</u> / <u>considerable</u> progress in solving environmental problems.
   2. We <u>got</u> / <u>obtained</u> encouraging results.
   3. The results of <u>a lot of</u> / <u>numerous</u> different projects have been *pretty good / encouraging.*
   4. A loss of jobs is one of <u>the things that will happen</u> / <u>consequences</u> if the process is automated.

B. Supply a more academic word or phrase for the one underlined in each sentence.
   1. The reaction of the officials was <u>sort of</u> negative.
   2. The economic outlook is <u>mighty nice</u>.
   3. The future of Federal funding is <u>up in the air</u>.
   4. America's major automakers are planning to <u>get together on the research needed for more fuel efficient cars</u>.

III. Language focus: formal grammar and style.

The following are some nonvocabulary-related recommendations for maintaining a formal academic writing style.

1. Avoid contractions.
   - Export figures *won't* improve until the economy is stronger.
   - Export figures *will not* improve until the economy is stronger.
2. Use the more appropriate formal negative forms.

   not . . . any —* no

   not. . . much —> little

   not . . . many —> few

   Examples: (the second examples are more appropriate).
   - The analysis *didn't* yield *any* new results. The analysis yielded *no* new results.
   - The government *didn't* allocate *much* funding for the program. The government allocated *little* funding for the program.
   - This problem *doesn't* have *many* viable solutions. This problem has *few* viable solutions.
3. Limit the use of "run on" expressions, such as "and so forth" and "etc."
   - These semiconductors can be used in robots, CD players, *etc.*
   - These semiconductors can be used in robots, CD players, *and other electronic devices.* (more appropriate).
4. Avoid addressing the reader as "you" (except, of course, if you are writing a textbook).
5. Limit the use of direct questions.
   - What can be done to lower costs? We now need to consider what can be done to lower costs, *or* We now need to consider how costs may be lowered.
6. Place adverbs within the verb.

   Adverbs are often placed midposition rather than in initial or final positions. In informal English, adverbs often occur as clauses at the beginning or end of sentences.
   - *Then* the solution can be discarded. The solution can *then* be discarded.
   - The blood is withdrawn *slowly.* The blood is *slowly* withdrawn.

IV. Now work on these exercises after the explanations provided above. Find the informal element and reduce the informality of each sentence.

1. If you fail the exam, you can't enter the university.
2. OK, what are the causes of deformation? Many possibilities exist.
3. You can clearly see the difference between these two processes.
4. A small bit of ammonium dichromate is added to the gelatin solution gradually.
5. These special tax laws have been enacted in six states: Illinois, Iowa, Ohio, etc.
6. The subjects didn't have much difficulty with the task.

V. Each of the words given below can be used in two ways, one an everyday way, the other a typical academic way. Complete each pair of sentences using the same word for both sentences making any necessary grammatical changes.

Words:

generate / turn / solid / confirm / identify / underline / character / pose / nature / focus

1. A. She loves to _____ for photographs in front of her fabulous house.

   B. The events _____ a threat to stability in the region.
2. A. It was difficult to _____ the camera on the flower, as it was so small.

   B. We should _____ our attention on the most important issues.
3. A. I called the airline and _____ my reservation.

   B. The data _____ my hypothesis that animal-lovers enjoy better health.
4. A. The power plant _____ electricity for the whole region.

   B. This issue always _____ a great deal of debate among academics.
5. A. The murderer was _____ from fingerprints discovered at the scene.

   B. In this theory of history, progress is closely _____ with technology.
6. A. She became interested in _____ conservation.

   B. The first lecture in the series was on the _____ human communication.

7. A. Jim is a very interesting _____. I hope you meet him.

   B. The book attempts to explain _____ the fundamental of social life.

8. A. I saw her _____ to her husband and whisper something in his ear.

   B. Let us know _____ to the subject of town planning.

9. A. He always _____ every new word when he is reading.

   B. The study _____ the fact that very little research exists.

10. A. The liquid became _____ as the temperature was lowered.

    B. The study lacks _____ evidence and therefore its conclusions are doubtful.

VI. Use more formal alternatives to the words in bold. Make any necessary grammatical changes.

1. The book is **mainly** concerned with the problem of policing the Internet.
2. **Almost** every school in the country had reported problems with the new system.
3. The work of the institute is not **only** devoted to cancer research.
4. **Basically**, we believe we have demonstrated a significant link between the two events.
5. We **tried** to find a new way of understanding the data.
6. The study is a **really good** example of the way sociologists collect their data.
7. The reaction is **typical** of the way large corporations keep control of their markets.
8. There´s **no way** London can be compared to Sydney as a place to live and work.

(Exercises taken from Mc Carthy, M., and F. O´Dell (1999): *Academic Vocabulary in Use*, Cambridge University Press).

VII. Select a group of students to work together on a glossary that can be made up by all the academic terms you learn as you read academic articles, essays, or other types of specialized information and material relevant to your research projects or class assignments. You can also illustrate the meaning by writing a sentence with each term. This will give you practice in exercising your academic language in English and will be of great help to future generations of students.

List of references

Evans, V. (1998): *Successful Writing Proficiency*, Express Publishing.

Hacker, D., and N. Sommers (2012): *Rules for Writers*, Bedford/St. Martin's.

Mc Carthy, M., and F. O´Dell (1999): A*cademic Vocabulary in Use*, Cambridge University Press.

Mac Whorter, K. (2010): *Successful College Writing*, Bedford/St. Martin's.

Weissberg, R., and S. Buker (1990): *Writing up research: Experimental research report writing for students of English,* Englewood Cliffs, N.J.: Prentice Hall.

APPENDIX 2

Citation help for APA, 6th edition: in-text citations[2]

Parenthetical documentation or in-text citations tells the reader where you got any and all information that did not come from inside your own head. This is more obvious when you are directly quoting from a source, but it is also needed when you have summarized or paraphrased from a source and even if you got an idea from somewhere else.

In order to avoid plagiarism, it is extremely important that you cite all words and ideas that you got from somewhere else.

Put the information about the source in parentheses in the text of your paper as opposed to a footnote where the source information is at the bottom of the page or an endnote where it goes at the end of your paper. There are slight differences depending on which style you are using.

- Give the author's last name and the publication year.
- Only use page numbers for a direct quote.
- Make sure the source information in parentheses matches with your works cited.
- The punctuation for the sentence goes AFTER the parenthesis.
- If your quote is longer than forty words, set it off in a block text by beginning a new line, indenting one inch, and do not add quotation marks. At the end of the quote put the period after the last word of the sentence followed by the parentheses.

(More information: see pp. 174-179 of the APA Manual 6th edition for further explanation and examples.)

