

УДК 811.111:[378.016:003-028.31](07)

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The Cookery Book of Text Interpretation: Практикум зі стилістики англійської мови.
Київ: ... , 2022. 119 с.

Практикум розроблено для студентів четвертого курсу спеціальності 035 ФІЛОЛОГІЯ, освітнього рівня ПЕРШИЙ (бакалаврський), освітньої програми МОВА ТА ЛІТЕРАТУРА (англійська), спеціалізація 035.04 ГЕРМАНСЬКІ МОВИ І ЛІТЕРАТУРИ (переклад включно).

Практикум спрямований на ознайомлення студентів із основними напрямками інтерпретації художнього і нехудожнього текстів, розвиток критичного й аналітичного мислення, формування навичок лінгвостилістичного аналізу тексту як складників комплексної філологічної компетенції молодих фахівців рамках модулю «нарративна стилістика» та «аналіз художнього і та нехудожнього текстів» як частини навчальної дисципліни «стилістика». До уваги студентів пропонується розгляд матеріалів, що включають ключові поняття інтерпретації тексту, фрагменти прозового і поетичного художнього тексту, наукового тексту, медійного та рекламного тексту. Практикум можна застосовувати як добірку індивідуальних проектних завдань в рамках курсу «Стилiстика англiйської мови». Практикум може використовуватися як додатковий компонент для проведення спецкурсів з філологічних дисциплін на 1-2 році навчання в магістратурі, практики усного та письмового мовлення, критичного та аналітичного читання текстів різних жанрів англійською мовою. Окремі розділи практикуму можна застосовувати для спрямування досліджень в рамках написання дипломних проектів.



КИЇВСЬКИЙ УНІВЕРСИТЕТ
ІМЕНІ БОРИСА ГРІНЧЕНКА

A Letter to a BGKU Student

... and to whom it may concern



Dear Student!

You've got the power! My congrats to you as you've been granted an opportunity to boost your theoretical expertise, explore the architecture of cognitive and linguistic processes underlying effective communication, and master the English language for the best impression management, thought leadership, and outstanding penkraft.

You set off on a serendipitous journey to better yourself. You'll be guided through the secrets of literary writing based on Unit 1. Open your cookery book and stock up on interpretation menu of Narrative Stylistics. The writer's craft know-how will help you gain deep insights into narratology and unleash your talent in a literary debut.

It may be challenging ... But never give up. Go to the laboratory of stylistic analysis. Visit the mind palace of fiction writers – you'll get the clues to their psyche. Scan for stylistic nuances at each language level – the writers' genuine personality portrait will show up. Enjoy a breathtaking experience of stylistic analysis. You will find the tools and the roadmap in Units 2-4. You are given the recipe to cook your critical essay, of course, but you are free to improvise and play the devil with stereotypes and doctrines.

Dive into the world of non-fiction writing. From academic papers and media articles to marketing texts, unseal what is hidden deep inside non-literary texts of various genres and registers. With precise analysis tools, crack a mystery of the subtlest meanings.

A reasonable use of stylistic means highlighted in Unit 5 will help you structure your diploma project and articulate your findings better while holding the attention of an academic community with an eye-catching and provocative headline.

Unit 6 will make you think how media shape your opinion through language and how audiences get biased with a wave of a word being severely exposed to black-and-white thinking. Be aware that it's your social responsibility to be a sophisticated media reader.

The icing on the cake is Unit 7 which digs deeper into consumers' buying decisions and explains how marketers make a customer's pre-choice. The Michelin-starred theories of Cognitive Stylistics shed light on how the influence is made on potential clients. Take advantage of this truly magical copywriting technique fueled by your linguistic taste.

After all, take a quantum leap towards your freedom of using language to get through to your audience. Follow me, your sensei, chef de cuisine, and simply a friend who takes care of your future career. Take a cocktail of new approaches. Upgrade yourself. Transform yourself. What you do in your life depends largely on how you do it. Use literary devices as spices to make any your text piquant.

Get tuned to think stylistically...

Get tuned to think creatively...

Get tuned to your Success!

*Yours,
Elina Paliichuk*

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PART ONE: INTRODUCTION TO TEXT ANALYSIS

Unit 1.

INTERPRETATION MENU: KEY NOTIONS

Section A. Ingredients of Literary and Non-fiction Text Analysis

Lead-in:

- What makes a book captivating?
- Which stories have been the most memorable since your childhood?
- What makes such stories outstanding?



Activity 1: Share your impressions about a book you have recently read. Follow the algorithm below and *phrases to use*:

| | |
|----------------|--|
| PHRASES TO USE | The text (extract, excerpt, episode, passage, piece, paragraph) under consideration (analysis) comes from _____ (indefinite) a work of literature (novel, story, short story, tale, play, fable, poem) written by _____ name of the author, (definite) the book (novel, story, short story, tale, play, fable, poem) _____ name of the work _____ written by _____ name of the author. The author (writer, poet) is famous for (known as an) _____ a bit of information about the author and his works, style of writing. The extract concerns, is devoted to, deals with) _____. The basic theme is _____. The central idea finds its particularization in _____/ is disclosed through the following collision (internal/ external conflict) _____. |
|----------------|--|

Activity 2: To develop the skills of sophisticated analytical reading, sometimes we should understand what makes writers wizards of creating incredible textual worlds. Read the extract from *Writing as Art* by Paul Mills, the author of *The Routledge Creative Writing Coursebook*. Underline at least five basic features of a great story. Justify your opinion based on the selected lines

1 Writers build up worlds, make them real, emphasise and illuminate them through
2 images. Through voices they hold our attention, remind us of the varying tones of
3 speech. Through stories told and heard they show the way our thoughts are shaped
4 by narrative, how we shape the thoughts and lives of others and ourselves. From
5 among the features by which we identify writing as an art form, in this first chapter
6 I have selected four that produce a consistently powerful impact for writers and
7 readers. These are voice, world, image and story. Without these elements our practice
8 as writers would become disadvantaged. Creative language would not be as it is,
9 neither would we read with the special attention and pleasure it generates. Story
10 implies structure, and structure meaning. Stories are told by voices creating images;
11 voices also build and inhabit worlds. A writer staying close to the voices of characters
12 has more chance of crossing over into their rhythm of living, of involving readers in
13 that rhythm, so that as readers we feel we know it for ourselves. The use of speaking
14 and thinking voices in writing seems to be a key quality, perhaps the most important
15 skill of all for a writer to learn. But then, if we think about it, the voices that most
16 hold our attention are those that tell stories, generate images, make their world as
17 real to us as our own.

(Mills, 2006).

Activity 3: Explore the *types* of **PLOT** below and give your examples of literary works based on your reading experiences. Use the algorithm of *Nine basic plots* by Glen C. Strathy based on Christopher Booker's book *The Seven Basic Plots*.

| | |
|---|--|
| 1 | Overcoming the Monster: in which the hero must venture to the lair of a monster which is threatening the community, destroy it, and escape (often with a treasure). Your example: |
| 2 | Rags to Riches: in which someone who seems quite commonplace or downtrodden but has the potential for greatness manages to fulfill that potential. Your example: |
| 3 | The Quest: in which the hero embarks on a journey to obtain a great prize that is located far away. Your example: |
| 4 | Voyage and Return: in which the hero journeys to a strange world that at first is enchanting and then so threatening the hero finds he must escape and return home to safety. Your example: |
| 5 | Comedy: in which a community divided by frustration, selfishness, bitterness, confusion, lack of self-knowledge, lies, etc. must be reunited in love and harmony (often symbolized by marriage). Your example: |
| 6 | Tragedy: in which a character falls from prosperity to destruction because of a fatal mistake. Your example: |
| 7 | Rebirth: in which a dark power or villain traps the hero in a living death until he/she is freed by another character's loving act. Your example: |
| 8 | Rebellion Against 'The One': in which the hero rebels against the all-powerful entity that controls the world until he is forced to surrender to that power. Your example: |
| 9 | Mystery: In which an outsider to some horrendous event (such as a murder) tries to discover the truth of what happened. Your example: |

(*Understanding the Seven Basic Plots, n.d.*)

Activity 4: Have you ever thought how true geniuses master to order the interrelated events in a story? Navigate through the key definitions of plot and **PLOT STRUCTURE** to analyse the stories you read and develop the skills to create your story.

Plot structure is the most critical thing about a movie/book. Plot structure is what keeps your script, and movie, compelling. It keeps your audiences entertained. It keeps any reader reading. Easier said than done... Plot is the sequence of events dramatically arranged by a writer to tell a story. That is a plot structure definition in the strictest sense (*StudioBinder, 2021a*).

Plot is the series of events that make up your story, including the order in which they occur and how they relate to each other, whereas *structure* (also known as narrative structure), is the overall design or layout of your story (*Herron, 2021*).

In a literary work, film, story or other narrative, the plot is the sequence of events where each affects the next one through the principle of cause-and-effect. The causal events of a plot can be thought of as a series of events linked by the connector "and so". Plots can vary from the simple – such as in a traditional ballad – to forming complex interwoven structures, with each part sometimes referred to as a subplot or imbroglio. In common usage (for example, a "movie plot"), however, it can mean a narrative summary or story synopsis, rather than a specific cause-and-effect sequence (*Wikipedia contributors, 2021*).

Activity 5: Behind the scenes, there is a logical organisation that all plots follow with a beginning, middle, and end. But there's a lot more to the basic plot structure than just this. a) Put these five elements in correct order based on your reading experiences:

| CLIMAX/TURNING POINT | RISING ACTION | EXPOSITION | RESOLUTION/DENOUEMENT | FALLING ACTION |
|----------------------|---------------|------------|-----------------------|----------------|
| 1 | 2 | 3 | 4 | 5 |

Activity 6:

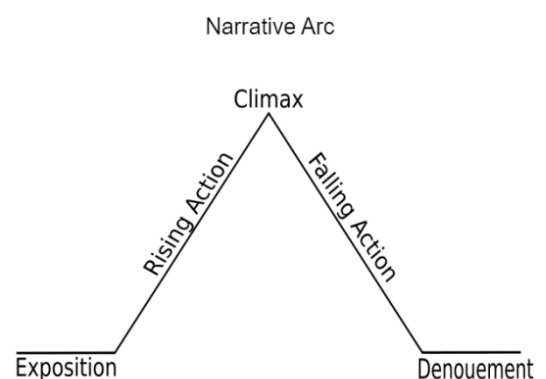
b) Match the five elements of plot to their description. Justify your choice.

| 1. Exposition | 2. Rising Action | 3. Climax | 4. Falling Action | 5. Resolution |
|---------------|------------------|-----------|-------------------|---------------|
|---------------|------------------|-----------|-------------------|---------------|

| |
|--|
| A) The big showdown where your characters encounter their opposition, and either win or lose. |
| B) The opening of the story, including a reader's introduction to characters and settings. |
| C) A series of events that unfold after the climax and lead to the end of the story. |
| D) A series of events that complicates matters for your characters, and results in increased drama or suspense. |
| E) The end of the story, in which the problems are resolved (or not resolved, depending on the story.) Also called the denouement, catastrophe, or revelation. |

c) Draw the possible model of the plot structure based on your findings. Check your variant with the information below.

d) Most great stories, whether they are a Pixar film or a novel by your favorite author, follow a certain dramatic structure. Freytag's Pyramid is one of the oldest dramatic structures. Developed by Gustav Freytag in the mid-19th century, this structure has become so ubiquitous, many of the best writers have used it to write their own stories, even if they didn't know it was called Freytag's Pyramid.



e) For more details, refer to *What Is the Plot of a Story? The 5 Parts of the Narrative* by Hannah Muniz (Muniz, 2019).

Activity 7:

- a) Read the fragment from Paul Mill's *The Routledge Creative Writing Coursebook*.

Cinema audiences watching films whose setting is contemporary, respond to shots of cities, highways, deserts, rivers, streets and home interiors. These spaces connect with spaces they feel they could travel to and from. Fiction writers have to do this through words.

The novelist Margaret Atwood remembers being told early on in her career, 'Respect the page – it's all you've got'! All forms of creative writing, including poems, need to persuade readers to keep attending, because the world of their invention has a distinct reality. A basic element of this hold on the reader is the skill of verbal realisation. Stories can't happen without places made real to us as we read (Mills, 2006).

- b) How do you understand the metaphorical utterance said by J. Berger?

'When we read a story, we inhabit it.

The covers of a book are like a roof and four walls'

(Berger, 1992:15).

- c) **SETTING** includes time and place. Start by imagining your character in a setting (Where), and the passage of time as it is affecting him or her (When). Distribute the words and word combinations below into two columns with reference to time and place categories:

| TIME | PLACE |
|------|-------|
| | |
| | |

Industrial cities, the growth of ironworks, mines, foundries; a type of house and household interior, a suburb smelling of diesel; realistic/ historical/ fantastic/ exotic/ rural; span of time the extract covers, XX century; the Medieval times; the Future; 1947; 2056; one night; a street; a dark room; the Earth; continents; ground floor; April; attic; Sonoma; a library; uphill, the summer morning; a coffeehouse; ten years ago; a construction site; holiday season; a dark alley; a playground.

Activity 8: To speak about the plot and setting, use the vocabulary units suggested below. Fill in the gaps and give your comments on the plot of the book you are currently reading or have recently read.

| | |
|-----------------------|---|
| PHRASES TO USE | <p>The plot is simple/ complex/ intricate. It centres around _____.</p> <p>The setting of the events is realistic/ historical/ fantastic/ exotic/ rural _____.</p> <p>The span of time the extract covers is (obviously) _____.</p> <p>The narrative flow is straight/ complex/ circular/ frame-like.</p> <p>The climax of the plot development is presented in _____.</p> <p>The denouement is shown in _____.</p> |
|-----------------------|---|

Activity 9: Setting not only provides a glimpse of time-and-place domain of a story but also contributes to producing lasting impressions due to **ATMOSPHERE** or a sensory reality being created.

- a) Distribute the following phrases into three groups: scenes (a location or an event), sounds, and smells.

| SCENES | SOUNDS | SMELLS |
|--------|--------|--------|
| | | |

A charity gala event; jingling keys; a public restroom; tea kettle whistling; pool chlorine; popcorn popping; aluminum can being crushed; wet earth; salty ocean air; new textbooks; diesel fumes from buses; rustle of potato chip bag; barbecue; splashing water; new carpet; slurping through a straw; an abandoned building; microphone feedback; a wedding; sour milk; fresh laundry; chewing gum; sizzling oil or bacon; shoe polish; a graduation ceremony; roasting chicken or turkey; buzz of conversation; bath or shower running; a tattoo parlor.

- b) Which of the images make you feel being inside a textual world?
c) What other sensory images may be used to render a fictional world?

Activity 10: What if taking a lesson from celebrities?

- a) The Pulitzer Prize winner David Mamet teaches dramatic writing. He says that “The tone an author uses in a piece of writing can evoke any number of emotions and perspectives. Tone can also span a wide array of textual styles, from terse to prosaic. Tone is what helps terrify the reader in Poe’s “The Tell-Tale Heart” (2019), and it helps convey the point of view of an old man in “After Apple-Picking” by Robert Frost. Furthermore, certain attributes of your writing—including voice, inflection, cadence, mood, and style – are related to tone” (*Understanding Tone: 18 Examples of Tone Words in Writing*, 2020).
- b) What is **TONE**? Make your assumptions based on your reading impressions whether the two statements below are true or false. Underline the correct variant.
1. Tone refers to an author’s use of words and writing style to convey his or her attitude towards a topic. True False
 2. What the author feels about the subject is often defined as the tone. What the reader feels is known as the mood. True False
- c) Do not confuse tone and atmosphere: while tone signifies an author’s point of view, the mood of a piece of writing is the atmosphere of a piece and the overall feeling it conveys to the reader. Authors convey mood through figurative language and literary devices, letting the reader feel whatever mood the writing evokes (LiteraryDevices Editors, 2021).

Activity 11: To analyse your reading impressions, be equipped with a set of adjectives to formulate felicitous remarks about a literary tone.

- a) Brainstorm the list of adjectives to describe the possible tones of literary texts.
- b) Continue the list of possible variants of tone that may be used in literature and media: *Tone can be nostalgic, regretful, joyful, sarcastic, persuasive, dry, playful, pessimistic, inspirational, sympathetic, ironic, conflicted, fearful, hopeful, humorous, serious, and* _____ (your variant).

- c) Match the tone and its meaning to develop the vocabulary of your professional linguistic analysis.

| <i>TONE</i> | <i>MEANING</i> |
|-------------------|--|
| 1 Absurd | ambiguous; cryptic; unclear |
| 2 Accusatory | suggesting someone has done something wrong, complaining |
| 3 Ambivalent | bored; cynical; tired |
| 4 Animated | full of life or excitement; lively; spirited; impassioned; vibrant |
| 5 Apathetic | showing little interest; lacking concern; indifferent; |
| 6 Bitter | humorous; witty; entertaining; diverting |
| 7 Caustic | making biting, corrosive comments; critical |
| 8 Cautionary | open-minded; charitable; patient; sympathetic; lenient |
| 9 Chatty | trusting; child-like |
| 10 Comic | scornful of motives/virtues of others; mocking; sneering |
| 11 Cynical | angry; acrimonious; antagonistic; spiteful; nasty |
| 12 Gullible | silly; foolish; stupid; nonsensical |
| 13 Evasive | illogical; ridiculous; silly; implausible; foolish |
| 14 Imploring | vengeful; spiteful; bitter; unforgiving |
| 15 Impressionable | informal; lively; conversational; familiar |
| 16 Inane | disastrous; calamitous |
| 17 Narcissistic | self-admiring; selfish; boastful; self-pitying |
| 18 Tolerant | gives warning; raises awareness; reminding |
| 19 Tragic | naïve; innocent; ignorant |
| 20 Vindictive | pleading; begging |
| 21 World-Weary | having mixed feelings; uncertain; in a dilemma; undecided |

Activity 12: Find 23 adjectives denoting various types of tone. Use the lists of synonyms to complete the table:



| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| S | U | W | I | T | T | Y | P | F | J |
| | U | R | G | E | N | T | J | X | Z |
| S | C | E | P | T | I | C | A | L | R |
| O | U | T | R | A | G | E | D | O | E |
| L | S | C | R | U | E | L | E | V | S |
| E | U | H | A | R | D | O | D | I | I |
| M | B | E | M | O | C | K | I | N | G |
| N | J | D | I | R | E | C | T | G | N |
| A | E | X | C | I | T | E | D | Z | E |
| I | C | O | N | C | E | R | N | E | D |
| V | T | O | L | E | R | A | N | T | Y |
| E | I | N | T | I | M | A | T | E | Y |
| N | V | I | R | T | U | O | U | S | Q |
| D | E | V | A | S | I | V | E | L | G |
| B | E | N | E | V | O | L | E | N | T |
| T | H | O | U | G | H | T | F | U | L |



| | |
|---|--|
| 1 miserable; despairing; sorrowful; distressed | |
| 2 clever; quick-witted; entertaining | |
| 3 insistent; saying something must be done soon | |
| 4 disbelieving; unconvinced; doubting | |
| 5 prejudiced; biased | |
| 6 affectionate; showing intense, deep concern | |
| 7 angered and resentful; furious; extremely angered | |
| 8 emotionally aroused; stirred | |
| 9 bored; having had too much of the same thing; lack enthusiasm | |
| 10 familiar; informal; confidential; confessional | |
| 11 scornful; ridiculing; making fun of someone | |
| 12 accepting; unhappy | |
| 13 lawful; righteous; moral; upstanding | |
| 14 not funny; in earnest; serious | |
| 15 innocent; unsophisticated; immature | |
| 16 ambiguous; cryptic; unclear | |
| 17 worried; anxious; apprehensive | |
| 18 unfeeling; hard-hearted; unyielding | |
| 19 causing pain and suffering; unkind; spiteful; severe | |
| 20 straightforward; honest | |
| 21 open-minded; charitable; patient; sympathetic; lenient | |
| 22 sympathetic; tolerant; generous; caring; well meaning | |
| 23 reflective; serious; absorbed | |

Activity 13: Read the extracts below and identify the tone using the words and phrases from the previous activities. Explain your judgement.

A _____

But I feel peaceful. Your success in the ring this morning was, to a small degree, my success. Your future is assured. You will live, secure and safe, Wilbur. Nothing can harm you now. These autumn days will shorten and grow cold. The leaves will shake loose from the trees and fall. Christmas will come, and the snows of winter. You will live to enjoy the beauty of the frozen world, for you mean a great deal to Zuckerman and he will not harm you, ever. Winter will pass, the days will lengthen, the ice will melt in the pasture pond. The song sparrow will return and sing, the frogs will awake, the warm wind will blow again. All these sights and sounds and smells will be yours to enjoy, Wilbur-this lovely world, these precious days..."

(White & Williams, 2012)

B _____

A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

(Swift, 2021)



C _____

We are travelers on a cosmic journey, stardust, swirling and dancing in the eddies and whirlpools of infinity. Life is eternal.

We have stopped for a moment to encounter each other, to meet, to love, to share. This is a precious moment. It is a little parenthesis in eternity.

(Coelho, 2014)

D _____

It was A LOW, DULL, QUICK SOUND -- MUCH SUCH A SOUND AS A WATCH MAKES WHEN ENVELOPED IN COTTON. I gasped for breath, and yet the officers heard it not. I talked more quickly, more vehemently but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why WOULD they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men, but the noise steadily increased. O God! What COULD I do? I foamed -- I raved -- I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder -- louder -- louder!

(Poe, 2019)

Activity 14: The mechanics of tone consists of that tone is conveyed through diction (choice and use of words and phrases), viewpoint, syntax (grammar; how you put words and phrases together), and level of formality. To analyse the tone of a story, you should carry out a linguistic analysis.

- a) Analyse the texts in the previous activity by scanning structural levels of the language to spot foregrounded verbal elements. Fill in the table below with examples of verbal peculiarities:

| Language levels | Examples | | | |
|----------------------------|----------|---|---|---|
| | A | B | C | D |
| Phonological | | | | |
| Morphological | | | | |
| Grammatical | | | | |
| Lexical | | | | |
| Semasiological | | | | |
| Syntactical | | | | |
| Inter-sentential (textual) | | | | |

- b) Reinforce the skills of presenting your findings by using the following terminology and vocabulary units:

| | |
|-----------------------|--|
| PHRASES TO USE | <p>The tone of the piece of literature is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralizing/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. It becomes obvious owing to: a) such cases of morphemic foregrounding as repetition of the root _____/ the prefix.. /the suffix.. /the inflexion/ the morphological transposition of _____; b) the following phonetic stylistic phenomenon/ -na: _____; A deliberate exaggeration .../an unexpected comparison (simile) .../round-about metonymic (metaphoric) way of portraying (exposing, revealing enforcing, rendering, bringing out, ridiculing, etc.) the positive (negative, contradictory, complex/ well-rounded) character of... produces the effect of _____; The text segmentation is realized by the following graphic means: _____;</p> <p>The sentence structure is (predominantly) a) simple; b) composite; c) complicated by the following predicative complexes ...; homogeneous/ heterogeneous enumeration of ... It is aimed at exciting (evoking) a feeling/ an emotion/ a state of mind/ the sense of being a witness of a particular logical (complex, confused) philosophical (moral, social) consideration (observation).</p> |
|-----------------------|--|

Activity 15: The **THEME** in literature is “a topic we’ve delved into before. Every story has themes – whether they’re consciously explored or simmering under the surface – and the exploration of different themes adds depth and layers to any story, especially if those themes are universal”, – Claire Bradshaw, a freelance editor and proofreader, says at *Writer’s Edit* (Bradshaw, 2021). Yes, indeed, under the surface of the plot you will disclose a deeper meaning and a range of problems raised in a story.

- a) Brainstorm 10 most popular themes in literature.

| | |
|---|----|
| 1 | 6 |
| 2 | 7 |
| 3 | 8 |
| 4 | 9 |
| 5 | 10 |

- b) Match the themes to the world-famous literary works based on your reading experience. If needed, make a search of respective annotations to make the best choice of your variants.

| | | | |
|------------------------|--|--------------------------|--|
| 1 Love | | 6 Survival | |
| 2 Death | | 7 Courage and heroism | |
| 3 Good vs. evil | | 8 Prejudice | |
| 4 Coming of age | | 9 Individual vs. society | |
| 5 Power and corruption | | 10 War | |

- A.** *Louisa May Alcott’s classic Little Women chronicles four sisters’ journeys from childhood to womanhood in 19th century Massachusetts.*
- B.** *The Book Thief by Markus Zusak is, in fact, narrated by Death himself, exploring the nature of his role in taking human lives against the backdrop of WWII Germany.*
- C.** *The Lord of the Rings by J. R. R. Tolkien pits good quite clearly against evil in its tale of hobbits, elves and men teaming up to defeat the power-hungry Sauron and his armies of dark creatures.*
- D.** *Lord of the Flies by William Golding focuses on a group of young boys stranded on a deserted island, chronicling their attempts to survive and govern themselves.*
- E.** *Shakespeare’s “Romeo and Juliet” is obviously one of the first stories that comes to mind – a tragic tale of forbidden love with terrible consequences.*
- F.** *War and Peace by Leo Tolstoy has war as one of its main focuses; specifically, Napoleon’s invasion of Russia and its impact on five Russian families.*
- G.** *To Kill a Mockingbird by Harper Lee is one of the most famous explorations of prejudice and racism: white lawyer Atticus Finch is appointed to defend Tom Robinson, a black man falsely accused of the crime of rape.*

- H.** *Animal Farm* by George Orwell is another classic exploration of the theme, an allegorical story about a group of animals who rise up against their human masters – with increasingly sinister results.
- I.** Tolkien's *The Hobbit* tells the tale of unlikely hero Bilbo Baggins, who musters his courage and leaves his quiet life as a homely hobbit to undertake an important quest.
- J.** *Huckleberry Finn* features a title character who finds it hard to fit into society, so runs away from home to have his own adventures.

(Bradshaw, 2021)

- c) What other themes are typically touched upon in literature? Name at least three themes of the novels you have recently read.

Activity 16. The critical and analytical thinking and reading, apart from classification, interpretation, exploration, and other activities, includes the ability to forecast and put forward hypotheses before you find an exact answer.

Follow the procedures below to explore the notion of **IMAGE OF THE AUTHOR/NARRATOR (IOA)**.