Quote with author's name in text.	Smith (2006) states that, "..." (p. 112).
Quote with author's name in reference.	This is quoted as, "…" (Smith, 2006, pp. 112-4).
Paraphrasing with author's name in text.	Smith (2006) stated these facts, too.

[2] Taken from http://libguides.css.edu/c.php?g=41681&p=265025.

Paraphrasing author's name in reference.	This fact has been stated (Smith, 2006).
No author –give title of work abbreviated to first major word Italics for books, "quotation marks" for articles and web pages.	This book is true (*Long,* 2005). This article is true ("Long," 2005).
Citing entire website –put URL.	This has evidence (www.pubmed.gov).
Quote from website –use paragraph number.	According to, "…" (Smith, 2000, para. 4).
More than one author with same last name.	P. L. Smith (2003) and J. M. Smith (2005).
Source has more than one author in text.	Smith and Lee agree that (2006).
Source has more than one author in reference.	This is agreed upon (Smith & Long, 2006).
Citing more than one work.	We all agree (Smith, 2006; Lee, 2004).
Citing more than one work by same author published in the same year.	We all agree (Smith, 2006a; Smith, 2006b; Smith, 2006c). Smith (2006a) believes..... It has been reported ... (Smith, 2006c).

In-text and parenthetical citation styles

One author	First in-text citation	Johnson (2008)
	Subsequent in-text citations	Johnson (2009)
	First parenthetical citation	(Johnson, 2007)
	Subsequent parenthetical citations	(Johnson, 2007)
Two authors	First in-text citation	Smith and Jones (2009)
	Subsequent in-text citations	Smith and Jones (2009)
	First parenthetical citation	(Smith & Jones, 2009)
	Subsequent parenthetical citations	(Smith & Jones, 2009)
Three to five authors:	First in-text citation	Carlson, Rodriguez, and Inez (2004)
	Subsequent In-Text Citations	Carlson et al. (2004)

	First parenthetical citation	(Carlson, Rodriguez, & Inez, 2004)
	Subsequent parenthetical citations	(Carlson et al., 2004)
Six authors	First in-text citation	Walsh et al. (2000)
	Subsequent in-text citations	Walsh et al. (2000)
	First parenthetical citation	(Walsh et al., 2000)
	Subsequent parenthetical citations	(Walsh et al., 2000)
Group authors with identifiable abbreviations	First in-text citation	The College of St. Scholastica (CSS, 2006)
	Subsequent in-text citations	CSS (2006)
	First parenthetical citation	(The College of St. Scholastica [CSS], 2006)
	Subsequent parenthetical citations	(CSS, 2006)
Group authors without identifiable abbreviations	First in-text citation	University of Wisconsin (2007)
	Subsequent in-text citations	University of Wisconsin (2007)
	First parenthetical citation	(University of Wisconsin, 2007)
	Subsequent parenthetical citations	(University of Wisconsin, 2007)

Email, interviews, telephone conversations, etc.

Example:

– (J. A. Smith, personal communication, January 3, 2007) OR J. A. Smith (personal communication, January 3, 2007).

Explanation:

Emails, nonarchived discussion groups, letters, memos, telephone conversations, and personal interviews are considered *personal communications* in APA. This type of communication can be difficult to provide recoverable data; therefore, these types of communication are not included in the Reference list. Cite personal communications within the body of your paper only.

(More information: see p. 179 in the APA Manual, 6th edition for further explanation.)

No author?

In-text citation example:

– In the text, *For All Practical Purposes* (2003).

Parenthetical citation example:

– Plagiarism is described .... ("Student Handbook," 2008).

Explanation:

When there is no author your in-text and parenthetical citations should begin with the first couple words of the title and include the year of publication. When citing books, videos, brochures, journals, reports, etc. italicize the title. When citing web pages, journal article titles, or chapter titles use quotation marks around the title.

(More information: see p. 176 of the APA Manual 6th edition.)

Multiple authors in the same citation?

Example:

– Several studies report ... (D'Esposito & Gardner, 1999; Griffiths & Brophy, 2005; Kim & Sin, 2007).

Explanation:

Multiple sources within the same parenthetical citation should be listed alphabetically by author. Separate each citation with a semicolon.

Multiple works by same author in same year?

In-text citation example:

– Smith (2006a) believes .....

Parenthetical citation example:

– It has been reported ... (Smith, 2006c).

Explanation:

For works with the same author written in the same year should include a letter after the date. Begin with the letter "a" and continue with "b", "c," etc.

Citing secondary source?

What is a secondary source?

A secondary source is a citation or reference you discovered in a book, article, or other item that discusses information found in an original source.

Example:

– Jacobson describes nursing theories .... (as cited in Nihart, 1999).

Explanation:

Use sparingly!! Secondary sources should only be used when the original source (or primary source) cannot be located. The original work should be named in the body of your paper. In parentheses begin with "as cited in". Then, add the last name of the author of the secondary source followed by the year of publication. Be sure to include a comma between the author's name and the publication date. End with a period if at the end of a sentence.

APPENDIX 3

Avoid choppy sentences[3]

ESL students can improve their writing style by learning how to notice and fix choppy sentences with combined clauses that create smooth text with an elegant flow.

Choppy sentences

Grammatically, there is nothing wrong with choppy sentences. Stylistically, they read poorly. Choppy sentences are commonly written by young children and older students who did not learn how to combine sentences with conjunctions. Here are some examples:

- Choppy: I like dogs. Dogs make good pets. Dogs are friendly and loyal.
- Better: I like dogs because they are friendly and loyal. That's why they make good pets.
- Choppy: I went to the store. I wanted to buy a carton of milk. The store was closed.
- Better: I went to the store to buy a carton of milk but it was closed.

Combine sentences #1: FANBOYS (aka coordinating conjunctions).

Learning how to combine sentences is a writing skill that can greatly improve composition style. One way to combine sentences is to use a coordinating conjunction. This is a small word that joins two sentences (or clauses). These conjunctions go in between two sentences; they usually don't go at the beginning or end of a sentence.

There are seven conjunctions: for, and, nor, but, or, yet, so. This group of conjunctions is sometimes called FANBOYS. Each FANBOYS word has a different purpose.

FOR – tells us the reason why. "We love kimchi, for it is salty and spicy."

AND – means plus. "My mother likes to drink tea and read novels in the evening."

[3] Taken from https://www.eslwriting.org/teaching-writing-choppy-sentences-conjunctions-fanboys-grammar/, http://www.eslwriting.org/wp-content/uploads/worksheet-subordinate-conjunctions.pdf, http://www.eslwriting.org/wp-content/uploads/worksheet-choppy-sentences.pdf.

NOR – shows two negatives. "John doesn't do his math homework, nor does he want to study English."

BUT – shows contrast or the opposite. "My son likes soccer but he doesn't like baseball."

YET – similar to BUT though it shows something special or unique. "The children complained about the cold temperatures yet they stayed outside playing road hockey until 7pm."

OR – tells us about a choice. "You have two choices: go to school or get a job."

SO – tells us the result or ending. "His family doesn't have much money so Bill decided to quit school and get a job in a factory."

Combine sentences #2: Subordinate conjunctions.

Subordinate conjunctions are a second way to join two sentences (or clauses). Subordinate conjunctions are similar to the coordinating conjunctions, but there are two differences.

1. Subordinate conjunctions can go at the front of the sentence or in the middle.
2. You have to change some words in one of the sentences after joining.

There are lots of words which can be used to join sentences with subordination. Here are some of them.

after, although, as, as if, because, before, even if, even though
for, if, if only, rather than, since, that, though, unless, until,
when, where, whereas, wherever, whether, which, while

Here are two examples of how sentences can be combined with a subordinate conjunction.

– Choppy: The truck was making a loud noise. The motor had a problem.
– Better: The truck was making a loud noise because it had a motor problem.
– Better: Because the motor had a problem, the truck was making a loud noise.

Coordinating conjunctions

Practice: Edit these choppy sentences by combing them with a coordinating conjunction:

for, and, nor, but, or, yet, so

1. Vegetables are good for you. Vegetables taste good. Vegetables are easy to prepare.

2. I like movies. I go to movies every weekend. I like action movies best.
3. Elephants are big. They live in Africa and Asia. They eat a lot of food.
4. I hate housework. Housework is boring. It takes too much time. I especially dislike mopping the floor and ironing.
5. Jennifer was good at science. Her sister had trouble with writing.
6. If you're certain about your decision, please do it now. You may lose your chance.
7. The zoo's only elephant was starving. It had not eaten since last week.
8. I really disliked that teacher. I still wanted to take his class.
9. I will not see you today. I will not see you tomorrow.
10. Phil is a thrill seeker. He enjoys skydiving and bungee jumping. He goes every chance he gets.

APPENDIX 4

How to write clear, concise, and direct sentences[4]

1. Unless you have a reason not to, use the active voice.

At the heart of every good sentence is a strong, precise verb; the converse is true as well –at the core of most confusing, awkward, or wordy sentences lies a weak verb.

Passive: a) It is believed by the candidate that a ceiling must be placed on the budget by Congress.

Active: b) The candidate believes that Congress must place a ceiling on the budget.

Passive: c) It was earlier demonstrated that heart attacks can be caused by high stress.

Active: d) Brown earlier showed that high stress can cause heart attacks.

There are sometimes good reasons to use the passive voice:

- To emphasize the action rather than the actor.

  e) After long debate, the proposal was endorsed by the long-range planning committee.

- To keep the subject and focus consistent throughout a passage.

  f) The data processing department recently presented what proved to be a controversial proposal to expand its staff. After long debate, the proposal was endorsed by. . .

- To be tactful by not naming the actor.

  g) The procedures were somehow misinterpreted.

- To describe a condition in which the actor is unknown or unimportant.

  h) Every year, thousands of people are diagnosed as having cancer.

- To create an authoritative tone.

  i) Visitors are not allowed after 9:00 p.m.

[4] Available at https://writing.wisc.edu/Handbook/Clear,_Concise,_and_Direct_Sentences.pdf.

2. **Put the action of the sentence in the verb.** Don't bury it in a noun or blur it across the entire sentence. Watch out especially for nominalizations (verbs that have been made into nouns by the addition of *-tion*).

   a) An evaluation of the procedures needs to be done.
   b) The procedures need to be evaluated.
   c) We need to evaluate the procedures.
   d) The stability and quality of our financial performance will be developed through the profitable execu***tion*** of our existing business, as well as the acquisi***tion*** or develop***ment*** of new businesses.
   e) We will improve our financial performance not only by executing our existing business more profitably but by acquiring or developing new businesses.

3. **Reduce wordy verbs.**

   a) is aware, has knowledge of ----------> knows
   b) is taking --------> takes
   c) are indications --------> indicate
   d) are suggestive --------> suggests

4. **Use expletive constructions** ("It is," "There is," "There are") sparingly.

   a) It was her last argument that finally persuaded me.
   b) Her last argument finally persuaded me.
   c) There are likely to be many researchers raising questions about this methodological approach.
   d) Many researchers are likely to raise questions about this methodological approach.

5. **Try to avoid using vague, all-purpose nouns, which often lead to wordiness.**

   – *factor, aspect, area, situation, consideration, degree, case . . .*

   a) Consumer demand is rising in the area of services.
   b) Consumer demand for services is rising.
   c) Consumers are demanding more services.

6. **Unless your readers are familiar with your terminology, avoid writing strings of nouns (or noun strings!).**

   a) patient program satisfaction
   b) student-professor relationship factors

c) processing step change
d) competitive cotto salami performance test
e) program implementation process evaluation
f) MHS has a hospital employee relations improvement program.
g) MHS has a program to improve employee relations.
h) MHS has a program to improve relations among employees.

7. Eliminate unnecessary prepositional phrases.

a) The opinion of the working group.
b) The working group's opinion.
c) The obvious effect of such a range of reference is to assure the audience of the author's range of learning and intellect.

8. Avoid unnecessarily inflated words.

Instead of	*Use*
cognizant of	aware of, know
facilitate	help
impact on	affect
implement	start, create, carry out, begin
subsequent to	after
utilize	use

9. Put wordy phrases on a diet.[5]

Instead of	*Use*
the reason for for the reason that due to the fact that owing to the fact that considering the fact that on the grounds that this is why	because, since, why
despite the fact that regardless of the fact that	although, even though

[5] This list comes from Style, J. W. (1989): *Ten Lessons in Clarity and Grace*, 3rd ed., Glenview, IL: Scott, Foresman.

Instead of	*Use*
in the event that if it should transpire/happen that under circumstances in which	if
on the occasion of in a situation in which under circumstances in which	when
as regards in reference to with regard to concerning the matter of where . . . is concerned	about
it is crucial that it is necessary that there is a need/necessity it is important that it is incumbent upon cannot be avoided	must, should
is able to has the opportunity to is in a position to has the capacity for has the ability to	can
it is possible that there is a chance that it could happen that the possibility exists for	may, might, can, could
prior to in anticipation of subsequent to following on at the same time as simultaneously with	before, after, as

APPENDIX 5

Correcting dangling modifiers[6]

Sometimes in a sentence it is difficult to tell what a modifying word or phrase is describing. That modifying word or phrase is called a dangling modifier.