- a) Make predictions about image of the author by ticking *Yes/No* options to answer the following questions:



| | | |
|--|-----|----|
| Have you ever thought of the IOA when reading a novel? | Yes | No |
| Have you ever tried yourself in the role of an author? | Yes | No |
| Can you describe the process of creating a story? | Yes | No |

- b) Answer the questions below by underlining the option which is closest to your opinion.
1. How much do you agree that the author is a real personality?

Absolutely not *Hardly agree* *Agree to some extent* *Totally agree*

2. Do you believe that author is an imaginary one?

Absolutely not *Hardly believe* *Believe* *Totally believe*

- c) Would you like to know more? In fact, writers create their image. Image is commonly understood as a fragment of reality represented in reader's mind. It is also a two-faceted phenomenon: a combination of a real personality and an imaginary one. Mind that an image of the author is never identical with the author himself. And thus, we have to differentiate strictly between:
- an author as a biographically and biologically real writer;
 - an author as an artistic representation of the writer (his / her image which emerges in a reader's mind due to his / her work);
 - an author as a narrator – one of character-images.

- d) Explore the ideas offered by an expert in creative writing who dwells on representation of the image of the author through voice. Quote the lines representing the definitions of “voice”.

*1 Of all the effects created by writers, none is more important or elusive than that
2 quality called "voice." Good writers, it is said time and again, want to "find"
3 their voice. And they want that voice to be "authentic," a word from the same
4 root as "author" and "authority."*

5 But what is voice, and how does the writer tune it?

*6 The most useful definition comes from my friend and colleague Don Fry: "Voice
7 is the sum of all the strategies used by the author to create the illusion that the
8 writer is speaking directly to the reader from the page."*

*9 Poet David McCord tells the story of how he once picked up an old copy of St.
10 Nicholas magazine, which printed stories written by children. One of the
11 stories caught his attention, and he was "suddenly struck by a prose passage
12 earthier and more natural in voice than what I had been glancing through.
13 This sounds like E.B. White, I said to myself. Then I looked at the signature:
14 Elwyn Brooks White, age 11." The qualities that led McCord to recognize the
15 young author who would one day write "Charlotte's Web" can be summed up
16 in the word "voice."*

*17 If Fry is correct, that voice is the "sum" of all writing strategies, which of those
18 strategies are essential to creating the illusion of speech? To answer that
19 question, think of a piece of sound equipment called a "Graphic Equalizer."
20 This is the device that creates the range of sounds in a sound system by
21 providing about 30 dials or levers, controlling such things as bass and treble.
22 Push up the bass, pull down the treble, add a little reverb to configure the
23 desired sound.*

*(Writing Tools: 50 Essential Strategies for Every Writer
by Roy Peter Clark (2008–01-10), 1899)*

- e) Continue the definition offered by Roy Peter Clark’s colleague:

*"Voice is the sum of all the strategies used by the author
_____."*

How do you understand the idea of “tuning author’s voice”?



f) To analyse the author's voice, use the questions below to ask yourself.

1. What is the level of language? Is it concrete or abstract or somewhere in between? Does the writer use street slang or the logical argument of a professor of philosophy?
2. What "person" does the writer work in? Does the writer use 'I' or 'we' or 'you' or 'they' or all of these?
3. What is the range and the sources of allusions? Do these come from high or low culture, or both? Does the writer cite a medieval theologian or a professional wrestler?
4. How often does the writer use metaphors and other figures of speech? Does the writer want to sound more like the poet, whose work is thick with figurative images, or the journalist, who only uses them for special effect?
5. What is the length and structure of the typical sentence? Is it short and simple? Long and complex? Or mixed?
6. What is the distance from neutrality? Is the writer trying to be objective, partisan, or passionate?
7. What are the writer's frames of reference? Does the writer work with conventional subject matter, using conventional story forms? Or is the writer experimental and iconoclastic?

Activity 17: Perhaps, one of the most complicated literary text categories is **IMAGE OF THE CHARACTER**. We, as readers, may feel affection or disgust toward the heroes as if we interacted with characters or took part in the events told in a story. Characters facilitate our narrative transportation because they are given human traits. However, as Robert McKee says in his *Story: substance, structure, style, and the principles of screen writing*,

"... A character is a work of art, a metaphor for human nature. We relate to characters as if they were real, but they're superior to reality. Their aspects are designed to be clear and knowable; whereas our fellow humans are difficult to understand, if not enigmatic. We know characters better than we know our friends because a character is eternal and unchanging, while people shift-just when we think we understand them, we don't."

(McKee, 2021)

- a) Explore R. McKee's ideas about *character* and discuss in groups some bright characters based on your reading experiences:

Character design begins with an arrangement of the two primary aspects:

| Characterization | True Character |
|---|--|
| Characterization is the sum of all the observable qualities, a combination that makes the character unique: physical appearance coupled with mannerisms, style of speech and gesture, sexuality, age, IQ, occupation, personality, attitudes, values, where he lives, how he lives. | True Character waits behind this mask. Despite his characterization, at heart who is this person? Loyal or disloyal? Honest or a liar? Loving or cruel? Courageous or cowardly? Generous or selfish? Willful or weak? TRUE CHARACTER can only be expressed through choice in dilemma. How the person chooses to act under pressure is who he is. The greater the pressure, the truer and deeper the choice to character. |

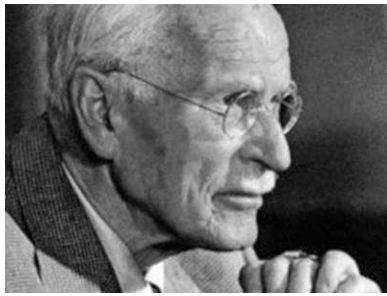
(McKee, 2021:373)

- b) Make up a definition of image of the character based on the string of words below. Then discuss your results in groups. Explain your version to the class.

| |
|--|
| PEOPLE, / TYPE / OF / CERTAIN / OF / MODEL / IN / AUTHOR'S / IS / MIND / A / IOC (IMAGE OF THE CHARACTER) / MODEL / READER'S / ARTISTIC / AN / A / THIS / BEING / REPRODUCED / Your version: <hr/> <hr/> <hr/> <hr/> |
|--|

- c) Match the terms to the types of character presentation in narration. Support your answers with examples based on your reading experience.

- | | |
|-----------------------------|--|
| 1. Direct presentation | a) Characterization through the CR's speech, behaviour and other factors. Your example _____ |
| 2. Indirect presentation | b) Characterization by the narrator or other characters. Your example _____ |
| 3. Action. | c) Both direct and reported, outer and inner, a CR's speech is indicative due its content and form. One's verbal style is illustrative about one's origin, dwelling place, social class or profession. Your example _____ |
| 4. act of commission | d) an unrealized plan or intention of a CR. Your example _____ |
| 5. act of omission | smth. performed by a CR. Your example _____ |
| 6. contemplated act | f) smth. which a CR should but does not do. Your example _____ |
| 7. Speech. | g) A CR's trait can be implied by one-time (non-routine) or by habitual actions. One-time actions show a CR in dynamics, while habitual actions reveal unchanging (static) aspects of a CR. Your example _____ |
| 8. Environment. | h) This can emphasize either the similarity or the contrast between the two characters in three ways: by analogous names , analogous images , analogy between characters . Your example _____ |
| 9. Reinforcement by analogy | i) Descriptions of a CR's physical surrounding (room, house, street, town) and human environment are very important metonymies. One shouldn't overlook such details as casual. Elements of environment – people and things – perform as images. Your example _____ |



d) One of the most frequent fruitful directions of narrative analysis is carrying out a research based on the theory of archetypes founded by Carl Jung*. Jungian archetypes are defined as images and themes that derive from the collective unconscious, as proposed by Carl Jung. Archetypes have universal meanings across cultures and may show up in dreams, literature, art or religion (McLeod, 2018). These recurrent patterns and symbols are innate and help organize human experience.

Stage 1. Explore the diagram of 12 Jungian Archetypes (Neill, 2020) and use the article *“Once upon a brand”: Storytelling practices by Spanish brands* by Delgado-Ballester and Fernández-Sabiote (2016) to complete the task below.



*Recommended Literature: Jung (2021)

Stage 2. Based on the data in the articles given above, match the archetypes and their descriptions. Think which literary works embody these archetypes. Which archetypes are the most recurrent in our culture, in your opinion?

| | |
|----------------------------|--|
| 1. Ultimate strength | a) When an obstacle is encountered, it must be overcome; strength must be proven in use. |
| 2. The siren | b) A character that is strongly intuitive and dedicated to making a difference through change. It represents transformation, self-improvement and the desire to be the master of our own destiny. |
| 3. The hero | c) A character that breaks the rules to achieve his or her goal. The antihero is willing to participate in acts of mischief and cruelty to complete the task at hand. He or she has flaws that taint their purity. |
| 4. The antihero | d) A character that is able to influence the decisions of other parties. Represents authority, influence and domination. Is "the best" or the "world leader". |
| 5. The creator | e) Experience, advice and heritage. Standing the test of time. |
| 6. The change master | f) This character is a friend who embodies trust, loyalty and reassurance. He or she enables people to not feel alone and to move in the world with more confidence. |
| 7. The powerbroker | g) A character who is as strong and competent as possible and is able to prove his or her worth through courageous acts. Conveys expert mastery in a way that improves the world. |
| 8. The wise old man | h) This character fosters all imaginative endeavours and inspiration, from the highest art to the smallest innovation, in lifestyle or work. Embodies originality, creativity, imagination and self-creation. |
| 9. The loyalist | i) A character who cleverly uses his or her power of attraction and instincts to elicit certain responses in men. It becomes associated with a mystical brand of sexuality and pleasure. |
| 10. The mother of goodness | j) This character exhibits a great degree of intellect or secret knowledge, and uses this to disobey rules and conventional behaviour. It is used to persuade and seduce. |
| 11. The little trickster | k) This character represents the universal messages of mystery, suspense and uncertainty. |
| 12. The enigma | l) Such a character may be represented as a fairy godmother who guides and directs a child. Represents purity, nourishment and motherly warmth. |

Your answers _____

(Delgado-Ballester & Fernández-Sabiote, 2016)

But is it so simple?

- e) How much do you agree with the two statements by Robert McKee given below? Discuss your opinions in groups and share your thoughts with the class.

CHARACTER ARC

Taking the principle further yet: The finest writing not only reveals true character, but arcs or changes that inner nature, for better or worse, over the course of the telling.

STRUCTURE AND CHARACTER FUNCTIONS

The function of STRUCTURE is to provide progressively building pressures that force characters into more and more difficult dilemmas where they must make more and more difficult risk-taking choices and actions, gradually revealing their true natures. even down to the unconscious self.

The function of CHARACTER is to bring to the story the qualities of characterization necessary to convincingly act out choices. Put simply. a character must be credible: young enough or old enough. strong or weak. worldly or naive. educated or ignorant. generous or selfish, witty or dull. in the right proportions. Each must bring to the story the combination of qualities that allows an audience to believe that the character could and would do what he does.

(McKee, 2021:105-106)

Activity 18: Recollect the notion of Receptive Stylistics from your basic course on Stylistics. What are its main principles?

- a) Discuss in small groups:
- Have you ever thought that you are being addressed a specific message when you are reading?
 - Guess how you can trace the addressee-oriented markers* in texts of various genres (literary text, media text, advertisement, etc.).
 - Which approaches would you adopt for linguistic analysis?
 - What is the author's possible intention?
 - What do you know about latest studies of reader's response to texts?
- b) Check your assumptions according to the guidelines given below. Has this information been familiar to you? Which academic courses on linguistics help you resolve the issue of Reader's Image?

To resolve the above-mentioned task, you can use the approach of receptive stylistics which studies readers' emotional responses, aesthetic evaluation, inferences made by the audience, and overall impact on public.

IMAGE OF THE READER is not only a literary category investigated in the framework of poetic stylistics, but also a subject matter of interdisciplinary research, where much attention is given to the prosocial effects of texts, building emotional bond with readers as consumers, and developing effective strategies for shaping public opinion or exercising influence on your target audience.

| |
|---|
| *Recommended Literature: Vorobyova (1996) |
|---|

The current linguistic paradigm in research* includes intense empirical studies aimed at measurement of reader's response to texts of various genres. As a real (empirical) reader you reflect on the message of the text, your emotional state after reading, whether you have a desire to act or evaluate the problem raised in the text. So, in terms of text interpretation, you should understand the message of literary works and non-fiction text. Apart from reading for pleasure, transform yourself into a critical reader.

c) Recollect the short story you have recently read. Make use of the vocabulary below to provide a philologically literate text interpretation. Mindful reading will guide you to the world of deeper implications which are not seen on the surface of the texture.

| | |
|-----------------------|---|
| PHRASES TO USE | <p>To stimulate/ stir imagination (to arouse warmth/ affection/ compassion/ delight/ admiration/ dislike/ disgust/ aversion/ resentment/ antipathy, etc.; to increase the credibility of the plot; to increase the immediacy and freshness of the impression, etc.) the author makes use of ... name the stylistic phenomenon etc.</p> <p>At the verbal level, the author triggers the readers perception in terms of ... /</p> <p>At the cognitive level, the author uses imagery/frames/conceptual metaphors/archetypes, etc.</p> |
|-----------------------|---|

Activity 19: Take an object in your room. Look at it from above, make a side view, and from the bottom of it. How does your vision change depending of the perspective chosen?

- a) Explore the (*Point of View. Literature and Film*, 2007). Underline the types of POVs. Summarise the information on **POINT OF VIEW** ** in a concise way.

Point of view, in literature, the vantage point from which a story is presented.

A common point of view is the *omniscient*, in which, in the third person grammatically, the author presents a panoramic view of both the actions and the inner feelings of the characters; the author's own comments on developments may also appear within the narrative. Another type of third-person point of view is presented from the *limited* standpoint of one of the major or minor characters in the story who is not omniscient and who usually presents a markedly partial view of narrative events.

In a *first-person narrative*, the "I" point of view is most often that of the character in the story who best serves the author's purpose. Thus, the practical and matter-of-fact first-person narrator *Lemuel Gulliver* lends an aura of credibility to the fantastic adventures in Jonathan Swift's *Gulliver's Travels* (1726). An naive first-person narrator is unaware of the import of the events he relates.

In the late 19th century, point of view became a matter of critical importance, notably in the prefaces of Henry James.

The omniscient, intrusive point of view came to be frowned upon as destructive of the novel's illusion of reality, although many of the great masters of the novel—Henry Fielding, George Eliot, Charles Dickens, Honoré de Balzac, and Leo Tolstoy—themselves deployed this point of view. By the early 20th century, novelists were shifting between different points of view within the same work, as in William Faulkner's *The Sound and the Fury* (1929), which is structured around three first-person narratives followed by a final section related in the third person, and Carlos Fuentes's *La muerte de Artemio Cruz* (1962; *The Death of Artemio Cruz*), which uses all three grammatical persons. The presentation of point of view, especially the combination of points of view, provides the contemporary novel with the means for suggesting the fluid, unreliable conditions of modern existence.

(From *Britannica, The Editors of Encyclopaedia, Point of view*, 2007).

*Recommended Literature: Miall and Kuiken (1994); Fialho (2007); Peer and Chesnokova (2019); van Peer and van Peer (2021), etc.

** Recommended Literature: O'Rourke (2018); Higham (2016)

- b) Explore the possibilities of POV beyond literature domain. 1) Read the fragments of the article *Point of View Shots: Creative Camera Movements & Angles* from *Studiobinder*. 2) Mull over the language potential to represent the POV in literature or film scripts.

Point of view and perspective

In storytelling, be it written or visual, point of view is the perspective from which that story is told. *Point of view and perspective* are not just important considerations in telling stories, they are necessary. In fact, you can't tell a story without point of view.

The question then becomes: which point of view do you choose? And before you feel trapped into choosing only one, remember that perspective can switch. In film, the point of view can switch many times and when filmmakers take full advantage of this ability, they can create more dynamic and nuanced narratives. One common and effective way to do this is with POV shots.

POINT OF VIEW (POV) SHOT DEFINITION

What is a Point of View (POV) Shot?

A point of view shot is a film angle that shows what a character is looking at in the first person. In other words, the camera acts as the eyes of a character and the audience sees what they see. It is usually established by being positioned between a shot of a character looking at something, and a shot showing the character's reaction.

Characteristics and Uses of a POV Shot:

Often shot with a hand-held camera to accentuate the subjective perspective. The POV shot became a staple of the slasher sub-genre as the "killer POV," like in John Carpenter's *Halloween*. It also allows other characters to bend (not break) the 4th wall by looking directly into the camera.

(StudioBinder, 2021b)

- c) The narrator can differently interrelate with his or her text, i.e. s/he can have different perspectives on it. Make up a statement from a string of the words and word-combinations below and check your results with each other:

COMMUNICATIVE / DEPENDENT ON / TEMPORAL AND SPATIAL ORGANIZATION / COMPOSITIONAL, / CONSISTS IN / THE AUTHOR'S / NARRATIVE PERSPECTIVE (FOCALIZATION) / THE INTERACTION / OF THE NARRATIVE, / OF THE TEXT / THE AUTHOR'S / STRATEGY.

- d) Did you know? Have you ever observed such literary technique as *Persona*? Share your experiences. For more details, visit *thoughtco.com* website (*What Are Different Points of View in Narratives?* 2018).

"These issues of point of view really point to one of the most fundamental skills in creative nonfiction, to writing not as the 'author' but from a constructed persona, even if that *persona* is taking on the 'I' to tell the story. That persona is formed by time, mood, and distance from the events that are being narrated. And if we decide to foreground the artifice of this construction by using more stylized points of view, such as second- or third-person, we create even more of a relationship between the narrator and the narrated, a high awareness that we are engaged in the reconstruction of experience and not pretending to be mere transcribers of that experience" (Gutkind, 2009).

- e) One of the first things you should do when you are starting a new project is figure out the point-of-view (POV) you're going to use, both visually and tonally.



- 1) Match the types of POVs in filmmaking to their descriptions. Which language units may help you represent such POVs in creative writing?

| | |
|---------------------------------------|---|
| 1. 1st person | a) This is still a “POV” shot, so the camera positioning and perspective is the same as above, but in this case, our first-person perspective is coming from someone other than the main character. It’s not a super common shot that you see used in films, because it can be strange for viewers to be in the eyes of a supporting character. |
| 2. 1 st -person peripheral | b) is also known as the fourth-wall break. It’s not a “POV” shot like above because the camera isn’t taking a character’s perspective; instead, it’s from the audience’s perspective. The character addresses the audience directly, and the camera is pointed right at him or her, creating a relationship that may or may not last throughout the entire piece. |
| 3. 2 nd person | c) ... is when we see everything subjectively from a character’s perspective. It’s usually from the main character’s perspective, but it can be used for other characters as well (though it’s rare). It gives viewers a sense of what it’s like to see what that character sees. |
| 4. 3 rd person | d) mix and match all these different perspectives in your work however you like, even within the same scene |
| 5. 3 rd -person limited | e) When an all-seeing, all-knowing entity or narrator enters story and conveys that to the audience, whether it’s with narration or through flashbacks or dream sequences, the perspective becomes omniscient. Typically, a narrator will be the one giving all the details of everyone and everything in the world of the movie in this point-of-view. |
| 6. 3 rd -person omniscient | f) is usually the more common of the third-person perspectives used. It shows us the thoughts, feelings, and experiences of one or several character(s). Wide shots of people talking or interacting, over-the-shoulder shots between characters, and more are examples of limited third-person perspective. |
| 7. quid pro quo scene | g) is the most common one that you’ll see. It’s a point-of-view that puts the camera on the outside looking in, watching the story unfold without anyone acknowledging its existence or presence in the world of the movie. |

- 2) To check your answers, go to *A Different Perspective: How POV Affects Your Filmmaking* by Ryan McAfee (2020) (for the link see **Section E**).

- f) Based on your philological expectation, fill in the gaps in the extract below choosing the right words from the *list of options* below. For more details see (*What Are Different Points of View in Narratives?* 2018) (for the link see **Section E**).

Subjective and Objective Viewpoints

"1 _____ reflect the various viewpoints. You can choose 2 _____ (I, me, us, our), 3 _____ person (you), or 4 _____ person (he, she, they, their). First-person is considered intense, 5 _____, and emotionally hot. It is the natural choice for a 6 _____, autobiography, and most personal-experience essays. The 7 _____ is the center of attention for second-person. It is the favored point of view for instructional material, advice, and sometimes admonishment! It is intimate without being intense--unless the 'voice' of the author is authoritarian or controlling instead of instructive. ...

"Third person can be 8 _____. For instance, when used for an 'as told to' personal-experience essay, third-person is subjective and warm. When used for news and information, third-person is 9 _____."

(Lyon, 2003)

List of options: READER, SECOND, FIRST-PERSON, SUBJECTIVE OR OBJECTIVE, PRONOUNS, THIRD, SUBJECTIVE, MEMOIR, OBJECTIVE AND COOL

Activity 20: Stories are everywhere. As a kid you used to love bedtime stories. In our heavily mediated reality narrative has great power structuring our experiences filled with events, emotions, myths, social actions...

- a) Apart from literature, stories are used in other domains of human experience. Brainstorm which areas of human activity employ narratives. Develop up to 10 inputs.

| | |
|-----------------------------------|----|
| 1 | 6 |
| 2 | 7 |
| 3 | 8 |
| 4 | 9 |
| 5 | 10 |
| Other examples and considerations | |

- b) Define the role of storytelling in contemporary world. Give some examples based on your own observations. Discuss your ideas with each other.

- c) Read the extract below on storytelling and ... Match the extracts below to respective headlines and statements. The answer may have more than one variant.

A Music, as with any creative art form, has the potential to transport its audience to other worlds and introduce them to different perspectives.

Musical storytelling is something that has been passed down for millennia. ...

Storytelling is a dynamic and interactive exploration of a narrative. Not only does it convey the basic elements of the story, but it must also involve the audience in imagination and progression to a final point. And the most powerful stories inspire an experience in the listener that elicits further contemplation long after the story has finished.

To do this, one must create an emotional response that embeds itself into the memory of its audience. Emotional responses are memorable!! So make them count.

All good stories have progression, they have obstacles raising in complexity and difficulty until the climax, followed by a moment for integration.

(Lockton, 2021)

B It encourages the listener's active imagination and involves a two-way interaction between a storyteller and one or more listeners. Storytelling happens in many situations and reflects different cultures. However, one common characteristic of all forms of storytelling is that it empowers listeners to visualize vivid, sensory elements of the story based on the storyteller's performance and their own experiences and understandings.

(Nguyen, 2021)

C Storytelling in business focuses on the human side of work. Basically, it means defining your core message and telling great stories instead of just listing facts. Because just as I said earlier, a good business story should be engaging. It also sticks longer in your audience's mind.

(Pittet, 2021)

D Throughout our history (pre and post recorded), music storytelling has been present and evolved through many shapes and forms. According to archeological findings it's possible it began as early as 43,000 years ago with the findings of primitive flutes made of ivory. No one knew for sure what they might've played, except for speculative attempts by analyzing the pitches available and the possible variants. But it's exciting to see that humans were able to express themselves beyond the extent of their vocal cords so far back in time. This form of expression is still no different with present day musicians who with their instruments acting as an extension of their physical capabilities.

(How, 2019)

E Everyone loves a story. But, to identify how many out of everyone are your target audience is the key. How many will read your business story? How many would benefit from it? How many will respond to any call-to-action within your business communication? Before creating a compelling story, you need to get clarity on your target audience. Creating a user persona is crucial to the success of your story. You need to craft content that can be viewed, read or heard by your audience. You need to research about what mode of content works best. Get this data before setting up the foundation of your story.

(The_Marketing_Mane, 2019)

G Composers create the sense of a narrative through musical devices such as dynamics and tempo, the contouring of phrases, melody, repetition, tension and release of harmonies, articulation, suggesting different instrumentation, and the use of pauses and silences. Because we spend our lives with stories, from the moment we are born, listening to them and sharing them, we absorb the patterns which make up stories: we sense when drama or tension is building and feel relief or pleasure at its release or resolution. These same patterns fill music: certain motifs or harmonies suggest particular moods, from triumphant joyful fanfares to moments of heart-stopping tenderness or poignancy; suspended harmonies take the listener to the brink, while the resolution brings wonderful sense of completeness or homecoming. The performer's role is to act on all these devices to create a performance which is rich in expression.

(Cross-Eyed Pianist, 2018)

F Storytelling has psychological superpowers which make it a powerful marketing tool:

- **Emotion:** When you hear a story and feel a personal connection, which isn't just theoretical; it's based on some fascinating neuroscience facts. While hearing a story, many more areas of your brain activate and become engaged. That's why telling stories raises personal connections and deeply emotional attachments better than facts.
- **Action:** The connection and emotion that stories arouse don't just pull on our heartstrings; they can influence our behavior substantially...
- **Value:** Stories do elicit our emotions, sympathy, and actions. More than that, stories have a substantial influence on our perceiving the value of something. Brands can add more subjective value to their products with invented stories.
- **Memory:** Storytelling is embedded in our culture, engraved in our hearts, and thus, has a connection with our memory. Stories cause us to memorize things more palpably and keep them in our long-term memory. It's known as "The Story Method" of memorization.

(Nguyen, 2021)

■ I know storytelling sounds great. Right now, you're probably thinking about where you're going to start using these techniques with your own job. But remember it's only a tool. It sure has a great potential but it can be used both well or poorly. Anyway, it won't solve every problem you're facing with your communication actions. You'll have to test stuff so you can learn and adjust.

(Pittet, 2021)

■ Most good political leaders excel at storytelling, they are interested in other people's stories and therefore they enjoy the entire communication cycle. To get to this level, candidates need to tell an authentic story about who they are, about where they see their community, or their country, or the world going.

(Riordan, 2020)

1. THE IMPORTANCE OF STORYTELLING IN MUSIC _____
2. THERE IS SPACE FOR STORYTELLING IN BUSINESS _____
3. NOT A MAGIC SPELL _____
4. UNDERSTAND YOUR AUDIENCE _____
5. STORYTELLING ALWAYS PRESENTS A STORY OR NARRATIVE. _____
6. STORYTELLING IS THE TRIGGER OF COMMUNICATIONS, AND THAT'S WHY IT'S SO POWERFUL. _____
7. STORYTELLING IS KEY TO LEADERSHIP _____

Activity 21: Draw a mind map of key concepts of text interpretation. Make a brief presentation of basic assumptions.

Activity 22: Summarise the information of this Section and make conclusions.

Activity 23: Think about applicability of the basic notions of text interpretation and formulate the questions you would like to resolve in the course of the analysis of texts based on the information of this Section A.

Questions 1. _____

Questions 2. _____

Questions 3. _____

Questions 4. _____

Questions 5. _____

Section B. Your First Steps in Stylistic Analysis.

Activity 1: Read the extract below and dwell on the following aspects of text interpretation.

A correlation between the

- 1) linguistic make-up (identify literary devices – EMs and SDs and verbal foregrounding) and
- 2) atmosphere described in the textual world.
- 3) Is the characterization direct or indirect? Comment on the portrayal of the characters.
- 4) Identify the tone of the episode.
- 5) Evaluate your reading experiences and share your feelings after reading the extract.

Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown whichever can be got with least thought or trouble, and would rather starve on penny than work for a pound. If left to himself, he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night, her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing. This, however, always provoked a fresh volley from his wife ...

(Rip Van Winkle | American Short Fiction | Washington Irving | Lit2Go ETC, n.d.)

Activity 2: Read the extract below and dwell on the following aspects of text interpretation.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loild and deep and exceedingly musical. but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions, and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation.

(Rathbone, 1988)

A correlation between

- 1) sensorial language (audio- and other sensory effects) and
- 2) imagery created in the textual world.
- 3) Is the characterization direct or indirect? Comment on the atmosphere described.
- 4) Identify the tone of the episode.
- 5) Evaluate your reading experiences and share your feelings after reading the extract.

Activity 3: Read the extract below and dwell on the following aspects of text interpretation.

- 1) Is the extract narration, description, or reflection? Prove your point of view.
- 2) Type of narrative perspective (POV)/focalisation.
- 3) Comment on the atmosphere described.
- 4) Identify the tone of the episode.
- 5) Evaluate your reading experiences and share your feelings after reading the extract.

Pausing at the threshold, or rather where threshold once had been, I saw, through the open door-way, a lonely girl, sewing at a lonely window. A pale-cheeked girl, and flyspecked window, with wasps about the mended upper panes. I spoke. She shyly started, like some Tahiti girl, secreted for a sacrifice, first catching sight, through palms, of Captain Cook. Recovering, she bade me enter; with her apron brushed off a stool; then silently resumed her own. With thanks I took the stool; but now, for a space, I, too, was mute. This, then, is the fairy-mountain house, and here, the fairy queen sitting at her fairy window.

(Great Short Works of Herman Melville, n.d.)

Activity 4: Read the extract below and dwell on the following aspects of text interpretation.

The momentary excitement brought Mr. Oakhurst back to the fire with his usual calm. He did not waken the sleepers. The Innocent slumbered peacefully, with a smile on his good-humored, freckled face; the virgin Piney slept beside her frailer sisters as sweetly as though attended by celestial guardians; and Mr. Oakhurst, drawing his blanket over his shoulders, stroked his mustaches and waited for the dawn. It came slowly in a whirling mist of snow-flakes that dazzled and confused the eye. What could be seen of the landscape appeared magically changed. He looked over the valley, and summed up the present and future in two words - "snowed in!"

(Harte, 1917)

- 1) Is the extract narration, description, or reflection? Prove your point of view.
- 2) Type of narrative perspective (POV) / focalisation.
- 3) Comment on the atmosphere described.
- 4) Identify the tone of the episode.
- 5) Evaluate your reading experiences and share your feelings after reading the extract.

Activity 5: Look through the texts in Activities 1-4 again and identify the expressive means and stylistic devices at each language level. Decide which language level is foregrounded. Highlight respective boxes in green.

| | Text 1 | Text 2 | Text 3 | Text 4 |
|--------------------------|--------|--------|--------|--------|
| Phonology and graphology | | | | |
| Morphology | | | | |
| Grammar | | | | |
| Syntax | | | | |
| Lexicology | | | | |
| Semasiology | | | | |

Section C. Your Project.

Case-study 1: Building a Fictional World

Warm-up and background.

How much do you agree with Robert McKee's statement below? (From *absolutely not* to *fully agree*). Do you see the writing process in other way? What would you add to this opinion?

A beautifully told story is a symphonic unity in which structure, setting, character, genre, and idea meld seamlessly. To find their harmony, the writer must study the elements of story as if they were instruments of an orchestra—first separately, then in concert.

(McKee, 2021)

Objective: Imagine you are an aspiring writer (or maybe you are indeed). You are going to publish your first book or to write a movie script. You want it to become a bestseller. But how to do it? Write a strong short story.

Stage 1:

- a) In small groups, brainstorm the themes and plots of your story.
- b) Use the table below and check the plots you would like to develop in your story.

| Romance plots | | Add your variants |
|---------------------|--|-------------------|
| High-Stakes plots | | |
| Family plots | | |
| Workplace plots | | |
| Goal and aspiration | | |
| Moving to new town | | |

- c) Write a sentence or two to develop a writer's idea.
 1. They are competitors for the same job or the same championship.

 2. They are good friends, and they don't want to risk ruining their friendship by taking it to the next level.

 3. They are from different social classes.

 4. He has a reputation... as a heartless womanizer, a stone-cold killer, or a greedy corporate lawyer.

 5. A human-made creature becomes a deadly threat.

- d) For more ideas, go to *Master Lists for Writers. Thesauruses. Plots. Character Traits. Names. And More* by Bryn Donovan (2015).
- e) Draw a diagram of the plot of your story (use the information from *Activity 3, 4* of *Section A*). What will make the readers be interested in the story. Decide on the climatic point.

Stage 2:

Describe setting of your story. Write 5 sentences to introduce time and place parameter of your story.

Stage 3:

Develop your characters. Think about appearances, facial expressions, surroundings, names, character traits, protagonist and antagonist. Make a verbal portrayal of your characters. Write a passage to describe your character (use the information from *Activity 17 of Section A*).

Stage 4:

Develop imagery. Use sensory words to represent touch, sight, hearing, smell and taste. Make a list of expressive means and stylistic which help you convey specific sensations and images.

Stage 5:

Choose a narrative perspective (focalisation) / POV. Add a tone.

Stage 6:

Design the story as a complete product. Make a sketch of the narrative.

Stage 7:

Write the full story based on your groundwork and solutions made as a result of the previous activities. 1) Use the A-4 format (one page) to organize the sequence of events. 2) Role-play your story in the class. 3) Let other students comment on the message of the story. 4) Ask them to give you a feedback.

Case Study 2: Stories beyond Fiction.

2.1 Narratives in Media

Warm-up and background:

- Do you enjoy entertainment media content?
- Which programs do you prefer watching?
- Which content do you consume on a regular basis?
- How much do you believe in what is told in the news?
- Do you carry out a research to check the facts of any media content?
- Are you prone to black-and-white thinking?



It is not a secret, though neither visible nor obvious that media use narrative techniques heavily for political purposes. Propaganda nowadays relies on media stories more and more. Very often media can contribute to radicalization of societies leading to extremist actions.

Sometimes the subtlest effect is achieved through entertainment content which breaks down the cognitive barriers against propaganda because of enjoyment and pleasure experiences.

There is a demand for counter-strategies. This idea is promoted in research from Schmitt et al. (2021), in particular, by Diana Rieger and Tim Wulf, professors of LMU Munich. One of the areas of their academic activity is to develop effective counter-narratives against extremism and imposed ideologies. Following their ideas, create a media story about hot social issue that would disprove the myths.

Objective:

Imagine you are a member to a media team specializing on counter-strategies against fake news, myths, ideologies, radicalization, etc., aiming at balancing opposite views and keeping peace within social groups. Make a draft media story to combat the imposition of common attitudes on the society. Use relevant resources and recommended literature*.

Stage 1:

Work in groups. Brainstorm the topical issues of the contemporary world. Write up to 10 problems. Rank the problems from 1 to 10 according to the importance of bringing them into focus. Choose one of the most topical issue. Explain its immediate relevance and discuss it with other participants in the class.

| | |
|---|----|
| 1 | 6 |
| 2 | 7 |
| 3 | 8 |
| 4 | 9 |
| 5 | 10 |

Stage 2:

The following refer to the mission of media against fakes and polarity thinking. Check the statement as *True* or *False*. Comment on your decision.

| | |
|--|--|
| Media content can contribute to white-and-black thinking | |
| Media do not influence social behaviour, they transmit information only | |
| Media create bias in public opinion with regard to hot issues | |
| The counter-strategy against fakes should include a captivating story | |
| Neutral representation of facts is best strategy to combat propaganda | |
| The dichotomous views are imposed through entertainment offered by media | |
| Media against polarity thinking should increase counter-arguing | |

Stage 3:

Design the plot components of your media story against radical thinking about the hottest issues of the day (war refugees, pandemic, trafficking, U-turn in policies and agenda, environmental activists, etc.). Develop the image of the characters (real persons, witnesses, victims, etc.). Describe the initial conditions of the situation, provide settings. Also search facts, add real data and statistical information to support your story. Develop the arguments to persuade the audience. Decide how to present them (through character's speech, as a message, as an inference or conclusion, as emotional impact, etc.).

| |
|---|
| *Recommended Literature: Shrimley (2020); Schmitt et al. (2021) ... |
|---|

Stage 4:

Design the powerful linguistic toolkit to be used in the story to deliver your message in a concise way. Select a bundle of EMs and SDs for the best promotion of your idea. Write several examples.

Stage 5:

Write the media story based on your groundwork and solutions made as a result of the previous activities. 1) Use the A-4 format (one page) to organize the sequence of events. 2) Present your story in the class. 3) Let other students comment on the message of the story. 4) Ask them to give you a feedback.

2.2 Brand Storytelling



Warm-up and background:

- How do you understand the phrase below?
... storytelling is experiencing a “corporate Renaissance” across business, social media, social entrepreneurship, and executive communications (Klotz-Guest, 2017).

- What is common between fictional world and companies? Give at least 3 features.
- What is the main goal of brand storytelling? *
- What do you feel reading the extract below?

In an article for Forbes, Mike Kappel, owner of Patriot Software, shares the following advice:

“[Our] story started in the basement of a factory with no heat, no air-conditioning, and floors that would flood. Instead of customers, we had rats, birds, snakes, and flies. We ran out of money, maxed out our credit cards, and borrowed from relatives...

Not the prettiest opening to a story, right? But, it’s honest. Our “can-do,” “just-works” small business customers appreciate that, and they relate to the tough, early days of launching a startup. By hearing our story and knowing why we do what we do, they know that we understand their needs.”

Mike Kappel, owner Patriot Software
(Reichert, 2019)

| |
|---|
| *Recommended Literature: Sanders and van Krieken (2018) |
|---|

Objective:

Imagine you are a member to a media team specializing on business storytelling. Make a company brand story to build a strong emotional connection with customers.

Stage 1:

- Very often we rely on our intuition when deciding what is good for the storytelling strategy and what is not. Make predictions about effective ways to build connections with the audience.

- Match the tips below to the rationale of using storytelling in business highlighted by *Kathy Klotz-Guest* in *7 Ways to Make Your Business Storytelling Awesome* (Klotz-Guest, 2017).

| 1. Go Deeper | 2. Think Bigger | 3. Get Personal | 4. Know Your Best Storytellers | 5. Start Co-Creating | 6. Solve a Need | 7. Upgrade Your Endings |
|--------------|-----------------|-----------------|--------------------------------|----------------------|-----------------|-------------------------|
|--------------|-----------------|-----------------|--------------------------------|----------------------|-----------------|-------------------------|

A. storytelling isn't about creating something fake just to check a box; it's about making sure your mission is aligned with a core purpose that is bigger than your company.

B. In the future, customers will have an increasingly important role in credible storytelling. Smart brands already do this; it's time for others to step up.

C. The "corporate veil" is coming down in favor of a human frame. Part of the reason many brand stories fail to capture the imagination today is because they are still oriented around companies as protagonists. Companies can't be protagonists.

D. A deeper emotional connection gives a story legs.

E. The best storytellers are closest to the front lines, whether in service, product, or sales.

F. personal value had twice the weight in a B2B purchase decision as rational economic value did. This means that all buyers are human and ask, "How does this make my life better?" Real storytelling must solve a human need for the buyer, a person.

G. Shallow is emotionally unsatisfying. What users really want to know is how their personal lives will change. They want hope that they will be better.

Stage 2:

- a) Evaluate the approach described by *Tom Whatley* in *How to Use Storytelling in Business to Build Captivated Audiences*. How much do you agree with the statement?

"Who. What. When. Where. Why. Answer the proverbial "Five W's" through storytelling, and you'll build meaningful connections with your audience. Fail to do so, and you'll likely lose their attention.

Not every piece of content needs to tell a story. Applying storytelling in the right place, at the right time, in the right way makes all the difference."

(Whatley, 2021)

- b) Work in small groups. Explore the tips and case studies given by Tom Whatley in *How to Use Storytelling in Business to Build Captivated Audiences* (Whatley, 2021) (for the link see **Section E**) and answer the following questions:

Q1. What are the principles of successful business storytelling?

Q2. What fictional elements are used in brand storytelling?

Q3. What is the role of plot and conflict in business storytelling?

Q4. What is the role of character in brand storytelling?

Q5. What is the role of setting in delivery of a story to the audience?

Q6. What mistakes should be avoided?

Q7. What is the general conclusion suggested by the author of the article?

- c) Select most powerful positions of your future brand story. Make a list of 5 key components of a good brand story.

| |
|---|
| 1 |
| 2 |
| 3 |
| 4 |
| 5 |

Stage 3: The 5 C's of storytelling. "When done right, business storytelling can add meaning to your marketing. You'll engage your audience, support and educate them. Over time, this builds trust with your wider audience and fosters loyalty". You can read this in Kerstin Reichert's *Business storytelling: How to build a strong connection with your customers* (Reichert, 2019). Match the headlines to the extracts from the article and discuss your versions in small groups. This will help you feel what your brand story will look like.

1._____ Establish the context of your story. Always set the scene. A good introduction will tell the audience what they need to know straight off the bat and will help them understand your narrative

CURIOSITY

2._____ This is how you draw your audience's attention and keep them engaged. Using curiosity in your business storytelling will spark your prospective clients' interest and create a thirst for knowing more

CHARACTERS

3._____ Make your stories more relatable by adding a human element. When your audience is presented with a real person, they'll root for them and will be eager to learn about your solution. It adds authenticity to your messaging

CONVERSATION

4._____ People respond to conversation better than a list of numbers, statistics or figures. Avoid 'corporate speech' and be conversational by matching your business personality and tone to your audience's

CONFLICT

5._____ This is the problem your character faces, or a goal they're dreaming to achieve. For example, our member stories often demonstrate how one founder discovered a need, and the brilliant solution they used to fix it.

CIRCUMSTANCE

Stage 4:

Make a draft brand story based on the findings and conclusions you have made. Develop a plot, conflict, setting, message, emotional component. Make a specific vocabulary that help you make good connections with audience.

Stage 5:

Make a presentation of your brand story. Discuss which values you managed to transmit to your audience. Evaluate whether the pragmatic aim has been achieved based on the impressions shared by others.



Out of the box activity: Tell the story of your experience of 2020 in seven songs. Use *Storytelling Through Music* by Lauren Neidhardt, July 25, 2020 and other works *as a point of departure.

Section D. Self-assessment

Activity 1: Evaluate your knowledge and skills by filling in the table. Indicate relevant items by check mark.

| Skills | Excellent | Good | Need improvement |
|--|-----------|------|------------------|
| understanding basic notions of interpretation of fiction | | | |
| Mind-mapping key ideas | | | |
| Evaluating the benefit | | | |
| Sharing main ideas based on reading experiences | | | |
| Productive activity based on case studies | | | |
| Explaining your own point of view | | | |
| Stating problematic questions | | | |
| Justifying inferences | | | |

Activity 2: Summarise your findings and insights into the information given in **Unit 1** and share them with the class.

*Recommended Literature: Bjerstedt (2014); Neidhardt (2020)

Section E. References and Recommended Literature

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PART TWO: THE LABORATORY OF LITERARY TEXT ANALYSIS

Unit 2.

SHORT STORY INTERPRETATION.

THE TELL-TALE HEART BY EDGAR ALLAN POE



Lead-in:

- Which images do you visualise when you hear the name of Edgar Allan Poe?
- Which genre do his works belong to?
- Which is the most memorable work of art written by E. Poe?

Section A. General cultural and literature background.

Activity 1:



Explore the biography of E. Poe. Make a timeline of his life.
Which milestones did E. Poe come through in his life?

On January 19, 1809, Edgar Allan Poe was born in Boston, Massachusetts. Poe's father and mother, both professional actors, died before the poet was three years old, and John and Frances Allan raised him as a foster child in Richmond, Virginia. John Allan, a prosperous tobacco exporter, sent Poe to the best boarding schools and later to the University of Virginia, where Poe excelled academically. After less than one year of school, however, he was forced to leave the university when Allan refused to pay Poe's gambling debts.

Poe returned briefly to Richmond, but his relationship with Allan deteriorated. In 1827, he moved to Boston and enlisted in the United States Army. His first collection of poems, *Tamerlane, and Other Poems*, was published that year. In 1829, he published a second collection entitled *Al Aaraaf, Tamerlane, and Minor Poems*. Neither volume received significant

critical or public attention. Following his Army service, Poe was admitted to the United States Military Academy, but he was again forced to leave for lack of financial support. He then moved into the home of his aunt Maria Clemm and her daughter Virginia in Baltimore, Maryland.

Poe began to sell short stories to magazines at around this time, and, in 1835, he became the editor of the *Southern Literary Messenger* in Richmond, where he moved with his aunt and cousin Virginia. In 1836, he married Virginia, who was thirteen years old at the time. Over the next ten years, Poe would edit a number of literary journals including the *Burton's Gentleman's Magazine* and *Graham's Magazine* in Philadelphia and the *Broadway Journal* in New York City. It was during these years that he established himself as a poet, a short story writer, and an editor. He published some of his best-

known stories and poems, including “The Fall of the House of Usher,” “The Tell-Tale Heart,” “The Murders in the Rue Morgue,” and “The Raven.” After Virginia’s death from tuberculosis in 1847, Poe’s lifelong struggle with depression and alcoholism worsened. He returned briefly to Richmond in 1849 and then set out for an editing job in Philadelphia. For unknown reasons, he stopped in Baltimore. On October 3, 1849, he was found in a state of semi-consciousness. Poe died four days later of “acute congestion of the brain.” Evidence by medical practitioners who reopened the case has shown that Poe may have been suffering from rabies. Poe’s work as an editor, a poet, and a critic had a profound

impact on American and international literature. His stories mark him as one of the originators of both horror and detective fiction. Many anthologies credit him as the “architect” of the modern short story. He was also one of the first critics to focus primarily on the effect of style and structure in a literary work; as such, he has been seen as a forerunner to the “art for art’s sake” movement. French Symbolists such as Mallarmé and Rimbaud claimed him as a literary precursor. Baudelaire spent nearly fourteen years translating Poe into French. Today, Poe is remembered as one of the first American writers to become a major figure in world literature.

(Poets.org - Academy of American Poets, n.d.)

Activity 2: Indicate by check mark the works from the “Selected Bibliography List” which are familiar to you. Share your impressions.

| Poetry | v | Fiction | v |
|--|---|--|---|
| Tamerlane and Other Poems (1827) | | Berenice (1835) | |
| Al Aaraaf, Tamerlane, and Minor Poems (1829) | | Ligeia (1838) | |
| Poems (1831) | | The Fall of the House of Usher (1839) | |
| The Raven and Other Poems (1845) | | Tales of the Grotesque and Arabesque (1839) | |
| Eureka: A Prose Poem (1848) | | Murders in the Rue Morgue (1841) | |
| | | The Black Cat (1843) | |
| | | The Tell-Tale Heart (1843) | |
| | | The Purloined Letter (1845) | |
| | | The Cask of Amontillado (1846) | |
| | | The Oval Portrait (1850) | |
| | | The Narrative of Arthut Gordon Pym of Nantucket (1850) | |

(Poets.org - Academy of American Poets, n.d.)

Section B. Imagery. Sensorial effects.

Activity 1:

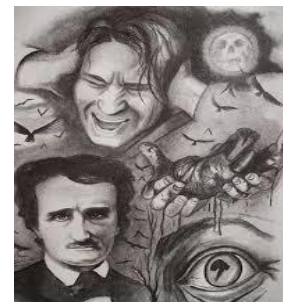
- What do you feel looking at the pictures below?
- Which of them is the most overwhelming (1-3)? Why?



1



2



3

Pre-reading stage: Explore Case Study: *Tell-Tale Heart* by *E.Poe*.

In the *Tell-Tale Heart*, Edgar Allan Poe explores the mind of a psychopathic murderer. Although there is no direct reference to the narrator's state of mind in the text, numerous clues warn the perspective reader of the storyteller's mental instability.

Reading stage: Think over the elements of the story that help the reader realise that the narrator is insane.

THE TELL-TALE HEART

by Edgar Allan Poe

1843

TRUE! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily -- how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually -- I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the

latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, And then, when my head was well in the room, I undid the lantern cautiously--oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since

the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel --although he neither saw nor heard --to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open --wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's

heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous; so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eve would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in

silence. First of all, I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected anything wrong. There was nothing to wash out --no stain of any kind --no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha!

When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled, --for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor

to and fro with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror! --this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here!

--It is the beating of his hideous heart!" -THE
END-

(Poe, 2019)

Post-reading stage: Check your understanding

1. Is the main character referred to as:

| | |
|---------------------|-----------------------|
| a) "I" (1st person) | b) "He" (3rd person)? |
|---------------------|-----------------------|
2. Does he depict the events that he has experienced?

| | |
|--------|-------|
| a) Yes | b) No |
|--------|-------|
3. Is he presented as someone you would like?

| | |
|--------|-------|
| a) Yes | b) No |
|--------|-------|
4. Is the reader supposed to sympathize with his views?

| | |
|--------|-------|
| a) Yes | b) No |
|--------|-------|
5. Why did Poe choose the first-person presentation?

| | |
|-------------------------------------|----------------------------|
| a) To make his work seem authentic | b) To add humourous effect |
| c) To examine the narrator's psyche | |

*(Fields of Vision Global 1 Student Book
by Carla Rho Fiorina (5-Jun-2003) Paperback, 2021, E102)*

Analysis stage: Follow the suggested scheme of analysis and interpretation of *The Tell-Tale Heart* by Edgar Allan Poe in Activity 2 with a special focus on imagery and sensory effects used in the text. Use recommended resources to boost your interpretation skills*.

| |
|--|
| *Recommended Literature: (Hansen, 2021); (Prudchenko, 2021); (The Economist, 2008) |
|--|

Activity 2: Organise your ideas based on each component of the scheme. Elaborate your interpretation and linguistic analysis. Make a draft critical review of E. Poe's work.

| | |
|--|---|
| General info: <i>...a bit of information about the author and his works, style of writing</i> | "The Tell-Tale Heart" is a short story by Edgar Allan Poe first published in 1843. It is told by an unnamed narrator who endeavors to convince the reader of his sanity, while describing a murder he committed. The victim was an old man with a filmy "vulture-eye", as the narrator calls it. The murder is carefully calculated, and the murderer hides the body by dismembering it and hiding it under the floorboards. Ultimately the narrator's guilt manifests itself in the form of the sound—possibly hallucinatory—of the old man's heart still beating under the floorboards. |
| The basic theme | Sanity/insanity... |
| The central idea | finds its particularization in .../ is disclosed through the following collision (internal/ external conflict) ... |
| Plot | <p>comprises the exposition, complications, climax, denouement, and ending (See Graphic Organizer)</p> <p>...involves (repetitions etc.), unfolds / moves towards / returns to ...</p> <p>...is based on /is built around (several conflicts etc.) ...</p> <p>...is conventionally structured / constructed in a circular pattern / frame narrative / is tightly knit</p> <p>... is simple / complex/ intricate ...</p> <p>...to advance the actions of the story / to heighten / intensify / increase ...</p> <p>...the span of the time covered by the story is...</p> <p>... a one-scene-story / the impact of the story / the pivotal elements of the story</p> <p>...through the eyes of a story-teller / ... direct address to the reader</p> <p>...the opening / closing / paragraph of the story</p> <p>...to arrange the events in a chronological / non-chronological order / ...unexpected turns of events</p> <p>...to give a biased understanding of the events / to misinterpret the events</p> |
| How to Dwell on the Plot of the Text | <p>1. Are the events in the plot chronological (a straight-line narrative or a complex narrative)?</p> <p>Does the plot begin at the start of the story or in medias res?</p> <p>Are there any narrative techniques (retardation, flashbacks (to the past), foreshadowing (towards the future)) used? If so, what for?</p> <p>Are there any subplots? What are their functions?</p> <p>2. Are there any binary opposition? Is the story based on conflict? Does the conflict come outside or inside (internal or external conflict)? What are the conflicting forces?</p> <p>3. Is suspense created in the plot? If so, how? At what point does disruption of equilibrium occur? Specify how a new balance sets in.</p> |
| Analysis of the Effects of First-Person Narrative Point of View | A narrative is categorized as a story, and all narratives contain a narrator. The first-person narrator tells the story using the pronoun "I" or the pronoun "we," if the story is told from the perspective of two or more characters. The narrator may be the story's main character, its protagonist or antagonist, or even a secondary character who simply relays a story that she has observed. |

| | |
|--|---|
| Perspective + (Your considerations based on the text) | The first-person narrative point of view only gives the reader access to the narrator's perspective of the events, characters and plot. It often includes the narrator's experiences, observations, thoughts, feelings and motivations. Occasionally, the first-person point of view relays information the narrator has overheard or a memory of something from the past. It is important to understand that all information presented in this narrative mode is filtered through the narrator's perspective and might not be entirely reliable. |
| Point of View + (Your considerations based on the text) | Point of view refers to the perspective from which the story is told. Narration can take place from a first-, second- or third-person perspective, although second-person narration is rare in literature. Third-person narrators can be omniscient, knowing everything about the characters and events; omniscient narrators can be intrusive, injecting their judgments into the text, or unintrusive, simply reporting action and speech. Alternatively, in limited third-person narration, the narrator has no information beyond that of his character. First-person narration generally also uses a limited perspective. The narrative's point of view can affect, among other things, how the audience perceives different characters. |
| Types + (Your considerations based on the text) | First-person narrative points of view are found in a variety of short stories, novels and other types of writing, and they appear in a variety of forms. Forms vary according to how the first-person narration actually relays the story. In general, there are four types of first-person points of view: detached autobiography, observer narration, subjective narration and interior monologue. |
| Subjective Narration/Interior Monologue + (Your considerations based on the text) | The subjective narrator is an unreliable narrator who spends most of the story trying to convince the reader of something. This narrator has a firm position about a particular event or person and uses the time in the story to argue in favor of her position. Subjective narration is often used by anti-hero main characters to justify their actions or positions and to convince the reader of their values or views. Interior monologue often avoids complete sentences and aims to present the narrator's views and experiences as a train of thought. It is also called stream-of-consciousness narration and it can be reliable or unreliable. |
| Characterization | Almost all narratives involve at least one character, a person whose actions and speech the text represents. Conflict arises in narrative when the protagonist, or main character, encounters an antagonistic force or person trying to thwart his goals. Protagonists aren't always sympathetic characters. Writers can develop characters in two main ways: showing and telling. A text shows the reader the characters when it simply presents their dialogue and action without interpreting it, as many dramas do. An author can also tell readers about the characters by interjecting his perspective -- often in the form of a third-person omniscient narrator's voice. |
| Atmosphere | The setting of the events is realistic/ historical/ fantastic/ exotic/ rural. The span of time the extract covers is (obviously) ... |
| Tone/slant + your sensations | Identify the slant: formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ |

| | |
|--------------------------|---|
| | detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralizing/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. It becomes obvious owing to: |
| Linguistic peculiarities | Scan for language peculiarities at each level and search for interrelations between different language levels) |
| Write out EMs and SDs | <ol style="list-style-type: none"> 1) Sound Imagery: Phonological means (onomatopoeia, sensory words (words associated with sound in its meaning + aural images); 2) Manner of Narration: the text segmentation is realized by the following graphic means ..., which means that ...; 3) Morphological (prefixes, suffixes, inflexions) + EMS&SDs, repetition of morphemes, etc.; 4) Grammatical (dominating nouns, verbs, adverbs, adjectives, other parts of speech) + EMS&SDs; 5) Syntactical (long/short sentences, rhythm, specific organization) + EMS&SDs 6) Lexical (vocabulary used (thematic groups), stylistic differentiation (archaic words and forms, bookish, etc., jargonisms, neutral words, etc.) + EMS&SDs... 7) Semasiology (dominating meanings, images (visual, aural, tactile)) + EMS&SDs: metaphors, simile, personifications, gradations, etc.) |
| Message | Overall inference made after reading the text |
| Your general impressions | What impressed you most of all? What is the most foregrounded feature of the literary work? Have you discovered new implications? |

Section C. Your Analysis and Project

Activity 1: Make your competent stylistic analysis of *The Tell-Tale Heart* by E. Poe. Focus on 5 areas: tone, imagery, message and theme, type of presentation (objective/subjective, 1st/3rd person narrative), EMs and SDs and their effects.