Example:

– Working hard all afternoon in the kitchen, the cake I baked tasted terrible.

Working hard all afternoon in the kitchen is a modifying phrase. It is difficult, however, to understand who or what worked hard: *the cake* or *I*. Obviously the cake can't work hard, so the phrase must be modifying *I*.

This confusion is the basis of a dangling modifier.

Correcting a dangling modifier often requires more than just moving words around. Usually the correction requires adding a word or phrase or rewording the sentence.

– I worked hard all afternoon in the kitchen, and the cake I baked tasted terrible.

  OR

– Even after working hard all afternoon in the kitchen, I baked a terrible tasting cake.

Rewrite each of the following sentences correcting the dangling modifier:

1. After centuries of lying on the ocean floor, the treasure hunters found the Spanish galleon.

   _____

2. Watching carefully for hours, the flock of butterflies never arrived.

   _____

[6] Available at www.k12reader.com.

3. Thirsty, the glass of water was swallowed in one gulp.

_____

4. Driving down the street, the park came into view.

_____

5. Resolving to study more, the textbooks seemed more interesting.

_____

APPENDIX 6

Writing with parallel structure

Main idea

Teaching ESL students how to write English sentences with parallel structure can improve sentence clarity, style and impact not to mention good grammar. As the level of writing progresses, ESL students may find that sentences with parallel structure can serve many purposes, such as a thesis sentence in an essay or the concluding sentence of a paragraph.

What is parallel structure?

It is a writing style that repeats the same grammatical form in a sentence, usually two or three times.

Here is an example of a sentence that does not have parallel structure.

– Mary likes cooking, skating and *to ride* a motorcycle.

This sentence lists three things that Mary likes to do. The list has two gerunds and one infinitive. That is not parallel and in English, that doesn't read well or easily. Here are two better options:

– Mary likes cooking, skating and *riding* a motorcycle. (all gerunds)
– Mary likes to *cook*, *skate* and *ride* a motorcycle. (all infinitives)

Here is a sentence with good parallel structure.

– I asked middle school students about their hobbies. Most girls said they enjoy *eating* ice cream, *shopping* for new pencils and *chatting* on the Internet.

To consider parallelism is very important in writing.[7] Our recommendation is to study it individually to improve your writing skills.

What is parallelism?

When writing a list, every item starts with the same type of verb or noun, adjective or adverb format. Examples:

[7] The explanation included in this section has been taken from https://owlcation.com/humanities/Easy-Faulty-Parallelism-Examples-and-Exercises.

1. "ing" verbs: We went running, biking, swimming, and fishing.
2. "ed" verbs: We walked, jumped and skipped on the way.
3. nouns: We drove to the lake, mountains, desert and beach all in one day.
4. adjective: She had purple, silver-tipped, spiky hair.
5. adverb: Lovingly, graciously and generously, she helped us out.

What is faulty parallelism?

Faulty parallelism in a sentence is when you are writing a list of things and mix up verb forms (to run, jumping, played). Example:

– *Faulty:* Samantha likes to run, jumping around in the backyard and played with her friend Jorge yesterday.
– *Correct:* Samantha likes running and jumping around in her backyard; in fact, yesterday she played there with her friend Jorge.

Another problem is mixing up a list of nouns and verbs (a ball, to jump, running outside). Example:

– *Faulty*: Henry likes a ball, to jump and running outside.
– *Correct*: Henry likes balls and likes jumping and running outside.

Mixed up adjectives or adverb forms can also be a problem:

– *Faulty*: Grandpa walked carefully, in a slow way, and halted a lot.
– *Correct*: Grandpa walked carefully, slowly and haltingly.

Easy exercises

Re-write the following sentences so that each has a list using the same verb or noun form. Sample answers are below.

1. The English teacher spoke in a nasal tone, unpleasantly, but conveying the information clearly and was funny.
2. The coach told his players that they should get plenty of water, to not eat sugary snacks, and being sure they are getting plenty of sleep.
3. Benefits of coaching include: knowing each player, helping that player to improve and to get to see that person succeed in life.
4. At the party, my sister helped us make the cake, gathering the kids for games, clean up and to drive some kids home.
5. Exercises that I enjoy doing are marathon running, to swim lengths in a pool, riding my bicycle in the park, and to walk along the trails in a forest.
6. We must either change the laws about drunk driving or it will be necessary to start enforcing them more strictly.

7. The protestors were gathering outside, held signs, starting to shout loudly and stopped the speaker from being heard.
8. My sister-in-law loves fad diets and has tried: eating only meat, to not eat anything but rice, smoothies every morning while not restricting anything else, and fasting 12 hours a day.
9. To my horror, my wedding dress looked stained, torn and it had wrinkles.
10. Our latest math instructor was enthusiastic, cracked a lot of jokes, is demanding, and failed half the class.

How to correct?

There is more than one way to correct the sentences above and that is true for faulty sentences in your own papers. While just changing the faulty verbs is sometimes the answer, at time you need to completely re-do the sentence by:

- Re-arranging the words.
- Using a semi-colon to make two sentences connected together.
- Putting extra information in parenthesis.

Sample answers

Here are some sample answers to the exercises above with the parallel elements in bold:

1. The English teacher had **unpleasant**, **nasal** tone, but conveyed the information **clearly** and **humorously**.
2. The coach told his players **to get** plenty of water, **not eat** sugary snacks and **be sure** they get plenty of sleep.
3. Benefits of coaching include: **knowing** each player, **helping** that player improve and **seeing** that person succeed in life.
4. At the party, my sister **helped** us make the cake, **gathered** the kids for games, **cleaned** up the mess, and **drove** some kids home.
5. Exercises I enjoy doing are **running** marathons, **swimming** lengths in a pool, **riding** my bicycle in the park and **walking** along the trails in a forest.
6. We must either **change** the laws about drunk driving or **start** enforcing them more strictly.
7. The protesters **gathered** outside, **held** signs, **started** shouting loudly and **stopped** the speaker from being heard.
8. My sister-in-law loves fad diets and has tried: **eating** only meat, **consuming** nothing but rice, **drinking** smoothies in the morning (while not restricting anything else), and **fasting** 12 hours every day.

9. To my horror, my wedding dress looked **stained**, **torn**, and **wrinkled**.
10. Our latest math instructor was enthusiastic, joking, and demanding; in fact, she failed half of the class.

Definitions

Noun: a person, place, thing, or idea (examples: John, Dallas, hairbrush, love).

Pronoun: a substitute for the noun (examples: he, she, it, we, they).

Adjective: describes a noun (examples: soft, red, fluffy, interesting).

Verb: action word (examples: sing, drive, run, played).

Adverb: describes the verb and usually ends in "ly" (examples: carefully, abruptly, loudly).