Activity 2: Prepare a project. Make it multimodal. Describe possible sound effects as if you were shooting a horror movie and their interrelation with metaphoric implications*. Use the ideas given below:

Besides conveying what (as we have noted) philosopher Susanne Langer calls "the feeling-tone" of a film or tape, aural images can expand the frame in terms of offscreen space and extend the meaning of what is being shown, by using sound as metaphor.¹ When these images are an integral part of the story, they usually originate in the script.

USING SOUND AS METAPHOR

The sound of a ticking clock in a scene may be simply part of ambient sound, or, as in *High Noon*, serve as a metaphor for the passage of time, bringing the hero inexorably closer to a showdown he does not want. Sometimes the long wail of a locomotive reminds us that our character lives near railroad tracks; sometimes it serves as a metaphor for a character's yearnings to escape the confines of his or her life. Sound used as metaphor can create a whole dimension of meaning not immediately apparent in the visual images of a scene. It is one of the more powerful tools available to us in writing the short screenplay.

(Cooper & Dancyger, 2004)

* Recommended materials: (Edgar Allan Poe's *The Tell-Tale Heart*, 2010); (*The Tell-Tale Heart - Short Film of the Edgar Allan Poe Story*, 2009)

Section D. Self-assessment

Activity 1: Evaluate your knowledge and skills by filling in the table. Indicate relevant items by check mark.

| Skills | Excellent | Good | Need improvement |
|--------------------------------------|-----------|------|------------------|
| Understanding main idea | | | |
| Identifying tone | | | |
| Making a stylistic analysis | | | |
| Understanding the context and theme | | | |
| Exploring the biographical reference | | | |
| Giving individual point of view | | | |

Activity 2: Summarise your findings and insights into the information given in **Unit 2** and share them with the class.

Section E. References and Recommended Literature

This section contains the references used in the activities and the resources recommended for deeper analysis and exploration.

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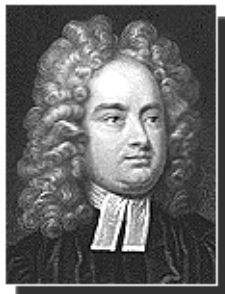
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Unit 3.

ANALYSING PROSE SATIRE

A MODEST PROPOSAL BY JONATHAN SWIFT

Lead-in:



- Which epoch does Jonathan Swift represent in literature?
- What works of Jonathan Swift are the most renowned and well-remembered from the childhood?
- What is unique in his style of writing?
- Which genre does his writing belong to?
- Which values does he advocate in his works?
- Which ideas of philosophy of the Enlightenment are still topical?

Section A. General cultural and literature background.

Activity1: Explore the biographical data about Jonathan Swift and fill in the table with the facts of his life.

| Childhood | Education | Career | Writings |
|-----------|-----------|--------|----------|
| | | | |

The author of the classic *Gulliver's Travels* (1726), Jonathan Swift was a major figure of English literature. Also a satirist, cleric and political pamphleteer, Swift was born in Dublin, Ireland on November 30, 1667, seven months after the death of his father. Deprived of a bread earner and father, the family became very poor and had to rely on the aid of relatives to survive. Jonathan did not lead a healthy childhood, suffering from Meniere's disease which causes dizziness, vertigo, nausea, and hearing loss affecting the inner ear. Early in age, Jonathan was sent to live with his uncle, Godwin Swift who supported him and gave him the best education possible.

Swift attended the Kilkenny Grammar School from 1674 to 1682 and later enrolled in the Trinity College in Dublin where he earned a B.A. degree. Although Swift wanted to continue studying for a M.A. degree, he was unable to do so due to political unrest during the Glorious Revolution of 1688. Upon moving to Leicester, England, Swift took up a job working as a secretary to Sir William Temple, a retired diplomat. Living at his home in Moore Park, Surrey, Swift was introduced to a number of politically influential people. Also at Moore Park, Swift, then 22 years of age met Stella, daughter of another employee at Moore Park who was only 6 years old. They formed an affectionate friendly relationship and Swift became her tutor and mentor. Sir William Temple helped Swift gain admission into Oxford University using his influential connections. In 1692, Swift graduated with a M.A. degree.

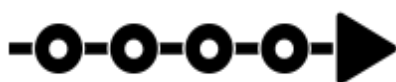
After returning from Ireland where he served as an Anglican priest for a year, Swift was requested by Temple to assist him in writing his memoirs, managing and publishing his work after his death. Swift started work on his own writing during this time as well and wrote *The Battle of the Books* (1704).

In 1700, Swift was appointed Chaplain to Lord Berkeley and in 1701 Trinity College Dublin made him a Doctor of Divinity. In 1704, Swift published his humorous take on religion, *A Tale of the Tub*. Swift became an active figure of the Dublin society and politics becoming a blunt critic in efforts of improving Ireland. After joining the Tories in 1710, Swift wrote many noted political pamphlets including *The Conduct of the Allies* (1711), *The Public Spirit of the Whigs* (1714), *Meditation on a Broomstick* (1703) and *A Modest Proposal*.

In 1713, Swift formed the literary club, Scriblerus along with Alexander Pope and others. He also became the dean of St. Patrick's in Dublin. Swift continued writing, often under a pseudonym, an example being *Draiper Letters* (1724) under the name M.B. Draiper. Swift also published his masterpiece, *Gulliver's Travels* under the pen name Lemuel Gulliver in 1726. An immediate best-seller, the book has inspired many theater and film adaptations. The novel represents the culmination of Swift's years spent in politics with Whigs and Tories and also deals with socio-political issues hidden between the lines.

Swift drowned in grief when his beloved Stella died in 1728. Swift's health had already started to decline due to Alzheimer's. Jonathan Swift passed away on October 19, 1745. He is buried beside Stella in St. Patrick's Cathedral in Dublin

(Jonathan Swift. Biography, Books and Facts, 2013)



Activity2: Use other sources to extend your knowledge of the general background of J. Swift's oeuvre*. Based on your findings, draw a timeline of his writerly journey. Which milestones did J. Swift come through in his life?

Section B. Swift's Satire.

Activity1: Think of interrelation of satire and various aspects of social and political life.

Satire is a genre of literature, and sometimes graphic and performing arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, corporations, government, or society itself into improvement. Although satire is usually meant to be humorous, its greater purpose is often constructive social criticism, using wit to draw attention to both particular and wider issues in society (Wikipedia contributors, 2021).

Activity 2: The shades of meaning may become clearer if you can imagine a continuum, a horizontal line on which ironic attitudes are plotted. Moving from left to right along the continuum, we move from the gentlest forms of irony to the harshest (Spears & Milan, 1994:187). Identify the extent of irony used in the text below.

| | | | | | | | | |
|-----|---|-------|---|--------|---|----------|---|---------|
| Wit | ➡ | Irony | ➡ | Satire | ➡ | Cynicism | ➡ | Sarcasm |
|-----|---|-------|---|--------|---|----------|---|---------|

Pre-reading stage. Explore the note below before you read the text.

Note: Jonathan Swift (1667-1745), author and satirist, famous for *Gulliver's Travels* (1726) and *A Modest Proposal* (1729). This proposal, where he suggests that the Irish eat their own children, is one of his most drastic pieces. He devoted much of his writing to the struggle for Ireland against the English hegemony.

Reading stage: Read the pamphlet and find the linguistics evidences of irony and satire.

A Modest Proposal
by Jonathan Swift
(1729)

**For Preventing The Children of Poor People in Ireland From Being Aburden to
Their Parents or Country, and For Making Them Beneficial to The Public**

It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants: who as they grow up either turn thieves for want of work, or leave their dear native country to fight for the Pretender in Spain, or sell themselves to the Barbadoes.

I think it is agreed by all parties that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and, therefore, whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth, would deserve so well of the public as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born of parents in effect as little able to support them as those who demand our charity in the streets.

"I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled ..."

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors, I have always found them grossly mistaken in the computation. It is true, a child just dropped from its dam may be supported by her milk for a solar year, with little other nourishment; at most not above the value of 2s., which the mother may certainly get, or the

value in scraps, by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner as instead of being a charge upon their parents or the parish, or wanting food and raiment for the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands.

There is likewise another great advantage in my scheme, that it will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas! too frequent among us! sacrificing the poor innocent babes I doubt more to avoid the expense than the shame, which would move tears and pity in the most savage and inhuman breast.

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many, under the present distresses of the kingdom; but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only remains one hundred and twenty thousand children of poor parents annually born. The question therefore is, how this number shall be reared and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them in handicraft or agriculture; we neither build houses (I mean in the country) nor cultivate land: they can very seldom pick up a livelihood by stealing, till they arrive at six years old, except where they are of towardly parts, although I confess they learn the rudiments much earlier, during which time, they can however be properly looked upon only as probationers, as I have been informed by a principal gentleman in the county of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants, that a boy or a girl before twelve years old is no salable commodity; and even when they come to this age they will not yield above three pounds, or three pounds and half-a-crown at most on the exchange; which cannot turn to account either to the parents or kingdom, the charge of nutriment and rags having been at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.

I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed, whereof only one-fourth part to be males; which is more than we allow to sheep, black cattle or swine; and my reason is, that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females. That the remaining hundred thousand may, at a year old, be offered in the sale to the persons of quality and fortune through the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium that a child just born will weigh 12 pounds, and in a solar year, if tolerably nursed, increaseth to 28 pounds.

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after; for we are told by a grave author, an eminent French physician, that fish being a prolific diet, there are more children born in Roman Catholic countries about nine months after Lent than at any

other season; therefore, reckoning a year after Lent, the markets will be more glutted than usual, because the number of popish infants is at least three to one in this kingdom: and therefore it will have one other collateral advantage, by lessening the number of papists among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, laborers, and four-fifths of the farmers) to be about two shillings per annum, rags included; and I believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend or his own family to dine with him. Thus the squire will learn to be a good landlord, and grow popular among his tenants; the mother will have eight shillings net profit, and be fit for work till she produces another child.

Those who are more thrifty (as I must confess the times require) may flay the carcass; the skin of which artificially dressed will make admirable gloves for ladies, and summer boots for fine gentlemen.

As to our city of Dublin, shambles may be appointed for this purpose in the most convenient parts of it, and butchers we may be assured will not be wanting; although I rather recommend buying the children alive, and dressing them hot from the knife, as we do roasting pigs.

A very worthy person, a true lover of his country, and whose virtues I highly esteem, was lately pleased in discoursing on this matter to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens, not exceeding fourteen years of age nor under twelve; so great a number of both sexes in every country being now ready to starve for want of work and service; and these to be disposed of by their parents, if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend and so deserving a patriot, I cannot be altogether in his sentiments; for as to the males, my American acquaintance assured me, from frequent experience, that their flesh was generally tough and lean, like that of our schoolboys by continual exercise, and their taste disagreeable; and to fatten them would not answer the charge. Then as to the females, it would, I think, with humble submission be a loss to the public, because they soon would become breeders themselves; and besides, it is not improbable that some scrupulous people might be apt to

censure such a practice (although indeed very unjustly), as a little bordering upon cruelty; which, I confess, hath always been with me the strongest objection against any project, however so well intended.

But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar, a native of the island Formosa, who came from thence to London above twenty years ago, and in conversation told my friend, that in his country when any young person happened to be put to death, the executioner sold the carcass to persons of quality as a prime dainty; and that in his time the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to his imperial majesty's prime minister of state, and other great mandarins of the court, in joints from the gibbet, at four hundred crowns. Neither indeed can I deny, that if the same use were made of several plump young girls in this town, who without one single groat to their fortunes cannot stir abroad without a chair, and appear at playhouse and assemblies in foreign fineries which they never will pay for, the kingdom would not be the worse.

Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter, because it is very well known that they are every day dying and rotting by cold and famine, and filth and vermin, as fast as can be reasonably expected. And as to the young laborers, they are now in as hopeful a condition; they cannot get work, and consequently pine away for want of nourishment, to a degree that if at any time they are accidentally hired to common labor, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.

I have too long digressed, and therefore shall return to my subject. I think the advantages by the proposal which I have made are obvious and many, as well as of the highest importance.

For first, as I have already observed, it would greatly lessen the number of papists, with whom we are yearly overrun, being the principal breeders of the nation as well as our most dangerous enemies; and who stay at home on purpose with a design to deliver the kingdom to the Pretender, hoping to take their advantage by the absence of so many good protestants, who have chosen rather to leave their country

than stay at home and pay tithes against their conscience to an episcopal curate.

Secondly, The poorer tenants will have something valuable of their own, which by law may be made liable to distress and help to pay their landlord's rent, their corn and cattle being already seized, and money a thing unknown.

Thirdly, Whereas the maintenance of an hundred thousand children, from two years old and upward, cannot be computed at less than ten shillings a-piece per annum, the nation's stock will be thereby increased fifty thousand pounds per annum, beside the profit of a new dish introduced to the tables of all gentlemen of fortune in the kingdom who have any refinement in taste. And the money will circulate among ourselves, the goods being entirely of our own growth and manufacture.

Fourthly, The constant breeders, beside the gain of eight shillings sterling per annum by the sale of their children, will be rid of the charge of maintaining them after the first year.

Fifthly, This food would likewise bring great custom to taverns; where the vintners will certainly be so prudent as to procure the best receipts for dressing it to perfection, and consequently have their houses frequented by all the fine gentlemen, who justly value themselves upon their knowledge in good eating: and a skillful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

Sixthly, This would be a great inducement to marriage, which all wise nations have either encouraged by rewards or enforced by laws and penalties. It would increase the care and tenderness of mothers toward their children, when they were sure of a settlement for life to the poor babes, provided in some sort by the public, to their annual profit instead of expense. We should see an honest emulation among the married women, which of them could bring the fattest child to the market. Men would become as fond of their wives during the time of their pregnancy as they are now of their mares in foal, their cows in calf, their sows when they are ready to farrow; nor offer to beat or kick them (as is too frequent a practice) for fear of a miscarriage.

Many other advantages might be enumerated. For instance, the addition of some thousand carcasses in our exportation of barreled beef, the propagation of swine's flesh, and improvement in the art of making good bacon, so much wanted among us by the great destruction of pigs, too

frequent at our tables; which are no way comparable in taste or magnificence to a well-grown, fat, yearling child, which roasted whole will make a considerable figure at a lord mayor's feast or any other public entertainment. But this and many others I omit, being studious of brevity.

Supposing that one thousand families in this city, would be constant customers for infants flesh, besides others who might have it at merry meetings, particularly at weddings and christenings, I compute that Dublin would take off annually about twenty thousand carcasses; and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand.

I can think of no one objection, that will possibly be raised against this proposal, unless it should be urged, that the number of people will be thereby much lessened in the kingdom. This I freely own, and 'twas indeed one principal design in offering it to the world. I desire the reader will observe, that I calculate my remedy for this one individual Kingdom of Ireland, and for no other that ever was, is, or, I think, ever can be upon Earth. Therefore let no man talk to me of other expedients: Of taxing our absentees at five shillings a pound: Of using neither cloaths, nor household furniture, except what is of our own growth and manufacture: Of utterly rejecting the materials and instruments that promote foreign luxury: Of curing the expensiveness of pride, vanity, idleness, and gaming in our women: Of introducing a vein of parsimony, prudence and temperance: Of learning to love our country, wherein we differ even from Laplanders, and the inhabitants of Topinamboo: Of quitting our animosities and factions, nor acting any longer like the Jews, who were murdering one another at the very moment their city was taken: Of being a little cautious not to sell our country and consciences for nothing: Of teaching landlords to have at least one degree of mercy towards their tenants. Lastly, of putting a spirit of honesty, industry, and skill into our shop-keepers, who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure, and the goodness, nor could ever yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it.

Therefore, I repeat, let no man talk to me of these and the like expedients, 'till he hath at least some glympse of hope, that there will ever be some hearty and sincere attempt to put them into practice.

But, as to my self, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal, which, as it is wholly new, so it hath something solid and real, of no expence and little trouble, full in our own power, and whereby we can incur no danger in disobliging England. For this kind of commodity will not bear exportation, and flesh being of too tender a consistence, to admit a long continuance in salt, although perhaps I could name a country, which would be glad to eat up our whole nation without it.

After all, I am not so violently bent upon my own opinion as to reject any offer proposed by wise men, which shall be found equally innocent, cheap, easy, and effectual. But before something of that kind shall be advanced in contradiction to my scheme, and offering a better, I desire the author or authors will be pleased maturely to consider two points. First, as things now stand, how they will be able to find food and raiment for a hundred thousand useless mouths and backs. And secondly, there being a round million of creatures in human figure throughout this kingdom, whose whole subsistence put into a common stock would leave them in debt two millions of pounds sterling, adding those who are beggars by profession to the bulk of farmers, cottagers, and laborers, with their wives and children who are beggars in effect: I desire those politicians who dislike my overture, and may perhaps be so bold as to attempt an answer, that they will first ask the parents of these mortals, whether they would not at this day think it a great happiness to have been sold for food, at a year old in the manner I prescribe, and thereby have avoided such a perpetual scene of misfortunes as they have since gone through by the oppression of landlords, the impossibility of paying rent without money or trade, the want of common sustenance, with neither house nor clothes to cover them from the inclemencies of the weather, and the most inevitable prospect of entailing the like or greater miseries upon their breed for ever.

I profess, in the sincerity of my heart, that I have not the least personal interest in endeavoring to promote this necessary work, having no other motive than the public good of my country, by advancing our trade, providing for infants, relieving the poor, and giving some pleasure to the rich. I have no children by which I can propose to get a single penny; the youngest being nine years old, and my wife past child-bearing. The End


(Swift, 2021).

Post-reading stage: Check your understanding

1. What is the dominant figure of speech in the essay? _____
2. Is it *True* or *False* that the rhetorical style persuades the reader to detest the speaker and pity the Irish? Choose **T or F**
3. What is the theme of the essay? _____
4. What is special of vocabulary used in the essay? _____
5. Is it *True* or *False* that Swift's satiric use of statistical analysis is an effort to enhance his satire that "springs from a spirit of bitter mockery, not from the delight in calculations for their own sake"? Choose **T or F**

Analysis stage: Follow the suggested scheme of terminology for interpretation of *A Modest Proposal* by Jonathan Swift with a special focus on satirical effects used in the text.

Activity 3: Organise your ideas based on each component of the scheme. Elaborate your interpretation and linguistic analysis. Make a draft critical review of J. Swift's work.

| | |
|--|--|
| General info: ...a bit of information about the author and his works, style of writing | Jonathan Swift (1667-1745), author and satirist, famous for Gulliver's Travels (1726) and A Modest Proposal (1729). This proposal... |
| A spidergram of themes  | Make a mind-map of the themes raised in J. Swift's <i>A Modest Proposal</i> . The possible themes may be: pride of rank, cultural arrogance, economic inequality, colonialism, economic inequality, family, political situation, etc. Go to Swift, B. J. (2021, October 4). <i>A Modest Proposal and Other Satires Themes</i> . Copyright GradeSaver, 1999 – 2021, at gradesaver.com. |
| Setting | " <u>A Modest Proposal</u> " by Jonathan Swift is a satirical work that gives an extremely sarcastic solution to the problems that Ireland was having with poverty and overpopulation in the 1700s. |
| Narrator's point of view | A Modest Proposal is told in the first person from an unnamed narrator. The Proposer never gives away his identity, because he's more interested in solving all of Ireland's woes. We can't really trust his agenda (because he wants to eat kids. On the plus side, he has some good recipe ideas. |
| Genre | If you want a prime example of satire, look no further. Swift is pretty keen on mocking the wealthy and their tendency to consume everything in sight. A Modest Proposal is chock full of moral indignation—Swift's got a point to make. His bitter style of writing is classic Juvenalian satire, named after a writer who was angry about everything you could imagine. Juvenal, a Latin satirist in the 1st century CE, wrote about hating rich people, city living, and Roman society in general. And just like Juvenal, Swift's hatred is barely disguised. |
| Climax (crisis, turning point) | In Paragraph 10, the author finally gets around to proposing a solution. It's simple: kids are tasty and cost a lot when they hit the terrible twos. If you fatten them up and sell them for shillings, the famine and overpopulation crisis will be averted. |
| Tone | Ironic, Cynical: The idea that a young child could serve as a snack is just a tad ironic. The narrator "humbly" proposes his thoughts on cannibalism as if they're perfectly legitimate, ignoring the fact that they break every rule in the book. |

| | |
|---|---|
| Writing style: Wordy, Pretentious, ironic, satiric | <p>“There is likewise another great advantage in my scheme, that it will prevent those abortions, and that horrid practice of women murdering their bastard children, alas, too frequent among us, sacrificing the poor innocent babes, I doubt, more to avoid the expense than the shame.</p> <p>There is the only line in which the narrator sympathizes with Irish children, calling them "poor innocent babes." Of course, he goes on to make his proposal only half a page later.</p> <p>[...] although I rather recommend buying the children alive and dressing them hot from the knife, as we do roasting pigs.</p> <p>The narrator's lack of empathy is chilling.</p> <p>Swift packs so many big words and numbers into a sentence that it's hard to tell when he's being serious. For example:</p> <p>I think it is agreed by all parties that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is, in the present deplorable state of the kingdom, a very great additional grievance; and therefore, whoever could find out a fair, cheap, and easy method of making these children sounds useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation.</p> <p>He knows that many of his readers are expecting A Modest Proposal to be a tad on the pretentious side, so he plays into that expectation with paragraph-long sentences and five-dollar words. That's why it might take a while to figure out that he's joking.</p> |
| Linguistic Make-Up | <p>Satire of Literary Style: Swift's satires do not merely comment upon certain political, social, or religious beliefs; they are also commentary about how those beliefs are expressed. Swift's satire is always also literary satire. Swift wrote "A Meditation Upon A Broomstick" to mock not only Robert Boyle's Puritanism but also Boyle's writing style itself, calling Boyle a "silly writer." "A Modest Proposal," too, sought to mock the "can-do" attitude of many writers of the day, who thought that only one simple solution was needed to cure large and complex problems. In addition, Swift's use of flowery language to suggest strange or wild things generally serves to mock the use of such language.</p> <p>Scan for language peculiarities at each level and search for interrelations between different language levels, identify foregrounded segments, and determine which combinations of language means contribute to overall satirical effect.</p> <ol style="list-style-type: none"> 1) Phonology (foregrounded or not) 2) Graphic means (their purpose) 3) Morphology (accumulation of affixes...) 4) Grammar (dominating part of speech, violations in categories) 5) Syntax (long/short sentences, simple or complex, well-thought, argumentative) 6) Vocabulary (thematic groups), stylistic differentiation (archaic words and forms, bookish, etc., jargonisms, neutral words, etc.) 7) Semantics (dominating meanings + EMS&SDs). |
| Message | Overall inference made after reading the text |
| Your general impressions | What impressed you most of all? What is the most foregrounded features of the literary work? Have you discovered new implications? |

Section C. Your Analysis and Project.

Activity 1: Make a competent well-structured stylistic analysis *A Modest Proposal* by J. Swift. Highlight 5 areas: tone, syntax, lexical, grammatical, semasiological foregrounding.

Activity 2: Put forward your “modest” proposal on a topical social problem in the form of a multimodal project (video, public speech, poster, etc.). *

*Recommended Literature: (Novelguide, 2018); (Jonathan Swift's *A Modest Proposal*: Summary & Analysis, 2015); (Literature Essay Samples, n.d.); (*A Modest Proposal* (Audiobook), 2012); (Fludernik, 2012), etc.

Section D. Self-assessment

Activity 1: Evaluate your stylistic competence and indicate relevant items by check mark.

| Skills | Excellent | Good | Need improvement |
|---|-----------|------|------------------|
| Understanding main idea, context, theme | | | |
| Identifying tone | | | |
| Making a stylistic analysis | | | |
| Giving individual point of view | | | |

Activity 2: Summarise your findings and insights into the information given in **Unit 3** and share them with the class.

Section E. References and Recommended Literature

This section contains the references used in the activities and the resources recommended for deeper analysis and exploration.

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Unit 4.

ANALYSING POETRY

THE LITTLE BLACK BOY BY WILLIAM BLAKE

Lead-in:



- How often do you read poetry?
 - a) *Once a week?*
 - b) *Once a month?*
 - c) *Once a year?*
 - d) *Never?*
 - e) *Depending on certain factors?*
- Which need do you satisfy when you are reading poetry?
 - a) Is it a will to find deeper meanings? *Yes/No*
 - b) Is it a need to alleviate emotional pain? *Yes/No*
 - c) Is it a desire to find a key to eternal social problems? *Yes/No*
 - d) Is it an attempt to understand a modern society? *Yes/No*

Section A. General cultural and literature background. Biography.

Activity1: Explore the biographical data about *William Blake* and make a list of key words and phrases which help you describe the poet's personality portrait.

Considered insane and largely disregarded by his peers, the visionary poet and engraver William Blake is now recognised among the greatest contributors to English literature and art.

He was born in Soho, London, where he lived most of his life, and was son to a hosier and his wife, both Dissenters. Blake's early ambitions lay not with poetry but with painting and at the age of 14, after attending drawing school, he was apprenticed to James Basire, engraver. After his seven-year term was complete, Blake studied at the Royal Academy, but he is known to have questioned the aesthetic doctrines of its president, Sir Joshua Reynolds, and his stay there was brief. It nonetheless afforded him friendships with John Flaxman and Henry Fuseli, academics whose work may have influenced him.

In 1784, he set up a print shop, but within a few years the business

floundered and for the rest of his life Blake eked out a living as an engraver and illustrator. His wife, Catharine, whom he married in 1782, remained faithful and diligent and she helped him to print the illuminated poetry for which he is remembered today.

In 1789, he published his *Songs of Innocence*, the gentlest of his lyrics, but the collection was followed by *Songs of Experience*, containing a profound expression of adult corruption and repression. His long list of works shows relentless energy and drive. As one of the most complex writers known, it is impossible to summarise his career - he was a combination of extremes. His vision of civilisation as inevitably chaotic and contradictory mirrors the political turmoil of his era. It is only in retrospect that we can begin to appreciate his work and unravel its complex and allusive sources

(BBC - History - William Blake, n.d.).

Activity 2: Discuss in pairs the possible plot components, if you were shooting a biographic picture about W. Blake's life. Which values would you like to convey to the viewers?

Section B. A Spidergram of Imagery

Activity 1: Make up a set of key words to define poetry based on the note below. Reframe the statements below with the focus on stylistic value of poetry.

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

Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly figures of speech such as metaphor, simile and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

(Wikipedia contributors, 2001).

Activity 2: Explore the notion of imagery and the sources of its creation. Which sensations does it activate? Give an example of imagery based on your reading experience.

In literature, one of the strongest devices is **imagery** wherein the author uses words and phrases to create “mental images” for the reader. Imagery helps the reader to visualize more realistically the author's writings. The usage of metaphors, allusions, descriptive words and similes amongst other literary forms in order to “tickle” and awaken the readers' sensory perceptions, is referred to as imagery. Imagery is not limited to only visual sensations, but also refers to igniting kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations as well.

Example: The gushing brook stole its way down the lush green mountains, dotted with tiny flowers in a riot of colors and trees coming alive with gaily chirping birds (Imagery, 2019).

Activity 3: Explore the notion of sound symbolism and define its role in poetry.

Sound symbolism indicates that the level of sound carries information. It does not necessarily refer to the meaning of individual sounds. Today, sound symbolism is used for phonological features, phonemes, tones, clusters of phonemes, syllables or complex sound structures that repeatedly activate complexes of associations so that they relate to aspects of meaning (PD Dr. Hilke Elsen, M.A., n.d.).

Activity 4: Is there any stigma or discrimination issues in a modern society? What are the ways to increase tolerance and respect for diversity?

Pre-reading stage: You will read the poem *The Little Black Boy* by W. Blake. Based on the title, predict the images verbalised in the text and make a list of them. When reading, check how close you are in your predictions.

_____, _____, _____, _____, _____.

Reading stage: Read the poem several times. Identify the speaker and the situation. Read the sentences literally. Read each line separately, noting unusual words and associations. Note any changes that might signal a shift in point of view. Re-read the poem slowly, thinking about what message and emotion the poem communicates to you.

The Little Black Boy
From Songs of Innocence

My mother bore me in the southern wild,
And I am black, but O! my soul is white;
White as an angel is the English child,
But I am black, as if bereaved of light.

My mother told me underneath a tree,
And sitting down before the heat of day,
She took me on her lap and kissed me,
And pointing to the east, began to say:

“Look on the rising sun: there God does live,
And gives His light, and gives His heat away;
And flowers and trees and beasts and men receive
Comfort in morning, joy in the noonday.

“And we are put on earth a little space,
That we may learn to bear the beams of love;
And the black bodies and this sunburnt face
Is but a cloud, and like a shady grove.

“For when our souls have learned the heat to bear,
The cloud will vanish; we shall hear His voice,
Saying: ‘Come out from the grove, my love and care,
And round my golden tent like lambs rejoice.’”

This did my mother say, and kissed me;
And thus I say to little English boy:
When I from black and he from white cloud free,
And round the tent of God like lambs we joy,

I’ll shade him from the heat, till he can bear
To lean in joy upon our Father’s knee;
And then I’ll stand and stroke his silver hair,
And be like him, and he will then love me.

(Poetry Foundation, n.d.)

Post-reading stage: Check your understanding. Mark the sentences as *True* or *False*.

- | | | | |
|--|----------|----|----------|
| 1. W. Blake rejected a world of imagination and feelings. | T | or | F |
| 2. The poem touches upon the poverty problems. | T | or | F |
| 3. Contrasting colours are at the core of the poem's imagery | T | or | F |
| 4. Onomatopoeia is the major sound instrumenting technique. | T | or | F |
| 5. The little black boy suffers from his colour of skin. | T | or | F |



Analysis stage: Follow the suggested scheme of poetry analysis.

Activity 5: Organise your ideas based on each component of the scheme. Elaborate your interpretation and linguistic analysis. Write a draft essay on W. Blake's poetic language.

| | |
|---|---|
| Describe a poet/poetess as a creative personality | Literary traditions, trends of the epoch, what s/he was influenced by, style of writing |
| Form of the verse | Sonnet, elegy, ode, lyric poetry, ballad, couplet, free verse, narrative, etc. |
| Understanding contents | Make summary of the meanings of the poem, use common language instead of poetic |
| A spidergram of imagery | Visual, aural, gustatory, tactile, olfactory + EMs&SDs, settings |
| Colours | Black/white, silver/golden, |
| Allusions (cultural/religious) | Write out examples of allusions and explain their origin in the text. |
| Symbols | Dwell on symbolism: cultural, shared, literary, personal |
| Tone/slant | Meditating, bitter, ironic, nostalgic, sad, melancholic, lyrical, dramatic, etc. |
| Sound features | Sound instrumenting: sound symbolism, onomatopoeia, alliteration, assonance, rhythm, rhyme (rhyming pattern) |
| Language Peculiarities | Scan for foregrounded elements at such levels as Phonology/Graphology (layout)/ Morphology/Grammar/Syntax /Vocabulary/Semantics + EMs&SDs |
| Meanings / Ideas / Message | Explicit/Implicit meanings, your personal evaluation of the reading experience and inferences made after reading the poem. |

Section C. Your Analysis and Project

Activity 1: Make a competent well-structured stylistic analysis of *The Little Black Boy* by W. Blake. Focus on 5 areas: theme, message, tone, acoustic effects, imagery.



Activity 2: Draw up a spidergram of imagery of *The Little Black Boy* by W. Blake. Identify 5 main images and write out examples from the poem. Think which linguistic means actualise these meanings, ideas, and associations.

Activity 3: Prepare a multimodal project (song, poster, interview, etc.). Focus on interrelation of various forms of art*.

*Recommended Literature: *Sound symbolism* (Wikipedia contributors, 2021); (*William Blake's "The Little Black Boy"* - Victor Vertunni & Band, 2012); (*"The Little Black Boy"* by William Blake (Read by Tom O'Bedlam), 2009); (*Poetry Lovers' Page - William Blake: The Little Black Boy*, n.d.); (*Melody Supreme - The Little Black Boy*, 2019); (*The Little Black Boy [BLAKE Poem Set to Music]*, 2014); (Baldwin, 2021).

Section D. Self-assessment

Activity 1: Evaluate your stylistic competence and indicate relevant items by check mark.

| Skills | Excellent | Good | Need improvement |
|-----------------------------|-----------|------|------------------|
| Identifying imagery | | | |
| Making a stylistic analysis | | | |

Activity 2: Sum up in one word your major insight you have gained into poetry based on **Unit 4**.

Section E. References and Recommended Literature

This section contains the references used in the activities and the resources recommended for deeper analysis and exploration.

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PART THREE: THE LABORATORY OF NON- FICTION TEXT ANALYSIS

Unit 5

IS SCIENCE THAT SCIENTIFIC?

Lead-in:



- Brainstorm the possible metaphors to denote the notion of science. **SCIENCE** is ...

- How much scientific a headline may be?

You may be amazed to know that a headline is not deprived of rhetorical power. What is the pragmatic aim to use expressive means and stylistic devices in a headline?

Section A. The stylistic power of headlines

Activity 1: Below you can see some of the headlines. Analyse the stylistic potential of the headlines. What is their structure? Rank them from 1 to 5 according to their potential to evoke interest in the topic. Choose the one you think to be the most effective and comment on its stylistic value.

1. Teachers under the Microscope: An Overview of Research on Teachers in a Postcommunist Region

3. VISUAL RHETORIC AND GLOBAL ADVERTISING IMAGERY

2. Semiotic Approaches to Advertising Texts and Strategies: Narrative, Passion, Marketing

4. THE PERCEPTION AND EVALUATION OF VISUAL ART

5. ONCE UPON A PANDEMIC

| |
|--|
| |
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| |
| |
| |

Activity 2: Identify expressive means and stylistic devices used in the headlines in Activity 1.

Activity 3. Work in small groups. Use respective links from **Section F** and find out the main idea of the articles published under these headlines. Discuss the key ideas and report your findings to the class.

Activity4: You are writing a science paper based on your diploma project. Construct the headline which would attract the readers to your article. Share your draft headlines with your groupmates.

Section B. The Anatomy of a Science Paper



Pre-reading stage: Before you read the guidelines as to how to deal with a scientific paper effectively, recollect any research paper you have recently read. What structural parts does it have?

Activity 1: Write 5 key words according to which you make selection of scientific papers relevant to your current research activity. What are the criteria to decide whether such papers are useful for your diploma or not?

Activity 2: Nowadays more and more scientists tend to carry out a multidisciplinary research. A combination of various approaches taken from different fields of science predetermines unexpected outcomes and provides a revision of the renown theories from a fresh perspective.

a) Name from 3 to 5 aspects and approaches in the framework of which you are going to conduct a linguistic analysis.

b) Name at least 3 the authors of the theories your project relies on.

c) Name the list of the methods you are going to use in your research.

Reading stage: Learn the strategies of effective reading of a scientific paper offered by Mary Purugganan, Ph.D. and Jan Hewitt, Ph.D, in *How to Read a Scientific Article*.

Skim the article and identify its structure. Most journals use a conventional **IMRD** structure: An abstract followed by **Introduction, Methods, Results, and Discussion**. Each of these sections normally contains easily recognized conventional features, and if you read with an anticipation of these features, you will read an article more quickly and comprehend more.

Features of Abstracts

Abstracts usually contain four kinds of information:

- | | |
|---|--|
| <ul style="list-style-type: none">• purpose or rationale of study (why they did it)• methodology (how they did it) | <ul style="list-style-type: none">• results (what they found)• conclusion (what it means) |
|---|--|

Features of Introductions

Introductions serve two purposes: creating readers' interest in the subject and providing them with enough information to understand the article. Generally, introductions accomplish this by leading readers from broad information (what is known about the topic) to more specific information (what is not known) to a focal point (what question the authors asked and answered). Thus, authors describe previous work that led to current understanding of the topic (the broad) and then situate their work (the specific) within the field

Features of Methods

The Methods section tells the reader what experiments were done to answer the question stated in the Introduction. Methods are often difficult to read, especially for graduate students, because of technical language and a level of detail sufficient for another trained scientist to repeat the experiments. However, you can more fully understand the design of the experiments and evaluate their validity by reading the Methods section carefully.

Features of Results and Discussion

The Results section contains results—statements of what was found, and reference to the data shown in visuals (figures and tables). Normally, authors do not include information that would need to be referenced, such as comparison to others' results. Instead, that material is placed in the Discussion—placing the work in context of the broader field. The Discussion also functions to provide a clear answer to the question posed in the Introduction and to explain how the results support that conclusion.

Atypical Structure

Some articles you read will deviate from the conventional content of IMRD sections. For instance, Letters to Nature appear to begin with an abstract, followed by the body of the article. Upon reading, however, you will see that the “abstract” is a summary of the work filled with extensive introduction (for the purpose of catching the attention of a wide audience), and the next paragraph begins a description of the experiments.

Therefore, when you begin to read an article for the first time, skim the article to analyze the document as a whole. Are the sections labeled with headings that identify the structure? If not, note what the structure is. Decide which sections contain the material most essential to your understanding of the article. Then decide the order in which you will read the sections.

Distinguish main points. Because articles contain so much information, it may be difficult to distinguish the main points of an article from the subordinate points. Fortunately, there are many indicators of the author's main points:

| | |
|-----------------|--|
| Document level | Title • Abstract • Keywords • visuals (especially figure and table titles) • first sentence or the last 1-2 sentences of the Introduction |
| Paragraph level | • surprising • unexpected • in contrast with previous work • has seldom been addressed • we hypothesize that • we propose • we introduce • we develop • the data suggest |

Generate questions and be aware of your understanding

Reading is an active task. Before and during your reading, ask yourself these questions:

- Who are these authors? What journal is this? Might I question the credibility of the work?
- Have I taken the time to understand all the terminology?
- Have I gone back to read an article or review that would help me understand this work better?
- Am I spending too much time reading the less important parts of this article?
- Is there someone I can talk to about confusing parts of this article?

After reading, ask yourself these questions:

- What specific problem does this research address? Why is it important?
- Is the method used a good one? The best one?
- What are the specific findings? Am I able to summarize them in one or two sentences?
- Are the findings supported by persuasive evidence?
- Is there an alternative interpretation of the data that the author did not address?
- How are the findings unique/new/unusual or supportive of other work in the field?
- How do these results relate to the work I'm interested in? To other work I've read about?
- What are some of the specific applications of the ideas presented here? What are some further experiments that would answer remaining questions?

Draw inferences.

Not everything that you learn from an article is stated explicitly. As you read, rely on your prior knowledge and world experience, as well as the background provided in the article, to draw inferences from the material. Research has shown that readers who actively draw inferences are better able to understand and recall information.

Take notes as you read.

Effective readers take notes—it improves recall and comprehension. You may think you'll remember everything you read in researching class assignments, professional papers, proposals, or your thesis, but details will slip away. Develop a template for recording notes on articles you read, or adapt the template below for use.

(Cain Project in Engineering and Professional Communication et al., 2004)

Activity 3: What are the 5 tips of effective reading of a scientific paper? Why is it important to develop the skills of analytical reading of an academic paper? Evaluate the benefit of the guidelines you have read.

Activity 4: Fill in the table with the major characteristics of each structural part of a scientific paper.

| Abstract | Introduction | Methods | Results and Discussion |
|----------|--------------|---------|------------------------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

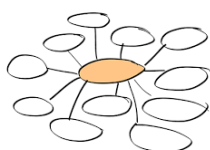
Activity 5: Explain the difference between IMRD structure and atypical structure of a scientific paper.

Activity 6: Assemble the typical structure of a research paper from the offered elements and place them in the right order.

So, the typical structure of a research paper is as follows:

| | |
|--------------|--|
| Title | |
| Introduction | |
| Main body | |
| Conclusions | |

Abstract, Analysis of the problem, And what has been previously done, Arguments in favour of the approaches taken, Conclusions/Discussion, Credentials, Headline/Title, Introduction, Key words, Procedures and Examples, Putting forward a thesis, References, Results and Interpretation of the Results



Post-reading stage. Take a research paper you are interested in at your choice. Underline the major parts of the article. Draw a mind-map of its structure. Think of the possible skeleton of your future paper to publish your diploma findings.

Section C. General and specific stylistic features of a research paper

Pre-reading stage. Describe the major linguistic feature of scientific papers. Which register does it belong to?

Activity 1: How much do you agree with the statements below (agree – partially agree – partially disagree – disagree)? Explain your point of view.

- a) *“Scientific writing is the transmission of clear signal to a recipient. Scientific writing needs no ornamentation. Flowery literary embellishment –metaphor, similes, and idiomatic expression are very likely to cause confusion and should seldom be used in research paper” (Robert, A, Day and Barbara Gastel, 2011).*
- b) *Precision is very important in communicating scientific findings. “All scientists must learn to use the English language with precision. (Day, R.A. & Sakaduski, N. D, 2011).*

Activity 2: What is meant by “interrogative gambit” in the statement below?

With regard to the grammar, Hilary Glasman – Deal (2009) is of the view that Present Simple tense is used in Introduction Section of scientific research articles to state accepted facts and truths and in Method Section, Simple Past Passive is used, but in Result Section, Simple Past is used. Pauline (1994) states that interrogative gambit is a typical device used in scientific research journals. He found a large number of questions in letters, editorials scientific research articles as part of rhetorical device.

Reading stage. Read the extracts taken from *Stylistic Features of Scientific English: A Study of Scientific Research Articles* by Jameel Ahmad (Ahmad, 2012). Make notes of the basic stylistic features of scientific articles. What are the main principles of a good scientific article?

Heterogeneity of subject matter gives rise to the varied textual and discourse patterns in writing system. Hence the scientific language is not a variety in the same way as the language of literature. In its nature and function, scientific language has proven markedly different from literary language. The scientific language is accurate, precise and detached from individual impulse. It aims to inform about an important issue and what particular approach is taken up to investigate that issue. It is an objective interpretation of facts and findings. It contains such components and findings that need external and experimental evidence to consolidate their validity. On the contrary, literary language is subjective interpretation of life.

Scientists focus more on the accuracy of theme and the findings rather than on the style of presentation. Hence scientific language is devoid of any sensuous pleasure whereas literary use of language is full of human impulse and human pleasure. Scientific words differ from ordinary and literary words since they do not accumulate emotional associations and implications. Scientific language is supposed to be more direct, free from alternative, and much less artistic than literary language. The language of science is characterized by impersonal style.

(Ahmad, 2012)

Activity 3: Sum up the general features of scientific language based on the text above.

Activity 4: Proceed with reading J. Ahmad's paper and focus on specific features of scientific language. Report what has been known to you and what is new to you.

Stylistic Features of Scientific Text

Non-figurative Language

1. *Scientific text underlines the information without bothering about features that are characteristic of poetic texts, such as rhyme, connotative and symbolic meanings.*
2. *Non- Deviation from Linguistic Norms. The use of linguistic features is well maintained in scientific composition because any deviation from lexis and syntax in scientific text will, really, mar the easy grasp of the text, hence it is inadmissible.*
3. *Use of Passive in Scientific Writing. Passive Voice is one of the most well-known features of scientific writing. This is frequently used in scientific writing to create an impersonal scientific text. It has become a cliché to say that the passive form is a feature of scientific prose and that is so because of the impersonal nature of scientific writing. The technical writers in order to remain objective and impersonal choose passive form because the important idea is not who did something but what was done. The passive verb will be a better choice to describe experimental procedures in Method Section of scientific research articles.*
4. *Rhetorical Meaning in Scientific English. The quest for intellectual growth leads to new discoveries through which common words are charged either with new meanings or they are employed to represent newly established entities. Trimble (1985) has termed this process "technicalizing processes". This device is evolved to interpret and to reclassify the word in a different way from its normal practice in the natural spoken language. The common words when they are compounded and reformulated in the scientific domain, their meanings undergo complete change. Sometimes scientists take ordinary words and give them special dress on varied occasions. Hence a common word after acquiring pejorative connotation means differently in different disciplines.*
5. *Use of Nominalization & Universality of Scientific Discourse. Another typical feature of scientific English is its nominalization which plays a key role in constituting technicality in scientific discourse. It frequently occurs in scientific texts thereby representing events and qualities of objects not as verbs, adjectives, and adverbs but as nouns. Nominalization allows the scientists to pack complex information into a compact unit. Halliday (1988) claimed that there has been an evolution towards increasing nominalization in scientific writing. For example: Noun Verb Adverb (1) The temperature increases sharply. In this sentence the subject is a Noun and the verb a material process which may also be expressed as: Adjective Noun NA A sharp increase in temperature.*
6. *Use of Questions in Scientific Research Articles. Scientists are likely to face strong opposition while communicating their findings so they use different devices to fight their ideas as well to get their works published. Most prominent and useful among them is "interrogative gambit" which is a typical device used in scientific journals to popularize facts and findings. The use of questions in the organization of discourse is a very strong rhetorical device because it enables the writer to catch the readers' quick response and to make up their minds for the follow up. Questions are used to arouse readers' interest as discourse organizers. It has been found that questions are frequently used in the titles of scientific articles in order to draw readers' attention and to pinpoint the main topic of the research. Example of such type are*

given below: (1) Farce on wrong flows? (2) For a safer landing? (3) Frayed and facilities? (4) Cooling interference? Interrogatives are frequently used when the author tends to provide framework for the discourse. The author will pose question or a series of questions in the first paragraph and the rest of the article will consist of the author's own answer to the questions asked at the beginning. This again is to arouse the reader's interest and to create anticipation.

7. Use of Hedges in Scientific Research Articles. Hedging, the expression of tentativeness and possibility is often held to be an important feature of scientific discourse Hedging can be applied to increase conceptual fuzziness when information such as exact reference or precise numerical is unobtainable or unnecessary in view of the needs of the readers. Therefore, a relatively low degree of exactitude partly accounts for the occurrence of hedging devices, for example, by using the epistemic modal auxiliaries, tentative reporting verbs, tentative nouns and the like. In addition, scientist also can signal to the readers that what is said should not be perceived as the only possible interpretation. Thus, hedging can be used to adjust scientific activities according to the non-specialist audience. Since scientist must present himself as a sincere student of discipline while asserting his individual contribution, he has to be cautious in how he defines his relationship to a specialist or a layman. So, the use of hedges to express ideas is a crucial means of achieving a close fit between the scientist's statement and consensus of readers.

(Ahmad, 2012).

Post-reading stage: Sum up the specific features of scientific language based on the text above.

Activity 5: Check your understanding. Mark the sentences as *True* or *False*.

- | | | | |
|---|----------|----|----------|
| 1. The scientific papers are based on rigid structures. | T | or | F |
| 2. The syntax is complex and well-thought. | T | or | F |
| 3. The literary devices are never used | T | or | F |
| 4. All layers of vocabulary may be used in a scientific paper . | T | or | F |
| 5. Scientific articles may be interpreted in different ways. | T | or | F |

Section D. Your Analysis and Project

Activity 1: At the preparatory stage, choose several scientific papers relevant to your academic interest. Skim the content of each paper. Decide on the one you are mostly interested in. Make a preliminary anatomy analysis of the article.

Activity 2: Explore the recommended literature*, for instance *How to read and understand a scientific paper: a guide for non-scientists* by Raff (2018). Find new details. Make necessary notes.

Activity 3: Watch the video * (*Steven Pinker: Linguistics as a Window to Understanding the Brain. Big Think*, 2012), make observations over the scientific language used by Professor S. Pinker. Share your impressions with the class.

| |
|--|
| *Recommended literature: (<i>Steven Pinker: Linguistics as a Window to Understanding the Brain. Big Think</i> , 2012); Raff (2018); |
|--|

Activity 4: At the analysis stage, choose one scientific paper according to your interest in the field of research. Follow the scheme of scientific article analysis suggested by Mary Purugganan and Jan Hewitt. Prepare an analysis of the paper with a special focus on stylistic peculiarities of the text.

| | |
|--|--|
| Complete citation. Author(s), Date of publication, Title (book or article), Journal, Volume #, Issue #, pages: | |
| If web access: url; date accessed | |
| Key Words: | |
| General subject: | |
| Specific subject: | |
| Hypothesis: | |
| Methodology: | |
| Result(s): | |
| Summary of key points: | |
| Context (how this article relates to other work in the field; how it ties in with key issues and findings by others, including yourself): | |
| Significance (to the field; in relation to your own work): | |
| Important Figures and/or Tables (brief description; page number): | |
| Cited References to follow up on (cite those obviously related to your topic AND any papers frequently cited by others because those works may well prove to be essential as you develop your own work): | |
| Stylistic make up (vocabulary, grammar, syntax, rhetorical power, etc.): | |
| Other Comments: | |

Activity 5: At the post-analysis stage, say which provision of the article have you used for your diploma paper. Have they been relevant to the problems raised in your paper? To what extent? Be careful not to plagiarize. Use the references as appropriate to trace the authentic papers mentioned in your academic writing (**Section F**).

Section E. Self-assessment

Activity 1: Evaluate your stylistic competence and indicate relevant items by check mark.

| Skills | Excellent | Good | Need improvement |
|-------------------------------------|-----------|------|------------------|
| Understanding headlines | | | |
| Understanding structure | | | |
| Understanding main idea | | | |
| Effective reading | | | |
| Understanding language and register | | | |
| Selecting papers for research | | | |
| Making a stylistic analysis | | | |

Activity 2: Sum up in one word your major insight you have gained into scientific language based on **Unit 5**.