Verb tenses in English

Past: played, was playing, did play, has played; swam, was swimming, did swim, has swum.

Present: play, is playing, does play; swims, is swimming, does swim.

Future: will play, is going to play; will swim, is going to swim.

Conditional (may or may not): may play, could play, might play, would play; may swim, could swim, might swim, would swim.

Harder exercises

If you've mastered the easy exercises, try these harder, more complicated sentences:

1. Drunk drivers are thoughtless and take the lives of other people in their own hands, risking their own lives, think about only their own pleasure and fun and never considering the consequence of their action.
2. Police enforcement should be responsible for service in the community by safeguarding the property of people who live in the community, in order to protect the innocent from crimes, and to ensure that all people have their constitutional rights getting respect.
3. When my husband takes another job in California, I will be staying here in Texas to pack, let the children finish up their school year, fly out to find a house (while my mom comes here to take care of the kids), and begin my new life by driving with all the kids in the car to California while the moving van is taking all of our stuff.

4. In order to convey the information correctly to the crowd, the police officer was speaking loudly, he told people where they should be standing, repeating information so they would remember and gesturing.
5. My roommate and I this afternoon are going to be eating lunch at my downtown favorite, a pizza place, then until our friend Sandy is out of work we will study in the library, meeting up at the dorm with our sorority sisters from Tri-Delta is our next plan, and then all of us will be eating the gourmet popcorn my mom just sent me and we are planning to binge-watch the latest Netflix episodes of our favorite show.

Sample answers for harder exercises

1. Drunk drivers are thoughtlessly **taking** the lives of other people in their own hands, **risking** their own lives, **thinking** only about their own pleasure and fun, and not **considering** the consequences of their actions.
2. Police enforcement is responsible for serving the community, safeguarding the property of people in that community, protecting the innocent from crimes, and ensuring that all people's constitutional rights are respected.
3. When my husband takes another job in California, I will **fly** out to find a house (while my mom comes here to take care of the kids) and then **stay** in Texas to pack up our house and **let** the children finish up their school year, then **drive** to California with all the kids while the moving van **takes** all of our stuff.
4. In order to convey the information correctly, the police officer **spoke** loudly to the crowd**, told** people where they should stand**, repeated** the information to help people remember, and **gestured.**
5. This afternoon, my roommate and I are going to **eat** lunch at my favorite pizza place downtown, **study** in the library until our friend Sandy is free from work, **meet** up with our Tri Delta sorority sisters back at our dorm, and **binge-watch** the latest Netflix episodes of our favorite show while eating the gourmet popcorn my mom just sent me.

Causes of faulty parallelism

Source

Why does it happen?

Of course, you may read some of those incorrect sentences and think, "why would a person mix those up? They don't make sense!" Most of the time, faulty parallelism is less common with simple sentences (although even my college students make that mistake sometimes!). Generally, the biggest problem comes when people are writing complex sentences with longer phrases in the lists. Here is a typical example:

– *Faulty*: Instead of criticizing the government, people should begin to be involved in the process by making sure they are registered to vote, start petitioning for causes they really believe in, learning about the issues and researching the actual situation in order to learn the impact of legislation, both past and current proposals, on causes they believe in strongly, and by going to meetings for their party representatives so that they can really find out if those people understand and believe in the issues they care about and have the ability to represent those issues clearly and forcefully, working at polling places and registering people to vote.

Confused? Me Too!

I get these sorts of sentences in every single set of papers I grade. So if you write sentences like this, you aren't alone. The good news is that when you are writing complicated sentences like this, it means you are thinking complicated thoughts and have a lot of good ideas. That is the reason that correcting this grammar issue is important! You can't persuade your reader to agree with you if they can't understand what you are saying. Moreover, while your instructor might make a valiant attempt to wade through your sentence to discover your meaning, most readers would just give up and move on.

The bad news is that you will need to learn how to write these sentences correctly and clearly in order to persuade your reader with your good ideas. That is the reason that correcting this grammar issue is important! You can't persuade your reader to agree with you if they can't understand what you are saying. Moreover, while your instructor might make a valiant attempt to wade through your sentence to discover your meaning, most readers would just give up and move on.

APPENDIX 7

Why use the passive voice in academic writing?[8]

1. Often in academic writing, we *don't want to focus on* who is doing an action, but on who is receiving or experiencing the action. The passive voice is thus extremely useful in academic writing because it allows writers to highlight the most important participants or events within sentences by placing them at the beginning of the sentence.

Examples

In the following sentences, the passive construction is preferable because you want readers to focus on the result of an action rather than the person doing the action.

Active: Scientists classify glass as a solid.	The passive sentence focuses on *how glass is classified*, rather than on who classifies glass.
Passive: Glass is classified as a solid.	

Active: Four members of the nursing staff observed the handwashing practices of staff during rostered shifts.	The passive sentence focuses on *handwashing practices* rather than on the four members of staff.
Passive: The handwashing practices of staff were observed by four members of the nursing staff during rostered shifts.	

2. In addition, in academic writing sometimes it is obvious, irrelevant or repetitive to state who the 'doer' of the sentence is: thus the passive voice is a useful way to construct these types of sentences. It is also a way that the use of informal personal pronouns can be avoided; for example:

[8] Available at https://unilearning.uow.edu.au/academic/3avi.html.

One type of work group, the semi-autonomous work group, is discussed in a section later in this chapter.	It is obvious that it is the author who will be doing the discussing.
The group was designed to last for only the lifetime of a particular project.	It is irrelevant to the reader here who did the designing.
The handwashing practices of staff were observed by 4 members of the nursing staff during rostered shifts. Handwashing, or failure to handwash, following patient contact was recorded. Leaving the area without handwashing was considered failure to wash.	The passive is used to avoid repeated reference to the known doer of the action (ie. the observers).
The number of seeds found in ant nests were counted.	The passive allows you to avoid using a personal pronoun (...by us).

3. Sometimes in academic writing it might be expedient to use the passive voice in order to avoid naming the 'doer' of an action so that the message of your text is less inflammatory; for example, read the following excerpt:[9]

In this ideology the argument used to sustain the subjugation of women has largely rested on premises about biological difference –the biological differences between men and women have been used to legitimate hierarchical structures of social inequality. Women, because of their biological function as child bearers, have been traditionally confined to the domestic sphere and excluded from the world 'out there'.	The identity of the 'doer' in this text could be interpreted as society, the dominant social paradigm or males.

Using the active voice in this passage would change the tone of the passage and create quite different message.

[9] Taken from Jagtenberg, T. & P. D'Alton (1989): *Four dimensional social space: Class, gender, ethnicity and nature*. Harper Row: Sydney.

Passive voice	Active voice
In this ideology the argument used to sustain the subjugation of women has largely rested on premises about biological difference - the biological differences between men and women have been used to legitimate hierarchical structures of social inequality. Women, because of their biological function as child bearers, have been traditionally confined to the domestic sphere and excluded from the world 'out there'.	In this ideology the argument used to sustain the subjugation of women has largely rested on premises about biological difference - society has used the biological differences between men and women to legitimate hierarchical structures of social inequality. Society has traditionally confined women, because of their biological function as child bearers, to the domestic sphere and excluded them from the world 'out there'.

WALDEN UNIVERSITY[10]

Scholarly voice: Active and passive voice

Active versus passive voice

The APA 6th Edition, Section 3.18, indicates that writers should use the active voice for clarity (APA, 2010, p. 77). Writing in the active voice means the subject of the sentence clearly performs the action that the verb expresses.

APA stresses using the active voice to make it clear to the reader who is taking action in the sentence. The reason is that the use of passive voice often makes it difficult for the reader to determine who is taking the action of the verb. In addition, the active voice stresses that the actor (or grammatical subject) precedes the verb, again, putting emphasis on the subject.

The order of words in a sentence with active voice is subject, verb, object.

– *Example*: I conducted a study of elementary school teachers.

  This sentence structure puts the emphasis of the sentence on the subject, clarifying who conducted the study.

– *Example*: A study was conducted of elementary school teachers.

  In this sentence, it is not clear to the reader who conducted this study.

[10] Available at https://academicguides.waldenu.edu/writingcenter/scholarlyvoice/activepassive.

Generally, in scholarly writing, with its emphasis on precision and clarity, the active voice is preferred. However, the passive voice is acceptable in some instances, for example:

1. If the reader is aware of who the actor is.
2. In expository writing, where the goal of the discussion is to provide background, context, or an in-depth explanation.
3. If the writer wants to focus on the object or the implications of the actor's action.
4. To vary sentence structure.

Also, much like for *anthropomorphism*, different writing styles have different preferences. So, though you may see the passive voice used heavily in articles that you read for your courses and study, it does not mean that APA style advocates the same usage.

Here are some examples of scholarly writing in the active voice:

– *Example*: I will present the results of this study at the Association for Supervision and Curriculum Development (ASCD) conference.

  This is active voice because the subject in the sentence precedes the verb, clearly indicating who (I) will take the action (present).

– *Example*: Teachers conducted a pilot study addressing the validity of the TAKS exam.

  Similarly, teachers (subject) clearly took the action (conducted) in this sentence.

According to APA, writers should select verb tenses and voice carefully. Consider these examples to help determine which form of the verb is most appropriate:

– *Example*: A study was conducted of job satisfaction and turnover.

  Here, it is not clear who did the conducting. In this case, the writer should revise this sentence to clarify who is doing the conducting.

– *Example*: I conducted a study of job satisfaction and turnover.

  This revised sentence clearly indicates the action taker. Using "I" to identify the writer's role in the research process is often a solution to the passive voice and is encouraged by APA (see Section 3.09).

Using the past tense of the verb "to be" and the past participle of a verb together is often an indication of the passive voice. Here are some signs to look for in your paper:

– *Example*: This study was conducted.

– *Example*: Findings were distributed.

Another indication of passive voice is when the verb precedes the actor in the sentence. For example, even if the action taker is clearly identified, that actor should be the grammatical subject and come before the verb.

- *Incorrect*: The study on nursing and turnover was conducted by Rogers (2016).

  Issue: Though the verb and the actor (action taker) are clearly identified here, *to use the active voice*, the writer should also place that actor, Rogers, before the verb. This improves clarity and word economy as well.

  Correct: Rogers (2016) conducted a study on nursing and turnover.

- *Incorrect*: The survey instrument will be administered by the school administrators.

  Issue: Here, the actor follows the verb, which reduces emphasis and clarity.

  Correct: The school administrators will administer the survey instrument.

  This revised sentence is in the active voice and clearly identifies the action takers and the action being taken.

Intentional use of the passive voice

Sometimes, even in scholarly writing, the passive voice may be used intentionally and strategically. A writer may intentionally include the subject later in the sentence so as to reduce the emphasis and/or importance of the subject in the sentence. See the following examples of intentional passive voice to indicate emphasis:

– *Example*: Schools not meeting AYP for 2 consecutive years will be placed on a "needs improvement" list by the State's Department of Education.

  Here, all actors taking actions are identified, but this is in the passive voice as the State's Department of Education is the actor doing the placing, but this verb precedes the actor. This may be an intentional use of the passive voice, to highlight schools not meeting AYP.

  To write this in the active voice, it would be phrased: "The State's Department of Education will place schools not meeting AYP for 2 consecutive years on a "needs improvement" list. This sentence places the focus on the State's Department of Education, not the schools.

– *Example*: Participants in the study were incentivized with a $5 coffee gift card, which I gave them upon completion of their interview.

As the writer and researcher, I may want to vary my sentence structure in order to avoid beginning several sentences with "I provided…" This example is written in the passive voice, but the meaning is clear.

Using passive voice in scholarly writing

As noted before, passive voice is allowed in APA style and can be quite appropriate, especially when writing about methods and data collection. However, students often overuse the passive voice in their writing, which means their emphasis in the sentence is not on the action taker. Their writing is also at risk of being repetitive. Consider the following paragraph in which the passive voice is used in each sentence:

> A survey **was administered**. Using a convenience sample, 68 teachers **were invited** to participate in the survey by emailing them an invitation. E-mail addresses of teachers who fit the requirements for participation **were provided by the principal of the school**. The teachers **were e-mailed** an information sheet and a consent form. Responses **were collected** from 45 teachers…

As you can see, the reader has no idea who is performing these actions, which makes the research process unclear. This is at odds with the goal of the methods discussion, which is to be clear and succinct regarding the process of data collection and analysis.

However, if translated entirely to the active voice, clearly indicating the researcher's role, "I" becomes redundant and repetitive, interrupting the flow of the paragraph:

> In this study, **I** administered a survey. **I** created a convenience sample of 68 teachers. **I** invited them to participate in the survey by emailing them an invitation. **I** obtained e-mail addresses from the principal of the school…

"I" is quite redundant here and repetitive for the reader.

The Walden Writing Center suggests that students use "I" in the *first sentence of the paragraph*. Then, as long as it is clear to the reader that the student (writer) is the actor in the remaining sentences, use the active and passive voices appropriately to achieve precision and clarity (where applicable):

> In this study, **I administered** a survey using a convenience sample. Sixty-eight teachers **were invited** to participate in the survey. **The principal of the school provided** me with the e-mail addresses of teachers who fit the requirements for participation. **I e-mailed** the teachers an information sheet and a consent form. A total of **45 teachers responded**…

The use of the passive voice is complicated and requires careful attention and skill. There are no hard-and-fast rules. Using these guidelines, however, should

help writers be clearer and more engaging in their writing, as well as achieving the intended purposes.