Section F. References and Recommended Literature

This section contains the references used in the activities and the resources recommended for deeper analysis and exploration.

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Unit 6

MEDIA DISCOURSE: IS LANGUAGE THAT POWERFUL?

Lead-in:

Living in a VUCA world the humanity is immersing deeper and deeper in virtual media realities by consuming framed opinions about the hottest issues: pandemic, national identity, multiculturalism, tolerance, migration, human trafficking, threats to national security, religion, global warming, information technologies or other agenda. The question of how these ready-made media messages shape our world-view is the subject matter not only of social sciences but of a transdisciplinary paradigm as well.



This Unit 6 will guide you through a pathway to media discourse analysis, which will help you develop your analytical thinking and become a sophisticated reader of any media content. This will also help you make an intellectual breakthrough and give you new insights into habitual things.

Section A. Our VUCA world and social disturbances

Activity 1: VUCA is an acronym, first used in 1987 and based on the leadership theories of Warren Bennis and Burt Nanus, and stands for Volatility, Uncertainty, Complexity and Ambiguity (*VUCA World - LEADERSHIP SKILLS & STRATEGIES*, 2021). Match the statements below to a relevant VUCA concept:

| 1. VOLATILITY | 2. UNCERTAINTY | 3. COMPLEXITY | 4. AMBIGUITY |
|---------------|----------------|---------------|--------------|
|---------------|----------------|---------------|--------------|

- a) Our modern world is more complex than ever. What are the reasons? What are the effects? – Problems and their repercussions are more multi-layered, harder to understand.
- b) It's becoming more difficult to anticipate events or predict how they'll unfold; historical forecasts and past experiences are losing their relevance and are rarely applicable as a basis for predicting the shape of things to come.
- c) "One size fits all" and "best practice" have been relegated to yesterday – in today's world it's rare for things to be completely clear or precisely determinable. Not everything is black and white – grey is also an option.
- d) We live in a world that's constantly changing, becoming more unstable each day, where changes big and small are becoming more unpredictable

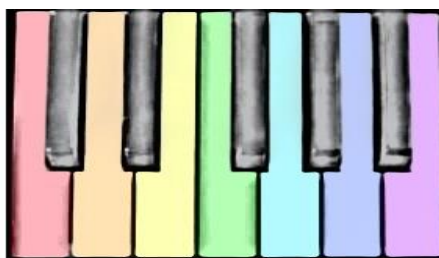
Activity 2: In groups discuss which social agenda have become topical nowadays. What is it that people are concerned with most often nowadays?

Activity 3: Think of possible metaphors representing the societal problems mentioned below:

| TERRORISM | TRAFFICKING | WAR | RELIGION | ENVIRONMENTAL ISSUES | MULTICULTURALISM | COVID19 |
|-----------|-------------|-----|----------|----------------------|------------------|---------|
|-----------|-------------|-----|----------|----------------------|------------------|---------|

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

Activity 4: Which social topics are associated with the following pictures? Explain your opinion.



Your version_____



Your version_____



Your version_____



Your version_____

Activity 5: Create several potential headlines of media texts dedicated to the social problems. Use metaphor and other stylistic resources to make them eye-catching. Share your ideas with the class. And... develop your skills of understanding media headlines based on **Section B**.

Section B. Understanding headlines.

Activity 1: Look at the headlines of the newspaper articles from *The Wall Street Journal*. Is it easy for you to understand the meaning and content of the articles based on headlines only?

- a) Give your versions of the main idea of the articles. Then read them online at www.wsj.com/news/books-arts and fill in the table below.

| Headlines | Main idea |
|--|-----------|
| Facebook to Rebrand Company as Meta in Focus on Metaverse (Needleman, 2021) | |
| 'The Hunchback of Notre Dame' Still Rings the Bell (Mermelstein, 2021) | |
| 'Dune' Movie Review: From Grand Vision to Sand Trap (Morgenstern, 2021) | |

- b) Select at least 3 other headlines in Books and Arts or Music Section of WSJ. Re-phrase them using plain language.

| Original headline | Re-phrased headline |
|-------------------|---------------------|
| | |
| | |
| | |
| | |

Activity 2: *Kenneth Beare* at *thoughtco.com* says that many students have difficulty in making sense of English newspaper headlines. This is because newspaper headlines are often incomplete. For example: *Difficult Times Ahead*; *Under Pressure from Boss*; *Mustang Referral Customer Complaint*. To help students cope with this, the author suggests they ask themselves questions. Which questions would you put yourself to understand the headlines mentioned above in this activity?

You have probably asked yourself *Why? From whom? What kind of complaint?* And other questions that help you focus your mind on vocabulary related to relationships, traveling, surprises, important reasons for visits, etc. (*Making Sense of English Newspaper Headlines*, 2019).

Activity 3: Explore the grammar of media headlines from the article *Making Sense of English Newspaper Headlines* by *Kenneth Beare*.

- a) Prepare cards by complementing the theory with your examples of newspaper headlines broken down by cases.

Card 1

| Theory | Your examples similar to the case |
|---|-----------------------------------|
| <p>Noun Strings</p> <p>Another common headline form is a string of three, four or more nouns together (i.e. <i>Country Leader Question Time</i>). These can be difficult because the words don't appear related by verbs or adjectives. Here are some more examples:</p> <p style="text-align: center;"><i>Widow Pension Pay Committee</i> <i>Landscaping Company Disturbance Regulations</i> <i>Mustang Referral Customer Complaint</i></p> <p>In the case of noun strings, it's helpful to try to connect the ideas by reading backward. For example: <i>Mustang Referral Customer Complaint</i> By reading backwards, I can guess that: There is a complaint made by a customer about a referral program for Mustang cars. Of course, you need to use your imagination for this!</p> | |

Card 2

| Theory | Your examples similar to the case |
|---|-----------------------------------|
| <p>Drop Articles</p> <p>Perhaps you have noticed in the examples above that both definite and indefinite articles are also dropped in newspaper headlines (i.e. <i>Mayor to Choose Candidate</i>). Here are some more examples:</p> <p><i>President Declares Celebration</i> = The president has declared a celebration. <i>Passerby Sees Woman Jump</i> = A passerby has seen a woman jump (into the river).</p> | |

| Theory | Your examples similar to the case |
|---|-----------------------------------|
| <p>Various Verb Changes</p> <p>There are a number of verb changes made to headlines. The most common are:</p> <ul style="list-style-type: none"> Simple tenses used instead of continuous or perfect forms. For example: <i>Forgotten Brother Appears</i> = A forgotten brother has appeared (after a long period of time). <i>Professors Protest Pay Cuts</i> = Professors are protesting pay cuts (at the university). The infinitive form refers to the future. For example: <i>Mayor to Open Shopping Mall</i> = The mayor is going to open a new shopping mall. <i>James Wood to Visit Portland</i> = (Famous actor) James Wood is going to visit Portland soon. Auxiliary verbs are dropped in the passive form. For example: <i>Man Killed in Accident</i> = A Man has been killed in an accident. <i>Tommy the Dog Named Hero</i> = Tommy the Dog has been named a hero (by the mayor). | |

- b) Exchange the cards with your partner and check whether the selected headlines correspond to the rules described in the *theory* section. Make changes and give comments if necessary.

Section C. Is your opinion really yours?

Activity 1: As a thoughtful reader and a professional linguist, you should be able to apply various methods to understand the hidden messages of media products. Media impose the *right* opinion despite our naïve belief that we form our judgement independently. These techniques are so subtle that we do not realise them at all. However, as a linguist you have a unique chance to uncover the truth by carrying out analytical procedures with a range of methods applied.

- a) Explore the concise notes about the main methodologies of media analysis offered below. If required, use the reference links given in **Section G**.

Content analysis is a systematic method used to turn items (mainly texts) into content categories. This method (more usually intended to inform quantitative research) follows explicit rules of coding, and enables large quantities of data to be categorized with relative ease. Content analysis offers a quick, broad overview of data sets, and as such can be used to support (and be corroborated by) other more detailed methods of textual analysis.

The mass media is a useful source of information about current and historical affairs and events and public opinions and attitudes, however, researchers must always bear in mind that they are often inaccurate and there is a degree of subjectivity...personal, political...of both the author and the audience, therefore, its reliability and validity is obviously questionable.

There are four approaches to content analysis (which may be qualitative or quantitative) which Pawson in *Developments in Sociology* (1995) identifies as:

| 1) Formal content analysis | 2) Thematic analysis | 3) Textual analysis | 4) Audience analysis |
|---|---|---|---|
| A systematic sample of texts is used in the study, and classification systems are devised to identify different features of the text, which are then counted with an emphasis on objectivity and reliability. | 'The idea is to understand the encoding process, especially the intentions that lie behind the production of mass media documents. The usual strategy is to pick on a specific area of reportage and subject it to a very detailed analysis in the hope of unearthing the underlying purposes and intentions of the authors of the communication.' (Pawson, 1995) The weaknesses of thematic analysis are that researchers can choose themes that suit them and that there may be a lack of understanding behind the reasons for using themes. | The analysis of the use of words and phrases within a text - and the consideration of if and how words and phrases may be used to influence the reader. Textual analysis often involves semiology or semiotics, which is the analysis of signs*. | Considers the response of the audience of mass media - whether they accept or reject the content and what it means to them. |

(Trueman, 2015)

Evaluative Assertion Analysis. This approach, based on work in the 1950s by the psycholinguist Charles Osgood, attempts to map texts and their object referents by reducing them to fairly unequivocal evaluative (“nuclear”) statements. EAA was later developed using Computer-Assisted Evaluative Text Analysis (CETA).

Frame analysis looks for key themes within a text, and shows how cultural themes shape our understanding of events. In studies of the media, frame analysis shows how aspects of the language and structure of news items emphasize certain aspects (and omit others).

Discourse Analysis (DA) examines how the social world is constituted through discourse. Within DA there are various distinct traditions including conversation analysis and ethnomethodology; sociolinguistics; discursive psychology; critical discourse analysis; Bakhtinian research; and Foucauldian research.

(ESRC, n.d.)

Narrative analysis is a genre of analytic frames whereby researchers interpret stories that are told within the context of research and/or are shared in everyday life.

(“Narrative Analysis,” 2017)

- b) Discover advantages and disadvantages to apply such methods for establishing whether the manipulative strategies are used in press. Report your evaluation.
- c) Rank the methods from 1 to 5 according to the possibility to reveal hidden messages in media texts by applying such approaches.

| Content analysis | Evaluative Assertion Analysis | Frame analysis | Discourse Analysis | Narrative analysis |
|------------------|-------------------------------|----------------|--------------------|--------------------|
|------------------|-------------------------------|----------------|--------------------|--------------------|

*Recommended Literature: (Seiler, n.d.); (Trueman, 2015)

Activity 2: A hot topic is put as number one issue in media, so the agenda is set up. Then the audience is given preliminary context which will then influence on perception of all other messages. This is how priming works. It is a very subtle and invisible mechanism of inducing the media consumers to think about certain events in a certain way. Priming may include any information which is not directly related to the key message and its impact is not obvious for an average reader or viewer or social media user. This may be entertainment content, cultural background, positive and negative connotations in previous messages, etc. And... finally... framing, a technique of constructing the events and circumstances in such a way that ensures the desired effect in terms of shaping mass opinion.

a) Explore the key theories and provisions of the process of shaping public opinion in media selected from Ron Smith's lecture (Smith, 2011) and other resources. Use reference links given in **Section G**, for instance, Daily Kos Community member (2015), if you need more information to grasp the ideas of these approaches.

| | |
|-----------------------|--|
| Agenda-Setting | Source: Agenda-setting theory is associated with McCombs and Shaw (1972). Premise: Media do not tell us what to think, but rather what to think about. |
| Priming effect | Priming theory draws on political science research of Shanto Iyengar, Mark Peters & Donald Kinder (1982). Premise: Media provide a context for public discussion of an issue, setting the stage for audience understanding (Iyengar et al., 1982) Political media priming is "the process in which the media attend to some issues and not others and thereby alter the standards by which people evaluate election candidates". A number of studies have demonstrated that there is a dimension of powerful media effects that goes beyond agenda setting (Wikipedia contributors, 2018). |
| Framing | Source: Framing theory attributed to Erving Goffman (1974), drawing on work in economics. Premise: Media provide a focus and environment for reporting a story, influencing how audiences will understand or evaluate it (Goffman & Berger, 1986). |

b) Choose any hot-button issue (pandemic, war, environmental issue, vaccination myths, celebrity gossip, etc.) and analyse the process shaping public opinion to this problem. Fill in the table with your observations and ideas.

| | |
|--|--|
| agenda setting (when the topic was introduced in media for the first time and how it became widely discussed) | |
| priming (which messages were indirectly related to the event, what is the context, were there any preceding events) | |
| framing (how eventually it is highlighted – positively/negatively, what is the most common opinion about this event/problem/topic, etc.) | |

What is your personal opinion to this event? What influences your judgement?

c) Evaluate the benefits of the media analysis theories for your media literacy. Rank the knowledge you have gained from 1 to 5 according to the degree of its usefulness.

Activity 1: At the pre-reading stage, analyse the headline of the article *Loss and Hope*, an editorial from *The New York Times*. Predict its possible content. Establish how the headline sets the agenda, primes, and frames your possible opinion.

Activity 2: At the reading stage, find out the main idea and whether your expectations prove true.



Loss and Hope

Published: September 10, 2011

It is painful and puzzling to look back to that day, to the chasm after the second tower fell, when we knew nothing except that fires were burning, an untold number of lives had been lost, and Lower Manhattan was gasping in a cloud of what looked like Pompeian ash. That morning's terrible events marked a border between one realm and another, a boundary none of us would ever wish to have crossed. Everything had changed — that was how it seemed.

We tried, almost immediately, to understand how the morning of 9/11 would change our future. A decade later, we're still trying to understand, looking back and looking ahead. It is not enough simply to remember and grieve.

At first, there was only shock, grief and fear. But by the next evening there was something surprising in the air. Do you remember? It was an enormous, heartfelt desire to be changed. People wanted to be enlarged, to be called on to do more for country and community than ordinary life usually requires, to make this senseless horror count for something. It was also a public desire, a wish to be absorbed in some greater good, a reimagining of the possibilities in our national life. There was courage and unity on the streets of the city and all across the country, for we were all witnesses of that turning point.

But America has not been enlarged in the years that have passed. Based on false pretexts, we were drawn into a misdirected war that has exacted enormous costs in lives and money. Our civic life is tainted by a rise in xenophobia that betrays our best ideals. As we prepared for a war on terrorism, we gave in to a weakening of the civil liberties that have been the foundation of our culture.

It seemed, in the days after 9/11, as though we stood at the juncture of many possible futures. There was as much hope as grief, as much love as anger, and a powerful sense of resilience. We still stand at the juncture of many possible futures. They are occasioned not by what terrorists in four airliners did to us, but by what we have done in the decade since. As a nation, we have done a better job of living with our fears, sadly, than nurturing the expansive spirit of community that arose in those early days.

We are still learning about the events of 9/11, and in truth, 10 years is a short window to assess the consequences of those attacks. Perhaps in time we will realize that the full meaning of what happened on 9/11 resides in the surge of compassion and hope that accompanied the shock and mourning of that September day.

A version of this editorial appeared in print on September 11, 2011, on page SR10 of the New York edition with the headline: *Loss and Hope: As a nation, we can work to retrieve the compassion that surged after 9/11*.

(The New York Times, 2011)

Activity 3: At the post-reading stage, check your understanding. Decide whether the statements are true or false.

1. The pragmatic aim of media messages is to shape public opinion *T or F*
2. Journalists never use narrative elements *T or F*
3. Analytical media articles contain literary devices
to activate efficiency of logical and emotional perception of the information *T or F*
4. Headlines are usually written in plain English *T or F*
5. Media shape social events through metaphoric images *T or F*

Activity 3: At the analysis stage, follow the suggested scheme for interpretation of a media article with a special focus on verbal peculiarities of a media text.

| | |
|------------------------------------|--|
| Analyse the source of the article. | Newspaper, journal, magazine, social media, blogs, whether it is a quality paper which includes long information articles and editorial comments, comparatively few illustrations or a tabloid printed in half broadsheet size, called also “popular press”, and containing short articles and lots of photos. |
| Note the author of the paper | What is known about the journalist, what his or her column is on, etc. |
| Analyse the headline | Predict the content and general idea, analyse grammar and style of the headline, EMs and SDs |
| Establish facts and figures | Define which facts the author refers to. Mind-map the facts. |
| Define main idea | Summarize the overall content and the information given therein |
| Tone | Identify the tone: educational, dramatic, bitter, ironic, etc. |
| Analyse each paragraph | Identify topic and supporting sentences, illustrations and concluding sentences. |
| Dig deeper | <ul style="list-style-type: none"> - Identify verbal peculiarities at each language level: phonology, morphology grammar, syntax, lexical units, semasiology. Which level is foregrounded? How does the convergence of literary devices represent the key messages? Make use of the clues: make sense of the underlined verbal means actuating the deep meanings. - Establish interrelations between stylistic peculiarities and hidden messages. - Find out the dominant messages. |
| Priming and framing effects | Establish what priming relies on and how the events are framed in the article. |
| Image-schemas | Apply M. Johnson’s <i>Theory of image-schemas</i> (In <i>Loss and Hope</i> pay your attention to <i>force</i> image-schema representing power, attack, terrorism). * Mind-map a set of concepts and respective verbal means. |
| Conceptual Metaphors | Identify conceptual metaphors, identify the source and target domains. Apply the Cognitive Metaphor Theory by George Lakoff (Lakoff & Johnson, 2003). * Mind-map a set of metaphors and respective verbal means. Give comments on their value in shaping public opinion. |
| Allusions | Explore the text for cultural, political, or religious allusions. Establish the pillars of intertextuality. |
| Understand the message | Make your inferences about the theme, general context. |

*Recommended Literature: (Lakoff & Johnson, 2003); (Wikipedia contributors, 2021); (Johnson, 1990)

Section E. Your Analysis and Project

Activity 1: Based on your developments as a result of activities of Section D, elaborate your stylistic analysis of *Loss and Hope*. Focus on 5: tone, syntax, lexical peculiarities (vocabulary), grammar, semasiological figures of speech. Prepare a well-structured, coherent and cohesive feedback.



Activity 2: Prepare a project based on Katie Melua's song *Spidersweb*. Highlight the key idea embodied in the metaphor: *The piano keys are black and white but they sound like million colours in your mind* (Katie Melua - *Spiders Web*, 2008). Illustrate the source and target domains. What social problems does she touch upon in her performance?

Activity 3: Explore the power of stylistic means in producing emotional effect on readers, based on the article *Human Trafficking and Media: Is Language That Powerful?* by E. Paliichuk (2007). Comment on empirical data.

Activity 4: Prepare a report on black-and-white thinking (polarity thinking / dichotomous thinking / “All-or-Nothing” Thinking). * Use the recommended resources in **Section G**. Make up a list of metaphors actualising this concept. What is the danger of polarity language? What could be done to prevent radicalisation of societies through language means? Develop possible verbal strategies.



Section F. Self-assessment

Activity 1: Evaluate your knowledge and skills by filling in the table. Indicate relevant items by check mark.

| Skills | Excellent | Good | Need improvement |
|---|-----------|------|------------------|
| Understanding key terms of media analysis | | | |
| Understanding headlines | | | |
| Analysing the verbal means of shaping opinion | | | |
| Carrying out stylistic analysis of a media text | | | |
| Understanding the image schemata actuating key ideas | | | |
| Analysing cognitive metaphors employed to deliver media ideas | | | |

Activity 2: Summarise your findings and insights into the information given in **Unit 6** and share them with the class.

*Recommended Literature: (America, 2020); (Stanborough, 2020); (*The Link Between Dichotomous Thinking and Borderline Personality*, 2020); (Al-Mosaiwi & Johnstone, 2018); (Association for Psychological Science, 2018).

Section G. References and Recommended Literature

This section contains the references used in the activities and the resources recommended for deeper analysis and exploration.

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THE POWER OF ADVERTISING

- What can market specialists learn from linguists?
- How can advertising help save language and cognitive efforts?
- What kind of advertisement do you consider effective?
- Have you ever invented a creative piece of advertising?
- Do you know any strategy of building effective and complex advertising campaign?
- Do you use key words to draw your followers' attention on social media?
- Have you ever heard about cognitive marketing?



a) Work in small groups. Assemble a jigsaw puzzle from the characteristics given below to make a logical description of the advertising language. Rearrange the sentences in the correct order, use punctuation marks wherever appropriate. Share your results with the class.

| | |
|----|--|
| 1 | The hyperbolic, idealized language of advertising |
| 2 | dealt with or solved. |
| 3 | than they have ever been. |
| 4 | Nowadays messages are delivered quicker |
| 5 | to create realities or worlds. |
| 6 | in which flaws or problems are instantly |
| 7 | you are studying how language actually serves |
| 8 | the language is given a special role. |
| 9 | is used to create worlds |
| 10 | In studying how language is used to represent experience |
| 11 | When it comes to marketing and advertising, |
| 12 | instantly |
| 13 | predetermining thereby the clients' choices |
| 14 | And the solutions are given |



- b) Which lines represent the stylistic peculiarities of the language used in advertising? Write several key words.
_____, _____, _____, _____, _____
- c) Which lines highlight the pragmatic aim of the language of advertising?
Formulate the pragmatic aim of advertising language _____
- d) Which lines point out to the register of such language variety? Is the language formal?
- e) Which lines emphasise the cognitive nature of the language? How does advertising appeal to the customers' minds? Why are people prone to emotional involvement in advertising?
- f) Guess the typical language means that help market specialists get access to customer's mind and predetermine the customer's choice. Write some examples of such language.

Section A. Mind Marketing, Stylistics, and Cognitive Theories.

Activity 1: At the pre-reading stage, predict the meaning of the text based on the words in bold.

Activity 2: At the reading stage, focus on the fragments taken from the article by *Barry Levine* at *martechtoday.com* (Levine, 2021). Formulate key ideas based on the prompts inserted in the text.

NOW ENTERING... THE AGE OF COGNITIVE MARKETING

1 Digital marketers, accustomed to using
2 software that helps them think about
3 marketing, are now transitioning to a
4 time when **software will do much of**
5 **the thinking**. It's called cognitive
6 marketing, and research firm IDC
7 expects that half of all companies will
8 use this emerging generation of
9 computer intelligence for their
10 marketing and sales efforts by 2020.

A) *Cognitive marketing is*

11 IDC Research Manager Gerry Murray
12 predicts that just a year from now, the
13 current group of several dozen
14 applications employing cognitive
15 computing will become "hundreds."
16 Such applications, he told me, utilize
18 **"processes akin to the human brain,**
19 [by] taking signals and drawing
20 conclusions."

B) *Cognitive computing utilizes*

21 It's more than the seemingly
22 omnipresent predictive analytics, he
23 said, which delivers scores for whether
24 **leads are likely to turn into customers**
25 or makes other predictions, such as the
26 best product to offer a prospect in order
27 to arrive at a sale.

C) *Predictive analytics uses*

28 In many kinds of predictive analytics, the
29 **prediction is accomplished by seeing**
30 **what worked in the past** — which
31 customer profiles resulted in the most
32 sales...

D) *Predictive analytics lies in*

33 By contrast, cognitive marketing most
34 commonly utilizes a neural net,
35 employing "a platform with a very
36 different model [from] predictive
37 analytics." While cognitive-based
38 machine learning often involves
39 prediction, just as a human makes
40 dozens of predictions as part of daily
41 existence, Murray pointed out that an
42 **overall cognitive marketing system**
43 **has a much higher level of**
44 **independent decision-making** than
45 do many current predictive applications.

E) *Cognitive marketing system is stronger*

46 Cognitive processes might lead to a
47 **mass delivery of hyper-personalized**
48 **content** and services that are light years
49 beyond what is possible today. ... It
50 would certainly constitute an
51 appropriate full circle if these enormous
52 shifts in the availability of massive
53 computer intelligence and data lead us
54 to a marketing environment where
55 distant brands become more like your
56 corner store.

F) *Hyper-personalized content makes*

(Levine, 2021)

Activity 3: Fill in the gaps with the possible words from the list of options to restore the message of the text above. How do you understand the metaphorical expression *explosion in the number of applications that “think”*?

1)_____ Gerry Murray 2)_____ that within a year, there will be an
3)_____ in the number of 4)_____ applications that 5)_____.

List of options: *marketing; “think”; Research Manager; explosion; predicts*

Activity 4: At the post-reading stage, explain what the phrases below mean:

- software will do much of the thinking* (lines 4-5);
- processes akin to the human brain* (line 18);
- omnipresent predictive analytics* (line 22);
- leads are likely to turn into customers* (line 24);
- prediction is accomplished by seeing what worked in the past* (lines 29-30);
- a much higher level of independent decision-making* (lines 42-44);
- mass delivery of hyper-personalized content* (lines 47-48).

Activity 4: At the pre-reading stage, guess which neural processes contribute to effective perception of advertisements.

Activity 5: At the reading stage, formulate the key ideas of the article by Dave Smitherson (Smitherson, 2016). Use your notes to prove the significance of mind marketing.

THE SCIENCE BEHIND COGNITIVE MARKETING

| | |
|--|------------------|
| 1 Conventional marketing strategies used today involve ‘in your face’ 2 tactics, which you’d probably call advertising. Those creating 3 campaigns will design <i>eye-catching</i> banners, write catchy slogan or 4 perhaps present unyielding questions which their products are 5 designed to answer. Whereas professional marketers will identify with 6 people, marketing is designed specifically to identify with one’s mind. | Passage 1 |
| 7 Professionals in the marketing realm understand how to link 8 mankind’s material desires with specific response patterns. The 9 process of discovering the correlation between our desires and the 10 need to nurture to them involves some level of cognitive science, 11 the hidden variable behind every (and any) great marketing 12 campaign. | Passage 2 |
| 13 René Descartes, commonly referred to as ‘the father of modern 14 philosophy’, deduced that human minds had the ability to form 15 ideas yet remained in duality with our bodies. As both time and 16 technology evolved, <i>scientists were armed with data capturing tools</i> 17 to help form relationships between decisions and the processes 18 involved to arrive at them. | Passage 3 |
| 19 The very essence of how humans smell, taste, feel and react to stimuli 20 stems from our neural circuitry, which continually grows as we 21 experience new stimuli and establish methods of reaction. Responses 22 to communication, such as anger or sadness, help determine yet 23 another pattern – one of avoidance – so future reactions can be 24 positive. This is often played out during confrontations or feelings of 25 entrapment since humans are inclined to begin ‘fight or flight’ 26 procedures during times of heightened emotion. | Passage 4 |

| | |
|--|-------------------|
| 27 Scientists have made <i>dramatic strides</i> in figuring out cognitive health | Passage 5 |
| 28 and have increased awareness of neuroscience as an educational tool. | |
| 29 Using numerous case studies, putting together an entire marketing plan | |
| 30 based solely off cognition would render a much deeper, lasting effect | |
| 31 than social suggestion. | |
| 32 Cognitive science as it relates to marketing | Passage 6 |
| 33 Folgers is arguably the one company who uses cognitive marketing | |
| 34 better than most. As we're lying in bed, <i>the aroma of freshly brewed</i> | |
| 35 <i>coffee immediately travels to our perceptive sensors</i> . We awaken, | |
| 36 perform our morning rituals, and head down to grab our cups. Why? | |
| 37 Our minds identify the smell of morning coffee with feelings of | |
| 38 warmth, refreshment, revival and rejuvenation, which we learned from | |
| 39 our first experience with Folgers. We tested the theory that the best | |
| 40 part of waking up is Folgers in our cups, and now the feelings are | |
| 41 autonomous. Game over. | |
| 42 Digital marketing should, by design, entice our eyes. We cannot smell, | Passage 7 |
| 43 feel or taste digitally presented advertisements, meaning visual | |
| 44 stimulation is mandatory. By tapping into our perception of pleasant | |
| 45 sight, we afford those whom our marketing will affect the opportunity | |
| 46 to feel welcomed. I found an interesting account of this fact when | |
| 47 Name Perfection illustrated the usage of Christmas in marketing, and | |
| 48 how the evolution of a mega-brand derived from society's enamor for | |
| 49 Christ. | |
| 50 For example, using difficult language leaves millions of viewers | Passage 8 |
| 51 feeling inadequate, meaning our audience is feeling we're too | |
| 52 'grandiose' of a company. Similarly, presenting childlike caricatures | |
| 53 in our advertisements when grown adults will read them is more than | |
| 54 likely to offend than appease. By design, our minds digress from | |
| 55 words, colors and pictures which make us feel visually displeased or | |
| 56 put us into a world we're trying to seek relief from. | |
| 57 Cognition is the missing additive | Passage 9 |
| 58 Societally speaking, we identify our need to be emotionally satisfied | |
| 59 with products or services that can fulfill those needs. We are relentless | |
| 60 in our pursuit to feel loved, knowledgeable, strong, healthy and | |
| 61 socially accepted. Marketing should reflect <i>the path people must take</i> | |
| 62 to fill these cognitive needs, but unfortunately, many campaigns in | |
| 63 existence present solutions for problems people never knew existed. | |
| 64 That level of confusion, which leads to impulse buys, will likely create | |
| 65 brand hatred since feelings of deception are natural when people are | |
| 66 tricked into buying products or services under forcible pretenses. | |
| 67 Metacognition is one ingenious method of marketing. Otherwise | Passage 10 |
| 68 known as "thinking about thinking", one major component of | |
| 69 metacognition involves planning. By executing an elevated level of | |
| 70 management and process control, we can assure marketing strategies | |
| 71 have maximum entry and exit value. When those values increase, user | |
| 72 engagement will increase. | |

| | |
|--|-------------------|
| 73 To illustrate, imagine you've created <i>an ironclad marketing plan</i> that | Passage 11 |
| 74 entailed 20 steps to follow until completion. With each step, there will | |
| 75 be three phases called cognition regulation which effectively monitor | |
| 76 each step's progress: | |
| 77 Planning phase: Implementing <i>an effective roadmap</i> to successfully | |
| 78 launch the step along with subsequent procedures should said step fail | |
| 79 to launch as planned. | |
| 80 Monitoring phase: During each step's execution, monitoring the | |
| 81 progress analytically or through documented notes is vital. Analytics | |
| 82 through Google isn't entirely necessary here. | |
| 83 Evaluating phase: Upon the conclusion of each step, evaluating the | |
| 84 success and notating the failures will help improve future planning of | |
| 85 similar campaigns. | |
| 86 Essentially, your 20 step marketing campaign will have 60 steps. By | |
| 87 having subsets of each major step, we're able to closely monitor the | |
| 88 cognitive responses to each campaign and form more pervasive future | |
| 89 marketing campaigns that render results. | |
| 90 Why 'mind marketing' is significant | Passage 12 |
| 91 Our continually evolving culture relies on publicizing human needs. | |
| 92 Marketing, by design, is an opportunity to present solutions to | |
| 93 unaddressed problems, or reinventing current solutions so problems | |
| 94 are more desirably solved. Google has incorporated a robotic version | |
| 95 of this fact that was covered in <i>Surviving the Algorithm</i> . | |
| 96 Mankind has evolved into forward-thinking creatures of change not | Passage 13 |
| 97 solely because we're displeased with our surroundings, but we're | |
| 98 curious as to what extent we're able to enhance our standard of living. | |
| 99 In order to enhance our imminent domain, cognitive conditioning is | |
| 100 mandatory. | |
| 101 Marketing can solve our desire to acquire tangible items, but is better | Passage 14 |
| 102 received when it has a purpose. When you're pushing a solution | |
| 103 without thinking how society will receive its attached message, you'll | |
| 104 emulate the exact dark image your company wishes to avoid. | |
| 105 Cognitive marketing is the mind behind the message you're trying to | Passage 15 |
| 106 convey. It's pretty scientific, but once you've managed to see the | |
| 107 <i>emotions running through your buyer's mind</i> , you'll start <i>crafting</i> | |
| 108 <i>effective and more meaningful campaigns</i> . | |

(Smitherson, 2016)

Activity 6: At the post-reading stage, look through the notes you have made while reading the article, formulate key ideas and summarise the concept of cognitive marketing. How does this knowledge relate to Cognitive Stylistics? What main ideas will you use for promoting your products and services in the future?

Activity 7: Which companies are mentioned in the text. What is their success?

Activity 8: Comment on the cognitive metaphors used in the italicised fragments. Identify source and target domains.

Activity 9: Identify expressive means and stylistic devices used for persuasion in the significance of mind marketing.

Activity 10: Identify sensory language used in the text. Explain why companies do their efforts to establish neural connection with their customers.

Section B. Image-Schema Theory in Action.

Activity 1: At the pre-reading stage, revise the theory of Image-schemata by M. Johnson. *
Formulate basic assumptions.

Activity 2: At the reading stage, focus on the abstract of the conference paper below (Paliichuk and Shurma, 2016). Explore how the image-schema theory is used for the analysis of the website language. Summarize the methodology and major findings.

The Iconic Geometry of a Linguistically Effective Website

Iconicity has been a notion widely used in cognitive studies (see Freeman 2009, Ungerer and Schmid 2013 et al) and commonly viewed as “a motivation of linguistic form” (Wilcox 2004: 141) or the way the way language and speech reflect the world. Iconism (Wescott 1971), a term used to refer to direct relation between a sign and reality, in cognitive studies evolved to cognitive iconicity (Wilcox 2004: 119) understood as resemblance of a cognitive structure to some objective world image.

We believe that cognitive iconicity is crucial to the idea of how to sponge maximum effect of website content. The iconic structures are realized in a website texture via verbal units activating certain image-schemas either semantically or grammatically. Image-schemas and corresponding verbal iconic elements stimulate the circulation of recurrent patterns across the website. Language geometry of constructing messages, backed up with visuals facilitating customers’ response and consumption, is of our main interest within the project.

We aim to trace linguistic and cognitive strategies applied to content of five top advertising websites. Analysis of *Fluid*, *Ideo*, *Phluidmedia*, *Edelman* and *Advertising.com* websites shows that the most repeated image-schema identified in both visual and verbal presentations is UP. Despite the fact that each website strives for uniqueness, it was noted that all of them use simple and easy “shapes” to visualize ideas through prototypical image-schemas, such as MOTION, PATH, DNA-STRUCTURE, ROTATION CYCLE, etc., which make the websites attention-grabbing and alluring.

Keywords: iconicity, cognitive iconicity, image-schema, cognitive linguistics, language geometry

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(Paliichuk & Shurma, 2016)

Activity 3: At the post-reading stage, name the image-schemas mentioned in the abstract. What is meant by “language geometry”?

| |
|--|
| *Recommended Literature: (Johnson, 1990); (Freeman, 2009); (Ungerer & Schmid, 2015); (Wescott, 1971); (Wilcox, 2004) |
|--|

Section C. *Phluidmedia* Case Study.

Activity 1: At the analysis stage, apply the Image-schema Theory and the Cognitive Metaphor Theory to the analysis of the website language. Which aspect could be relevant?

Activity 2. Below you will read several fragments from *Phluidmedia* website (phluidmedia, n.d.). Identify the most prominent advertising language units. Answer the questions below each card. (Alternatively, work in small groups. Take your card by random choice. Follow the instructions).

Card 1

About Us



Phluid Media is a global ad-technology company specializing in connecting brands to audiences in a results-oriented environment. Our proprietary platform and PhD Methodology analyzes over 2 Billion data points to determine the value of the connection between an impression and your target audience, while fully protecting the identity of consumers and adhering to the highest standards of privacy. In tandem, the pre-bid optimization algorithm consistently delivers more valuable impressions, elevating both campaign performance and your business over time – it's the "Phluid Media Effect."

- a) Find the language units verbalising LINK image-schema _____
Clue: look for the verbal means with the meaning of connection, link, interaction, etc. e.g.: in tandem, connecting brands);
- b) Find the language units verbalising UP image-schema _____
- c) Find the language units verbalising the meaning of *targeting* _____
- d) Find the language units verbalising the effect of personalisation. _____
- e) Find the language units verbalising the idea of *manyness* or *large quantity* _____

Card 2

The Phluid Media Effect



Marketers today have **more** complex challenges than ever before. Concepts and strategies around "big data" and "scale" are thrown and tossed around like a ship on a stormy sea. And while we agree that **size does matter** – we know quality matters **more**. Impressions are just numbers unless the intent and attention are matched equally and over time **increase** in value – we call that the Phluid Media Effect.

- a) Identify the image-schemas actuated in the verbal units in bold. Comment on their value to the conveyance of the key ideas;
- b) Which expressive means and stylistic devices are used in the underlined fragment of the text?
- c) What sound effects are produced due to alliteration used in the underlined sentence?

Let's Get Personal



We make it personal because it is personal. We believe in delivering a smarter, more relevant internet experience because your business is unique and so is your audience. In a world that is constantly in motion it pays to have Phluid Media.

- What image-schema is activated in this passage? Point out to its manifestation in the textual fragment;
- Identify expressive means and stylistic devices used in the underlined sentence;
- Comment on the meaning of the phrase in a world that is constantly in motion;
- Underline the image-schemas used in the passage and point out to the relevant verbal units: CENTER-PERIPHERY, PROCESS, CONTAINMENT (IN/OUT), PATH, CYCLE.

The Phluid Media Performance Difference



Going out to sea on a leaky boat generally isn't a great idea and likewise a faulty or questionable data source on which you build your digital marketing efforts is less than ideal. Our solutions are designed to deliver an unparalleled level of insights, service and performance through our proprietary platform. It's all ours and that makes all the difference in the world.

- What image-schema is activated in this passage? Point out to its manifestation in the textual fragment;
- Identify expressive means and stylistic devices used in the underlined phrases, comment on their stylistic value;
- Underline the image-schemas used in the passage and point out to the relevant verbal units: MOTION, ACROSS, CONTAINMENT (IN/OUT), PATH.

Brands



For you brands out there (you know who you are), you've spent years building your name and credibility in the marketplace and we understand the importance of brand safety and integrity.

Your audience is one of your most valued assets and we have the solutions to identify, engage and convert those users – today, tomorrow and in the future. That's what being *phluid* is all about.

- Comment on the stylistic value of the verbal units used in the passage;
- Identify conceptual metaphors and their type;
- What is meant by *phluid*?

- a) Fill in the gaps with appropriate image-schema and trace the language units actuating them.

Why Phluid Media?

- **Insights**

It's not just about the funnel, it's about the entire journey [1_____]. From the first impression to the last action [2_____] - we'll provide actionable data from every angle so you can be 100% confident we connect and engage with [3_____] your intended audience [4_____] across every device and on every day that ends in "y" [5_____]. There's a great big world of impressions out there. Now let's go get you matched.

- **Service**

Operating across several continents [6_____] certainly has its advantages and that equals a level of service unmatched by most in the business. You'll never have to submit a ticket or talk with a robot. *Always on means we're "always on"*, our *global teams are behind the scenes* ensuring your campaigns are safe, secure, and delivering the right mix. Simply stated - We deliver results.

- **Platform**

Innovation drives [7_____] technology and we've been doing that for years. Our Unified Audience Platform analyzes *more data points from multiple sources than there are fish in the sea* to determine the who, what, when and where for your ideal match. Why? We're committed to excellence. How? We built a strong foundation that delivers an advanced level [8_____] of performance.

- b) Which meanings dominate in the passage?
 c) Which expressive means and stylistic devices are used at the verbal level?
 d) What is meant by *every day that ends in "y"*? Identify the relevant expressive means.
 e) Comment on the italicised phrases: expressive means and stylistic devices and the effects.

Agencies



If only there were more hours in a day than you might just finish that "to-do" list. Staying on top of the latest trends and working with multiple campaigns while juggling reporting and optimizations are enough to make anyone's head spin.

- a) Find the manifestations of UP image-schema;
 b) Comment on meaning and stylistic value of the underlined phrase;
 c) Which language units realise the idea of "manyness"?

Solutions



By definition a solution is a mixture designed to answer a question, fix a problem or in our case, match the most relevant impression to your offer in an actionable environment. Whether you are a brand, agency or all of the above your audience is constantly on the move – shouldn't your campaigns be just as *phluid*? That's where we come in.

Our solutions are designed based on your business objectives and that's accomplished by understanding your goals and allowing our proprietary technology to select the most valuable impression at the optimal time for the expected action.

Why are we so confident we can achieve your goals? Our approach is mathematically driven, based on actual data and impressions generated from real people – you won't find any bots or suspicious delivery here. We've tested, optimized and tested again on a global scale, but we didn't stop there because small changes can lead to large results – and that's a part of *#thephluideffect*.

We know Innovation isn't easy that's why we continue to push the boundaries so we can grow your business in one *phluid* motion – up.

- Make a mind-map of image schemata based on linguistic evidences. Use the underlined fragments as a point of departure;
- What are the key words reiterated at the textual level? Comment on their pragmatic value.

Technology

The Performance Platform




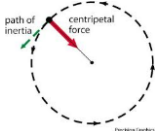
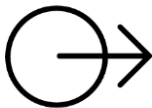
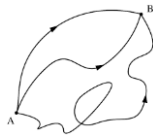

In a landscape where the only constant is change, it's increasingly difficult to ensure you are working with the best partners in the space. Technology can be inefficient if you do not have the workflows and the teams in place to identify opportunities, push forward and deliver solutions that solve the challenges you face today while building a roadmap for what's next – that's The Performance Difference.

The PhD Methodology

Achieving an advanced degree in any field takes time, strategy and commitment. Our dedication to innovating audience delivery is visible in our history and proven track record of achieving our partner's goals. Market expansion and the shift to mobile have made it increasingly more difficult for brands to connect with their audiences when it matters the most but we've cracked the code by developing a "Connection Index" and applying this along with the *PhD Methodology* to each and every impression.

- What is the relevance of *PhD Methodology* to the name of the website?
- What is the major image-schema realised in the passage?
- Comment on the conceptual metaphors actualized in the underlined phrases.

Activity 3: Explore the table below. It contains the combination of image-schemas represented as shapes of thought (icons) and examples. Give comments and explanations to this classification. What other examples from the text can you add to this list?

| Visual image | Meaning | Examples |
|---|---|--|
|  | Manifoldness, Multiplicity, Manyness | <ul style="list-style-type: none"> • Impressions are just <u>numbers</u> unless the intent and attention are matched equally and over time <u>increase</u> in value • <u>There's a great big world of impressions out there. Our Unified Audience Platform analyzes more data points from multiple sources than there are fish in the sea to determine the who, what, when and where for your ideal match</u> |
|  | UP&UP Support, Foundation, Building | <ul style="list-style-type: none"> • We built a <u>strong foundation</u> that delivers an <u>advanced</u> level of performance. |
|  | VARIOUS DIRECTIONS Every-where-ness, Omni-presence | <ul style="list-style-type: none"> • we connect and engage with your intended audience across every device and on every day that ends in "y" • Operating <u>across several continents</u> certainly has its advantages |
|  | CENTRIPETENCE Client-centric, Customisation, Tailoring | <i>We make it <u>personal</u> because it is <u>personal</u>.</i> |
|  | OUT FROM Standing out, Being unique, Being different | <i>We believe in delivering a smarter, more relevant internet experience because your business is unique and so is your audience</i> |
|  | PATH Path, Direction, Journey, Road, Trench | <ul style="list-style-type: none"> • It's not just about the funnel, it's about the entire <u>journey</u>. |
|  | MOTION Motion, Fluid, Action Driving | <ul style="list-style-type: none"> • In a world that is constantly <u>in motion</u> it pays to have Phluid Media. • To us, "amazing" means more than new or different. It means that everything we create truly speaks to customers, evokes the brand and <u>drives</u> results. We <u>have done things</u> nobody else in the digital space has done before. But more importantly, we do what makes sense and <u>drives</u> revenue |

Activity 4. If you were a potential customer, would you like to use the services from Phluidmedia. Why? Why not? What impressed you most of all?

Activity 5. Draw up the imagery mind-map. Trace the cognitive mechanisms of persuasion in advertising.

Activity 6: Write out the examples of conceptual metaphor. Explain their structure. Analyse them in terms of G. Lakoff's theory of metaphor.

Activity 7: Checklist. Check your understanding. Decide whether the statements are true or false.

- | | |
|--|---------------|
| 1. The website language is hyperbolic and idealized | <i>T or F</i> |
| 2. Metaphor is a rare literary device used in the website content | <i>T or F</i> |
| 3. The pragmatic aim of a website and advertisement is to induce a customer to make a purchase | <i>T or F</i> |
| 4. The style of a website language is official | <i>T or F</i> |
| 5. Website advertising language tends to evoke the sensorial images | <i>T or F</i> |

Section D. Your Analysis and Project: The *Power of Persuasion*.

Activity 1: Learn the background of the case study and follow the instructions below to develop the effective advertising strategy based on the linguistic proficiency.

Context.

The marketing team are about to launch their latest product. They are concerned about effective language use that would appeal to the audience's sense as well as to their logical reasoning for the purpose of persuading and tempting a potential customer to make their choice in favour of brand-new product or service.

Activity 2: Work in groups. Synthesise your knowledge. You are members of marketing and you now have to develop solutions to be used at preliminary stage for the following issues:

Assignment and procedure.

- Decide who your audience is (target audience)
- Pragmatic aim of promotional products
- Awareness
- Knowledge
- Liking
- Preference
- Conviction
- Purchase
- Images (make uses of senses), symbols, and signs (semiotics)
- Logical Language (benefits of the uses of your product)
- Poetic language (Advertising Stylistics)
- Best words containing pleasant sounds (euphony) and phonetic stylistic means and devices)
- Best morphological units to draw the audience's attention to the product
- Best 3 adjectives to describe your product (make use of the stylistic potential of transposition of the parts of speech)
- The most striking metaphors and metonymies characterising your product that would be used as a system of images throughout promotion campaign.
- Neologisms/archaisms and other lexical units used for stylistic purposes
- Graphic means and graphic design of the texts used in your ad.
- Syntax for framing and packaging your ideas
- The overall expected effect on the audience
- Self-analysis of the advertising products.

Activity 3: Develop the image-schema strategy. Define the range of linguistic resources to be used for activation of image-schema in the minds of the audience.

Activity 4: Develop the set of basic conceptual metaphors. Due to which verbal means will they manifest? Develop specific examples to support the image of your product.

Activity 5: Present your strategy in the class. By getting the feedback you will see whether your concept is successful or not. If not, redesign the positioning of the products and services.

Activity 6: Listen to the solutions offered by other design groups and decide whether their solutions are effective. Analyse the language used. Substantiate your point of view.

Section E. Self-assessment

Activity 1: Evaluate your skills by filling in the table. Indicate relevant items by check mark.

| Skills | Excellent | Good | Need improvement |
|---|-----------|------|------------------|
| Understanding image-schema theory | | | |
| Analysing the verbal peculiarities of website language | | | |
| Analysing cognitive metaphors employed to deliver media ideas | | | |

Activity 2: Summarise your findings and insights into the information given in **Unit 7** and share them with the class _____

Section F. References and Recommended Literature

This section contains the references used in the activities and the resources recommended for deeper analysis and exploration.

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Unit 1 Section A

Activity 3

1. Exposition/introduction
2. Rising action
3. Climax/turning point
4. Falling action
5. Resolution/denouement

Activity 4

Also called Freytag's pyramid, the narrative arc is made up of the following pieces:

1. **Exposition** — The opening of the story, including a reader's introduction to characters and settings.
2. **Rising Action** — A series of events that complicates matters for your characters, and results in increased drama or suspense.
3. **Climax** — The big showdown where your characters encounter their opposition, and either win or lose.
4. **Falling Action** — A series of events that unfold after the climax and lead to the end of the story.
5. **Resolution** — The end of the story, in which the problems are resolved (or not resolved, depending on the story.) Also called the denouement, catastrophe, or revelation.

Activity 11

| <i>TOPE</i> | <i>MEANING</i> |
|----------------|--|
| Absurd | illogical; ridiculous; silly; implausible; foolish |
| Accusatory | suggesting someone has done something wrong, complaining |
| Ambivalent | having mixed feelings; uncertain; in a dilemma; undecided |
| Animated | full of life or excitement; lively; spirited; impassioned; vibrant |
| Apathetic | showing little interest; lacking concern; indifferent; unemotional |
| Bitter | angry; acrimonious; antagonistic; spiteful; nasty |
| Caustic | making biting, corrosive comments; critical |
| Cautionary | gives warning; raises awareness; reminding |
| Chatty | informal; lively; conversational; familiar |
| Comic | humorous; witty; entertaining; diverting |
| Cynical | scornful of motives/virtues of others; mocking; sneering |
| Gullible | naïve; innocent; ignorant |
| Evasive | ambiguous; cryptic; unclear |
| Imploring | pleading; begging |
| Impressionable | trusting; child-like |
| Inane | silly; foolish; stupid; nonsensical |
| Narcissistic | self-admiring; selfish; boastful; self-pitying |
| Tolerant | open-minded; charitable; patient; sympathetic; lenient |
| Tragic | disastrous; calamitous |
| Vindictive | vengeful; spiteful; bitter; unforgiving |
| World-Weary | bored; cynical; tired |

Activity 12

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | W | I | T | T | Y | | | |
| | U | R | G | E | N | T | J | | |
| S | C | E | P | T | I | C | A | L | R |
| O | U | T | R | A | G | E | D | O | E |
| L | S | C | R | U | E | L | E | V | S |
| E | U | H | A | R | D | | D | I | I |
| M | B | E | M | O | C | K | I | N | G |
| N | J | D | I | R | E | C | T | G | N |
| A | E | X | C | I | T | E | D | | E |
| I | C | O | N | C | E | R | N | E | D |
| V | T | O | L | E | R | A | N | T | |
| E | I | N | T | I | M | A | T | E | |
| | V | I | R | T | U | O | U | S | |
| | E | V | A | S | I | V | E | | |
| B | E | N | E | V | O | L | E | N | T |
| T | H | O | U | G | H | T | F | U | L |

| | |
|---|------------|
| 1 miserable; despairing; sorrowful; distressed | Wretched |
| 2 clever; quick-witted; entertaining | Witty |
| 3 insistent; saying something must be done soon | Urgent |
| 4 disbelieving; unconvinced; doubting | Sceptical |
| 5 prejudiced; biased | Subjective |
| 6 affectionate; showing intense, deep concern | Loving |
| 7 angered and resentful; furious; extremely angered | Outraged |
| 8 emotionally aroused; stirred | Excited |
| 9 bored; having had too much of the same thing; lack enthusiasm | Jaded |
| 10 familiar; informal; confidential; confessional | Intimate |
| 11 scornful; ridiculing; making fun of someone | Mocking |
| 12 accepting; unhappy | Resigned |
| 13 lawful; righteous; moral; upstanding | Virtuous |
| 14 not funny; in earnest; serious | Solemn |
| 15 innocent; unsophisticated; immature | Naïve |
| 16 ambiguous; cryptic; unclear | Evasive |
| 17 worried; anxious; apprehensive | Concerned |
| 18 unfeeling; hard-hearted; unyielding | Hard |
| 19 causing pain and suffering; unkind; spiteful; severe | Cruel |
| 20 straightforward; honest | Direct |
| 21 open-minded; charitable; patient; sympathetic; lenient | Tolerant |
| 22 sympathetic; tolerant; generous; caring; well meaning | Benevolent |
| 23 reflective; serious; absorbed | Thoughtful |

Activity 15 b)

| | | | |
|------------------------|--|--------------------------|--|
| 1 Love | | 6 Survival | |
| 2 Death | | 7 Courage and heroism | |
| 3 Good vs. evil | | 8 Prejudice | |
| 4 Coming of age | | 9 Individual vs. society | |
| 5 Power and corruption | | 10 War | |