Remember, use voice strategically. APA recommends the active voice for clarity. However, the passive voice may be used, with intention, to remove the emphasis on the subject and also as a method for varying sentence structure. So, generally write in the active voice, but consider some of the above examples and some uses of the passive voice that may be useful to implement in your writing. Just be sure that the reader is always aware of who is taking the action of the verb.

APPENDIX 8

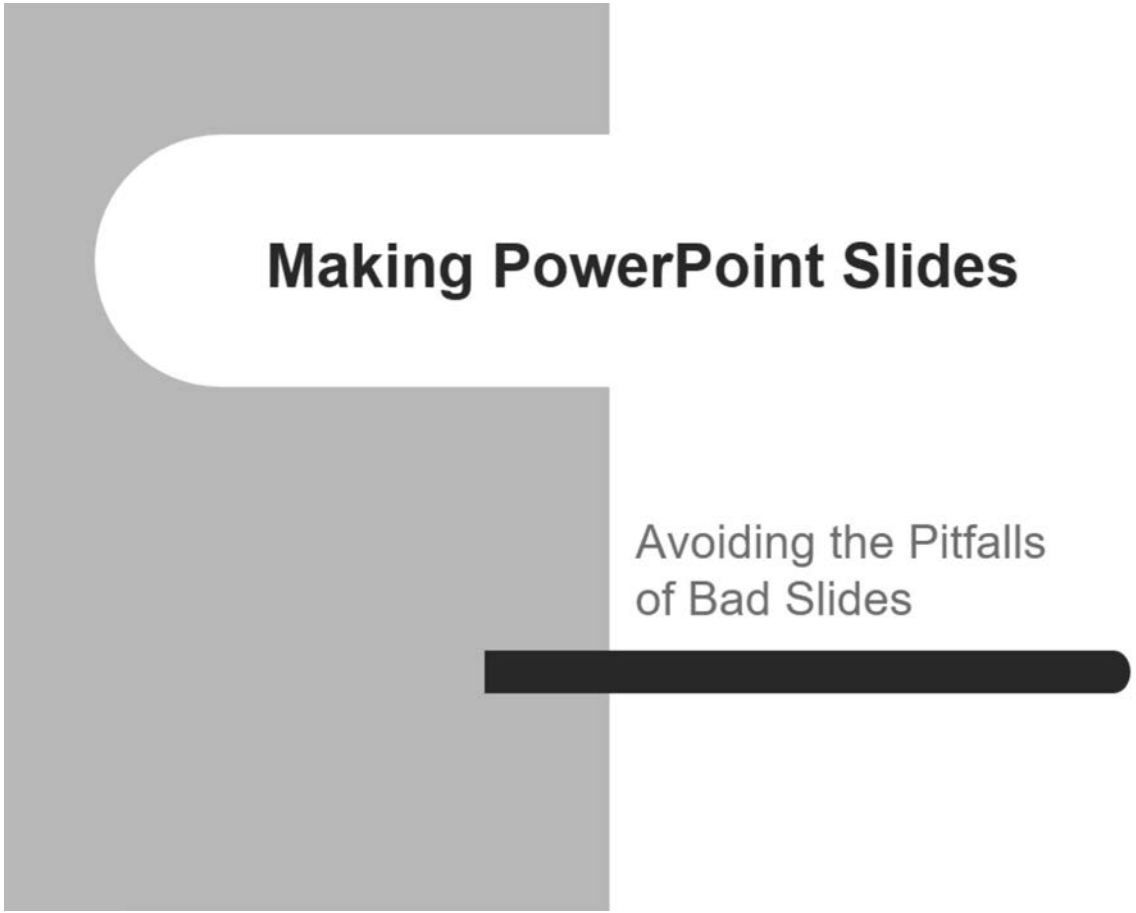
Subordinate conjunctions

Use these seven subordinate conjunctions to combine sentences in each question:

after / although / because / before / since / unless / while

1. The truck driver ate a big meal. Later, he went to work.
2. The newspaper reporter refused to say who gave her the secret information. She was arrested by the police.
3. I have no money. I can't go to the play.
4. Polar bears are cute. The mothers are dangerous if they think you are threatening their cubs.
5. Some university classes are challenging. Others classes are boring.
6. The typhoon ended on Wednesday. Everybody went to the beach to inspect the damage.
7. My pet has fleas. It needs a bath.
8. We drove to the mountains in the afternoon. We packed the car in the morning.
9. The government banned cell phones in cars. The plan won't work without an enforcement program.
10. Some bananas are green. Other bananas are yellow.

APPENDIX 9



26 abril, 2012. Available at https://es.slideshare.net/brophyl/avoiding-pitfalls-of-bad-slides.

Tips to be Covered

- Outlines
- Slide Structure
- Fonts
- Colour
- Background
- Graphs
- Spelling and Grammar
- Conclusions
- Questions

Outline

- Make your 1st or 2nd slide an outline of your presentation
  - Ex: previous slide
- Follow the order of your outline for the rest of the presentation
- Only place main points on the outline slide
  - Ex: Use the titles of each slide as main points

Slide Structure – Good

- Use 1-2 slides per minute of your presentation
- Write in point form, not complete sentences
- Include 4-5 points per slide
- Avoid wordiness: use key words and phrases only

Slide Structure - Bad

- This page contains too many words for a presentation slide. It is not written in point form, making it difficult both for your audience to read and for you to present each point. Although there are exactly the same number of points on this slide as the previous slide, it looks much more complicated. In short, your audience will spend too much time trying to read this paragraph instead of listening to you.

Slide Structure – Good

- Show one point at a time:
  - Will help audience concentrate on what you are saying
  - Will prevent audience from reading ahead
  - Will help you keep your presentation focused

Slide Structure - Bad

- Do not use distracting animation
- Do not go overboard with the animation
- Be consistent with the animation that you use

Fonts - Good

- Use at least an 18-point font
- Use different size fonts for main points and secondary points
  - this font is 24-point, the main point font is 28-point, and the title font is 36-point
- Use a standard font like Times New Roman or Arial

Fonts - Bad

- If you use a small font, your audience won't be able to read what you have written
- CAPITALIZE ONLY WHEN NECESSARY. IT IS DIFFICULT TO READ
- **Don't use a complicated font**

Colour - Good

- Use a colour of font that contrasts sharply with the background
  - Ex: blue font on white background
- Use colour to reinforce the logic of your structure
  - Ex: light blue title and dark blue text
- Use colour to emphasize a point
  - But only use this occasionally

Colour - Bad

- Using a font colour that does not contrast with the background colour is hard to read
- Using colour for decoration is distracting and annoying.
- Using a different colour for each point is unnecessary
  - Using a different colour for secondary points is also unnecessary
- Trying to be creative can also be bad

Background - Good

- Use backgrounds such as this one that are attractive but simple
- Use backgrounds which are light
- Use the same background consistently throughout your presentation

Background – Bad

- Avoid backgrounds that are distracting or difficult to read from
- Always be consistent with the background that you use

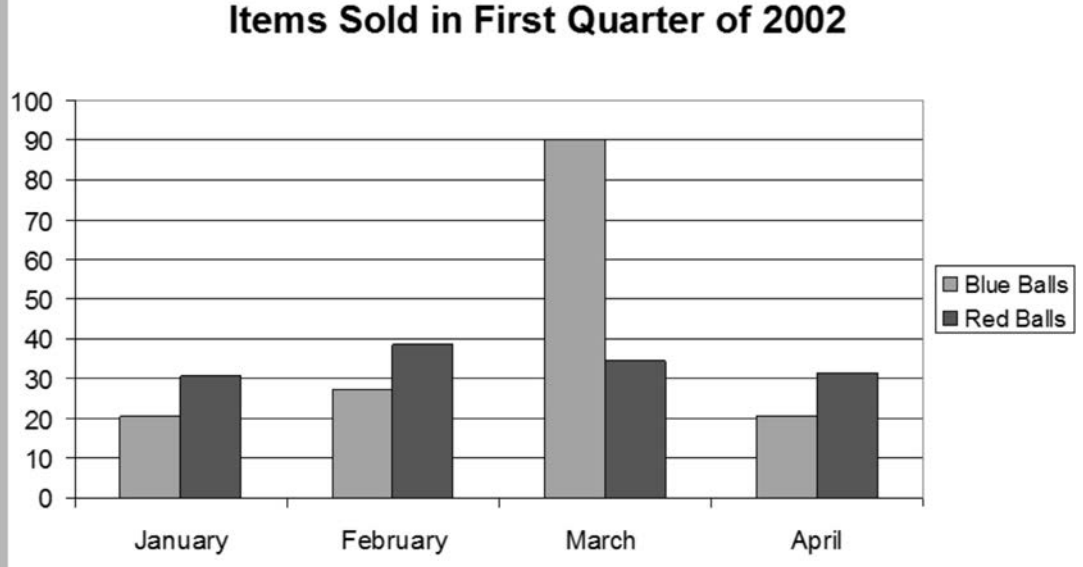
Graphs - Good

- Use graphs rather than just charts and words
  - Data in graphs is easier to comprehend & retain than is raw data
  - Trends are easier to visualize in graph form
- Always title your graphs

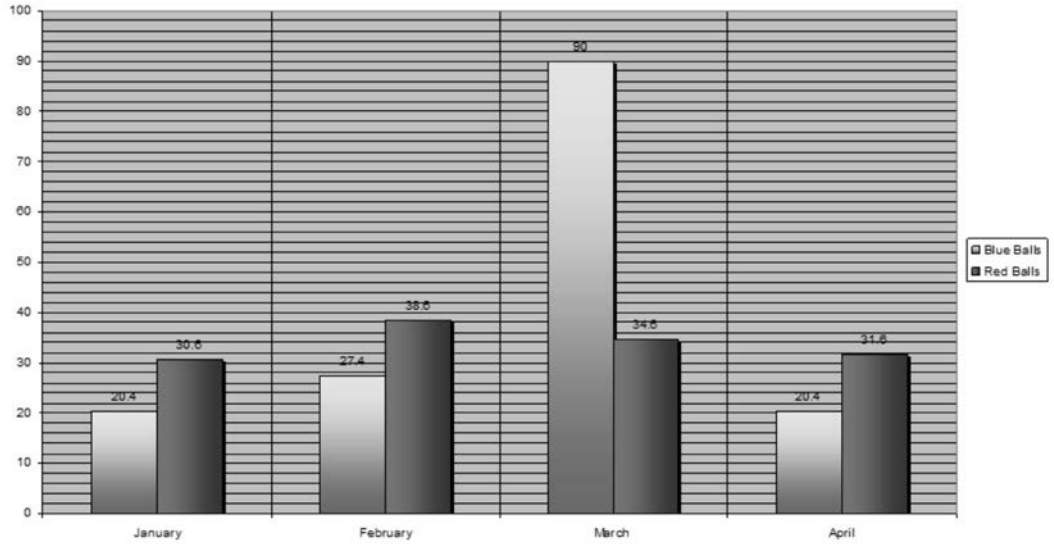
Graphs - Bad

	January	February	March	April
Blue Balls	20.4	27.4	90	20.4
Red Balls	30.6	38.6	34.6	31.6

Graphs - Good


Items Sold in First Quarter of 2002
100
90
80
70
60
50
40
30
20
10
0
January
February
March
April
Blue Balls
Red Balls

Graphs - Bad


100
90
80
70
60
50
40
30
20
10
0
20.4
30.6
27.4
38.6
90
34.6
20.4
31.6
January
February
March
April
Blue Balls
Red Balls

Graphs - Bad

- Minor gridlines are unnecessary
- Font is too small
- Colours are illogical
- Title is missing
- Shading is distracting

Spelling and Grammar

- Proof your slides for:
  - speling mistakes
  - the use of of repeated words
  - grammatical errors you might have make
- If English is not your first language, please have someone else check your presentation!

Conclusion

- Use an effective and strong closing
  - Your audience is likely to remember your last words
- Use a conclusion slide to:
  - Summarize the main points of your presentation
  - Suggest future avenues of research

Questions??

- End your presentation with a simple question slide to:
  - Invite your audience to ask questions
  - Provide a visual aid during question period
  - Avoid ending a presentation abruptly

Connections 3 is a book designed to teach Integrated English Practice in English language teacher education. It is aimed at developing study and academic communication skills. It is also intended to enhance critical thinking and social responsibility through the analysis of texts and the realization of a diversity of tasks and activities.

Connections 3 es un libro diseñado para acompañar la Práctica Integral de la Lengua Inglesa en la formación de profesores de esta especialidad. Se ha orientado al desarrollo de habilidades académicas y de estudio que necesitan los estudiantes que se forman como profesores de lengua inglesa en nuestras universidades, así como al desarrollo del pensamiento crítico y la responsabilidad social a partir del análisis de diversos textos y la realización de diversas actividades y tareas.

Editorial Universitaria
FÉLIX VARELA

9 789590 723360