- K.** *Louisa May Alcott's classic Little Women chronicles four sisters' journeys from childhood to womanhood in 19th century Massachusetts.* 4
- L.** *The Book Thief by Markus Zusak is, in fact, narrated by Death himself, exploring the nature of his role in taking human lives against the backdrop of WWII Germany.* 2
- M.** *The Lord of the Rings by J. R. R. Tolkien pits good quite clearly against evil in its tale of hobbits, elves and men teaming up to defeat the power-hungry Sauron and his armies of dark creatures.* 3
- N.** *Lord of the Flies by William Golding focuses on a group of young boys stranded on a deserted island, chronicling their attempts to survive and govern themselves.* 6
- O.** *Shakespeare's Romeo and Juliet is obviously one of the first stories that comes to mind – a tragic tale of forbidden love with terrible consequences.* 1
- P.** *War and Peace by Leo Tolstoy has war as one of its main focuses; specifically, Napoleon's invasion of Russia and its impact on five Russian families.* 10
- Q.** *To Kill a Mockingbird by Harper Lee is one of the most famous explorations of prejudice and racism: white lawyer Atticus Finch is appointed to defend Tom Robinson, a black man falsely accused of the crime of rape.* 8
- R.** *Animal Farm by George Orwell is another classic exploration of the theme, an allegorical story about a group of animals who rise up against their human masters – with increasingly sinister results.* 5
- S.** *Tolkien's The Hobbit tells the tale of unlikely hero Bilbo Baggins, who musters his courage and leaves his quiet life as a homely hobbit to undertake an important quest.* 7
- T.** *Huckleberry Finn features a title character who finds it hard to fit into society, so runs away from home to have his own adventures.* 9

Activity 17 b)

IOC is an author's artistic model of a certain type of people, this model being reproduced in a reader's mind

Activity 17 c)

| | |
|--------------------------|--|
| 1. Direct presentation | Characterization by the narrator or other characters. Your example (any example) b |
| 2. Indirect presentation | Characterization through the CR's speech, behaviour and other factors. Your example (any example) a |
| 3. Action. | A CR's trait can be implied by one-time (non-routine) or by habitual actions. One-time actions show a CR in dynamics, while habitual actions reveal unchanging (static) aspects of a CR. Your example (any example) g |
| 4. act of commission | smth. performed by a CR Your example: Gatsby arranges regular evening parties (habitual) and contacts Nick (one-time) e |
| 5. act of omission | smth. which a CR should but does not do Your example: Daisy is expected to quit Tom and join Gatsby, however she retreats at the last minute. f |
| 6. contemplated act | an unrealized plan or intention of a CR Your example: Gatsby does not win Daisy back to his love. d |

| | |
|-----------------------------|--|
| 7. Speech. | Both direct and reported, outer and inner, a CR's speech is indicative due its content and form. One's verbal style is illustrative about one's origin, dwelling place, social class or profession. Your example <ul style="list-style-type: none"> • <i>"My daddy's coming tomorrow on a nairiplane," Sybil said, kicking sand. (Salinger, "A Perfect Day for Bananafish".)</i> • <i>"I have a very strong affinity for them. They're my parents, I mean, and we're all part of each other's harmony and everythhing." (Salinger, "Teddy").</i> c |
| 8. Environment. | Descriptions of a CR's physical surrounding (room, house, street, town) and human environment are very important metonymies. One shouldn't overlook such details as casual. Elements of environment – people and things – perform as images. Your example: <i>"His office was in the southwest corner of the twelfth floor of the Physics Building. The walls were panelled because this was the office of the department chairman; and, because the department was physics, the panels held small engraved portraits of Newton, Leibnitz, Faraday and other scientists."</i> i |
| 9. Reinforcement by analogy | This can emphasize either the similarity or the contrast between the two characters in three ways: by analogous names , analogous images , analogy between characters . Your example: For ex., <i>the names of the heroines – Daisy and Myrtle – are both homonyms of plant names. The two women are united with their similar destinies – unhappy marriages, both are linked to one man (Tom), both are products of their careless, light-minded "Jazz Age", both like carnal joys.</i> h |

Activity 17 d stage 2

| | |
|-------------------|---|
| Ultimate strength | When an obstacle is encountered, it must be overcome; strength must be proven in use. a |
| The siren | A character who cleverly uses his or her power of attraction and instincts to elicit certain responses in men. It becomes associated with a mystical brand of sexuality and pleasure. i |
| The hero | A character who is as strong and competent as possible and is able to prove his or her worth through courageous acts. Conveys expert mastery in a way that improves the world. g |
| The antihero | A character that breaks the rules to achieve his or her goal. The antihero is willing to participate in acts of mischief and cruelty to complete the task at hand. He or she has flaws that taint their purity. c |
| The creator | This character creator fosters all imaginative endeavours and inspiration, from the highest art to the smallest innovation, in lifestyle or work. Embodies originality, creativity, imagination and self-creation. h |

| | |
|------------------------|---|
| The change master | A character that is strongly intuitive and dedicated to making a difference through change. It represents transformation, self-improvement and the desire to be the master of our own destiny. <i>b</i> |
| The powerbroker | A character that is able to influence the decisions of other parties. Represents authority, influence and domination. Is “the best” or the “world leader”. <i>d</i> |
| The wise old man | Experience, advice and heritage. Standing the test of time. <i>e</i> |
| The loyalist | This character loyalist is a friend who embodies trust, loyalty and reassurance. He or she enables people to not feel alone and to move in the world with more confidence. <i>f</i> |
| The mother of goodness | Such a character may be represented as a fairy godmother who guides and directs a child. Represents purity, nourishment and motherly warmth. <i>l</i> |
| The little trickster | This character exhibits a great degree of intellect or secret knowledge, and uses this to disobey rules and conventional behaviour. It is used to persuade and seduce. <i>j</i> |
| The enigma | This character represents the universal messages of mystery, suspense and uncertainty. <i>k</i> |

Activity 19 c

The narrator can differently interrelate with his text, i.e. he can have different perspectives on it. The author’s **narrative perspective (focalization) consists in the interaction of the narrative, compositional, temporal and spatial organization of the text dependent on the author’s communicative strategy.**

Activity 19 e (1)

| | |
|---------------------------------------|---|
| 1. 1st person | ... is when we see everything subjectively from a character’s perspective. It’s usually from the main character’s perspective, but it can be used for other characters as well (though it’s rare). It gives viewers a sense of what it’s like to see what that character sees. <i>c</i> |
| 2. 1 st -person peripheral | This is still a “POV” shot, so the camera positioning and perspective is the same as above, but in this case, our first-person perspective is coming from someone other than the main character. It’s not a super common shot that you see used in films, because it can be strange for viewers to be in the eyes of a supporting character. <i>a</i> |
| 3. 2 nd person | is also known as the fourth-wall break. It’s not a “POV” shot like above because the camera isn’t taking a character’s perspective; instead, it’s from the audience’s perspective. The character addresses the audience directly, and the camera is pointed right at him or her, creating a relationship that may or may not last throughout the entire piece. <i>b</i> |
| 4. 3 rd person | is the most common one that you’ll see. It’s a point-of-view that puts the camera on the outside looking in, watching the story unfold without anyone acknowledging its existence or presence in the world of the movie. <i>g</i> |
| 5. 3rd-person limited | is usually the more common of the third-person perspectives used. It shows us the thoughts, feelings, and experiences of |

| | |
|--------------------------|---|
| | one or several character(s). Wide shots of people talking or interacting, over-the-shoulder shots between characters, and more are examples of limited third-person perspective. <i>f</i> |
| 6. 3rd-person omniscient | When an all-seeing, all-knowing entity or narrator enters story and conveys that to the audience, whether it's with narration or through flashbacks or dream sequences, the perspective becomes omniscient. Typically, a narrator will be the one giving all the details of everyone and everything in the world of the movie in this point-of-view. <i>e</i> |
| 7. quid pro quo scene | mix and match all these different perspectives in your work however you like, even within the same scene. <i>d</i> |

Activity 19 f

Subjective and Objective Viewpoints

" 1 Pronouns reflect the various viewpoints. You can choose 2 first-person (I, me, us, our), 3 second person (you), or 4 third person (he, she, they, their). First-person is considered intense, 5 subjective, and emotionally hot. It is the natural choice for a 6 memoir, autobiography, and most personal-experience essays. The 7 reader is the center of attention for second-person. It is the favored point of view for instructional material, advice, and sometimes admonishment! It is intimate without being intense--unless the 'voice' of the author is authoritarian or controlling instead of instructive. . . .

"Third person can be 8 subjective or objective. For instance, when used for an 'as told to' personal-experience essay, third-person is subjective and warm. When used for news and information, third-person is objective and cool." (Lyon, 2003)

List of options:

1. Pronouns
- 2 first-person
- 3 second
4. third
5. subjective
6. memoir
7. reader
8. subjective or objective
9. objective and cool

Activity 19 c

1. THE IMPORTANCE OF STORYTELLING IN MUSIC (**A, D, G**)
2. THERE IS SPACE FOR STORYTELLING IN BUSINESS (**C**)
3. NOT A MAGIC SPELL (**H**)
4. UNDERSTAND YOUR AUDIENCE (**E**)
5. STORYTELLING ALWAYS PRESENTS A STORY OR NARRATIVE. (**B**)
6. STORYTELLING IS THE TRIGGER OF COMMUNICATIONS, AND THAT'S WHY IT'S SO POWERFUL. (**F**)
7. STORYTELLING IS KEY TO LEADERSHIP (**I**)

Unit 1 Section C

Case-study 2.1

| | |
|---|---|
| 1. Media content can contribute to white-and-black thinking | T |
| 2. Media do not influence social behaviour, they transmit information only | F |
| 3. Media create bias in public opinion with regard to hot issues | T |
| 4. The counter-strategy against fakes should include a captivating story | T |
| 5. Neutral representation of facts is best strategy to combat propaganda | F |
| 6. The dichotomous views are imposed through entertainment offered by media | T |
| 7. Media against polarity thinking should increase counter-arguing | F |

NB: Comments may rely on the ideas put forward by the researchers given below as well as other expert opinions.

1) Media content can contribute to radicalize attitudes (Hegghammer, 2006; Schmickler, 2016; Yanagizawa-Drott, 2014); 2) Influencing emotions, knowledge, attitudes and behaviors (e.g., Eveland & Schmitt, 2015); 3) Bias in perception of public opinion (Wojcieszak, 2008); 4) Demand for counter-strategies (www. whitehouse.gov, Feb. 2015); 6) One strategy: Videos against extremism. ...serve as antidote to extremist ideologies (Briggs & Feve, 2013; Neumann, 2007); 7) attractive, comprehensive (Ashour, 2010); 8) disrupt the dichotomous black-and-white worldview of extremists (Braddock & Horgan, 2015); 9) „beat terrorists at their own game” (Braddock & Horgan, 2016, p. 385); 10) specifically address the extremist narrative with tailored counter-narratives (Ashour, 2010, Braddock & Hogan, 2015); 11) Media shape public opinion to hot issues, not just transmit information. Media create bias telling the people what to think about and how to think; 12) Increase in Enjoyment (Busselle & Bilandzic, 2009; 13) Green, Brock, & Kaufman, 2004); 14) Arousal (Clare & Schnall, 2005); 15) Identification (Mar & Oatley, 2008; Oatley, 1994; Zillmann, 1991); 16) Persuasive effects (Appel & Richter, 2010) ▪ Attitudes (Cohen et al., 2015; Igartua, 2010); 17) Beliefs & perceptions (Igartua & Fiuza, 2017; Igartua & Frutos, 2017); 18) “Propaganda, which speaks the language of propaganda fails to penetrate cognitive defenses. The best propaganda is disguised as entertainment.” (O’Shaughnessy, 2012, p. 34); 19) Narrative Involvement: Reduction of Cognitive & elaborative activities that underlie resistance to persuasion (Richter et al., 2008, 2009); 20) Counter-arguing (Green & Brock, 2000, Moyer-Gusé, 2008); 21) Differentiation between story-related and realworld experiences (Johnson et al., 1993); 22) Prevention behavior (Moyer-Gusé et al., 2011).

Case study 2.2

Stage 1.

| | |
|--------------------------------|---|
| 1. Go Deeper | (D) A deeper emotional connection gives a story legs. |
| 2. Think Bigger | (A) storytelling isn’t about creating something fake just to check a box; it’s about making sure your mission is aligned with a core purpose that is bigger than your company. |
| 3. Get Personal | (C) The “corporate veil” is coming down in favor of a human frame. Part of the reason many brand stories fail to capture the imagination today is because they are still oriented around companies as protagonists. Companies can’t be protagonists. |
| 4. Know Your Best Storytellers | (E) The best storytellers are closest to the front lines, whether in service, product, or sales. |
| 5. Start Co-Creating | (B) In the future, customers will have an increasingly important role in credible storytelling. Smart brands already do this; it’s time for others to step up. |
| 6. Solve a Need | (F) personal value had twice the weight in a B2B purchase decision as rational economic value did. This means that all buyers are human and ask, “How does this make my life better?” Real storytelling must solve a human need for the buyer, a person. |
| 7. Upgrade Your Endings | (G) Shallow is emotionally unsatisfying. What users really want to know is how their personal lives will change. They want hope that they will be better. |

Stage 3

| | |
|--|----------------------|
| 1._____ Establish the context of your story. Always set the scene. A good introduction will tell the audience what they need to know straight off the bat and will help them understand your narrative | Circumstance |
| 2._____ This is how you draw your audience's attention and keep them engaged. Using curiosity in your business storytelling will spark your prospective clients' interest and create a thirst for knowing more | Curiosity |
| 3._____ Make your stories more relatable by adding a human element. When your audience is presented with a real person, they'll root for them and will be eager to learn about your solution. It adds authenticity to your messaging | Characters |
| 4._____ People respond to conversation better than a list of numbers, statistics or figures. Avoid 'corporate speech' and be conversational by matching your business personality and tone to your audience's | Conversations |
| 5._____ This is the problem your character faces, or a goal they're dreaming to achieve. For example, our member stories often demonstrate how one founder discovered a need, and the brilliant solution they used to fix it. | Conflict |

Unit 5 Section B

Activity 6

So, the typical structure of a research paper is as follows:

| | |
|--------------|---|
| Title | 1. Credentials 2. Headline/Title 3. Abstract 4. Key words |
| Introduction | 5. Introduction |
| Main body | 6. Analysis of the problem 7. And what has been previously done 8. Putting forward a thesis 9. Arguments in favour of the approaches taken 10.Procedures and Examples 11.Results and Interpretation of the results |
| Conclusions | 12.Conclusions/Discussion 13.References |

Unit 6 Section A

Lead-in and activity 1

VUCA is an acronym, first used in 1987 and based on the leadership theories of Warren Bennis and Burt Nanus, and stands for Volatility, Uncertainty, Complexity and Ambiguity. Match the statements below to a relevant VUCA concept:

VOLATILITY

We live in a world that's constantly changing, becoming more unstable each day, where changes big and small are becoming more unpredictable

UNCERTAINTY

It's becoming more difficult to anticipate events or predict how they'll unfold; historical forecasts and past experiences are losing their relevance and are rarely applicable as a basis for predicting the shape of things to come.

COMPLEXITY

Our modern world is more complex than ever. What are the reasons? What are the effects?
– Problems and their repercussions are more multi-layered, harder to understand.

AMBIGUITY

“One size fits all” and “best practice” have been relegated to yesterday – in today's world it's rare for things to be completely clear or precisely determinable. Not everything is black and white – grey is also an option.

Unit 7

Warm-up

1. In studying how language is used to represent experience
2. you are studying how language actually serves
3. to create realities or worlds.
4. When it comes to marketing and advertising,
5. the language is given a special role.
6. The hyperbolic, idealized language of advertising
7. is used to create worlds
8. in which flaws or problems are instantly
9. dealt with or solved.
10. Nowadays messages are delivered quicker
11. than they have ever been.
12. And the solutions are given
13. instantly
14. predetermining thereby the clients' choices.

Section A

Activity 3

IDC Research Manager Gerry Murray predicts that within a year, there will be an explosion in the number of marketing applications that “think.”

d) Fill in the gaps with appropriate image-schema and trace the language units actuating them.

Why Phluid Media?

- **Insights**

It's not just about the funnel, it's about the entire journey [1__path__]. From the first impression to the last action [2__path__] - we'll provide actionable data from every angle so you can be 100% confident we connect and engage with [3__link__] your intended audience [4__target__] across every device and on every day that ends in "y" [5__across__] . There's a great big world of impressions out there. Now let's go get you matched.

- **Service**

Operating across several continents [6__across__] certainly has its advantages and that equals a level of service unmatched by most in the business. You'll never have to submit a ticket or talk with a robot. *Always on means we're "always on"*, our *global teams are behind the scenes* ensuring your campaigns are safe, secure, and delivering the right mix. Simply stated - We deliver results.

- **Platform**

Innovation drives [7__path__] technology and we've been doing that for years. Our Unified Audience Platform analyzes *more data points from multiple sources than there are fish in the sea* to determine the who, what, when and where for your ideal match. Why? We're committed to excellence. How? We built a strong foundation that delivers an advanced level [8__path, up__] of performance.

To boost your storytelling skills, use the e-resource on digital storytelling. Explore the possibilities of organising and sharing stories at creativeeducator.tech4learning.com (Porter, n.d.). Make your creativity visible.

The Art of Digital Storytelling

Become a 21st Century StoryKeeper™



"Tell your tales; make them true. If they endure, so will you."

—James Keller

Gather round those roaring campfires, picnic tables, or even a fondue pot, because the ancient art of storytelling is being revived into an emerging communication mode called digital storytelling. Stories are as old as people and are more important than ever for our spirits, minds, and human progress. Becoming good storytellers gives us personal power as we guide, motivate, entertain, educate, inspire, and influence others through the artful use of story.

Designing and communicating information requires students to deepen their understanding of content while increasing visual, sound, oral language, creativity, and thinking skills. Making meaning out of an experience deepens the communication for both the author and the viewers. The author's narrative voice is the center of all the multimedia decisions. The story's narrative is first made into a voiceover and then all images, sound, music, transitions, and special effects are organized around unfolding this story.

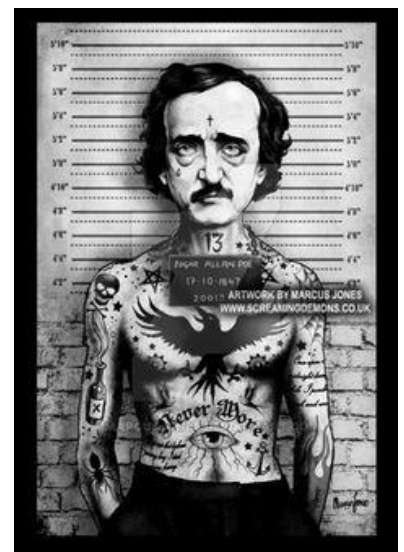
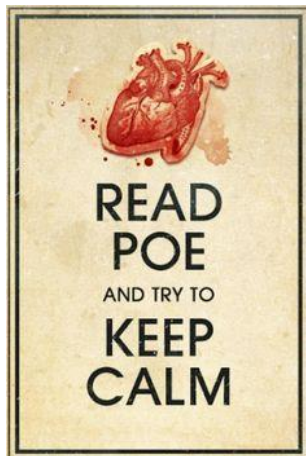
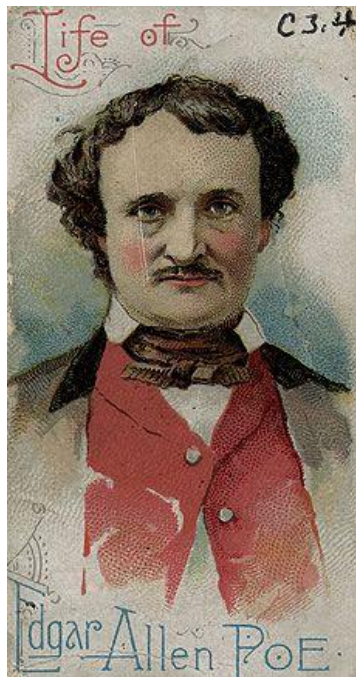
Telling stories together about things that really matter has an extraordinary effect on people. Digital media and digital distribution to the world community is reshaping the power of oral storytelling, enabling us to unfold a highly sensory experience that dances a narrative voice with images, sound, and music into illuminated understandings. What an experience to incorporate digital storytelling into your classroom and guide a new generation into becoming 21st-Century StoryKeepers™, knowing their personal narratives will endure for others long after the fires die down!

Porter, B. (n.d.). *The Art of Digital Storytelling*. Creative Educator. Retrieved November 17, 2021, from https://creativeeducator.tech4learning.com/v04/articles/The_Art_of_Digital_Storytelling

Appendix 3. Poe-related Images

Unit 2

Play the game: *Guess the Works of Art* based on the Poe-related images. Alternatively, use this Photo Fuse separately as visual support for the sessions and individual projects.



Kaz, C. (n.d.). *Edgar Allan Poe imagery, graphics, crafts*. Pinterest. Retrieved November 18, 2021, from <https://www.pinterest.com.au/MiloZiggy/edgar-allan-poe-imagery-graphics-crafts/>

Use the sample for your *A Modest Proposal*. Develop a set of expressive means and stylistic devices to enhance the satirical tone of the essay.

A MODEST PROPOSAL: A SATIRICAL SOLUTION FOR MEDIA BIAS

November 11, 2016



By **GavinHunterStarStudent** **BRONZE**, Freeland,
Michigan
More by this author

FOR PREVENTING THE ESCALATION AND LONG TERM PERPETUATION OF MEDIA BIAS

It is melancholy object to those who ... America is becoming less and less trusting of the nation's media because the clear bias being shown on television, in articles, during reports, and more.

I think it is agreed by all parties that the life-threatening occurrence of this media bias corrupting our society more and more shouldn't go unnoticed, and must be stopped before we are all brainwashed, sheltered. One must rise up and put an end to this dishonesty, for they would be doing the nation an honorable service and surely be rewarded with some form of accolade.

But my intention is far from being confined to provide only for the betterment of society, as this will have an effect lasting to the future for generations, while only nationally at first, but on a global scale soon after. Not only will society rest their worries on media, but crime, unjust court rulings, critic reviews, debates, and politician campaigns are just a few of the many things enhanced and purified by this.

As to my own part I have studied the proposals of other projectors and concluded that they are not nearly as efficient as they claim to be. Others have suggested we better our education system, as those who are uneducated are much more likely to fall into the trap of bias and not form opinions of their own. This is simply not possible, as pursuit of education is ultimately at the will of the individual and is far far away from a guaranteed success. With my proposal, there is no stone left unturned, and it is truly going to affect every citizen to make the right choice.

I will now present my own idea, which I hope will not be subject to any disagreement.

I humbly offer it to the public consideration that humankind as a cohesive and cooperative unit, should collectively obey a law banning the use of lies. The bill is already on the senate floor, and when it becomes a law upon the president's signature nobody will be allowed to lie anymore, for it will be illegal. With this, the first phase of the proposal will smoothly transition to the rest.

In this scenario those who do not comply with the law will be punished, whether the punishment is a fine or death. It will be in everybody's best interest to avoid conflict with the law, so it will be followed.

A Modest Proposal: A Satirical Solution for Media Bias / Teen Ink. (2016, November 11). Teen Ink. Retrieved November 18, 2021, from https://www.teenink.com/opinion/current_events_politics/article/931382/A-Modest-Proposal-A-Satirical-Solution-for-Media-Bias

Use the reference from Master Class to establish correlations between language and paintings of W. Blake.

3 Characteristics of William Blake's Art

William Blake was known for experimenting with a wide variety of mediums and techniques during his life. However, there are a few principles that remained relatively constant throughout his body of work:

1. **Allusion.** William Blake took a significant amount of inspiration from other sources when he painted or etched. Many of his works draw on iconic Christian imagery or the Bible, Greek mythology, or famous works of literature—for example, his works *Milton* and *The Ancient of Days*. He also used his own poetry for inspiration, as shown in his illuminated book, *Songs of Innocence and of Experience*.
2. **Visual art combined with poetry.** Many of William Blake's visual art pieces are intended to be enjoyed in conjunction with his poetry, rather than viewed in isolation. For example, Blake's illustration *Songs of Innocence and of Experience: The Lamb* is printed alongside the body of a poem he wrote with the same name. These combined pieces, bound together in illuminated manuscripts, make up most of Blake's art.
3. **Dark, moody tones.** Many of Blake's paintings and etchings are made up of heavy layers of pigment, resulting in a dim, dramatic mood. These moody paintings are the result of Blake's experimentation with different mediums in his work—for example, in his work *The Bard from Gray*, he used a layer of chalk and glue under the pigment, which discolored the piece; for *The Body of Abel Found by Adam and Eve*, he used watercolor paints on wood, creating a dark, brown-toned piece.

MasterClass staff. (2021, August 19). *William Blake: A Guide to William Blake's Life and Artwork*. Master Class. Retrieved November 18, 2021, from <https://www.masterclass.com/articles/william-blake-art#who-was-william-blake>

Give your opinion to the article below. What are the pros and cons of using metaphor in academic writing?

Abstract or Too Abstract: The Use of Metaphor and Analogy in Academic Writing

English is a hard language to learn. It's full of rules with exceptions, words with multiple meanings, and figures of speech that make no sense when taken at face value. Still, everyday conversations are drizzled with metaphors, analogies, and other figures of speech that really do drive a point home better than straightforward words could do.

Because we're taught early that academic and conversational language should be two totally different levels of speech, it's often considered a no-no to sprinkle metaphors and analogies in research writing. But it's actually possible, and often impressive, to use an appropriate figure of speech in your technical text, as long as it flows naturally and helps promote an understanding of a concept in a way that scientific jargon might not otherwise allow. However, you have to be careful not to go overboard, as too much "abstract" in your abstract and other parts of your academic paper can detract from the professionalism you're trying to demonstrate.

Using Metaphors and Analogies to Get Your Point Across

Figurative language isn't just for creative writing. Consider using it in your academic text to get your point across to your reader better. Remember that, unless they have the same specialized education and knowledge as you do, your reader might not have the foundational knowledge to understand the concept on the level you are trying to impart. Breaking it down just a bit to include a metaphor or an analogy in addition to your academic terminology helps them to use context clues and your description to get a better grip on what you are explaining.

You might even already be using metaphors in your writing without realizing it. Metaphors are a simple way to get an idea across by using a word that means something else but fits in your sentence. For instance, when you discuss temperature, it's common to talk about the molecules "bumping" into each other. They're not purposefully moving as living, sentient beings would, but the vibration of the energy exchanged does cause them to interact, and the easiest way to describe this is by using the "bumping" term.

Analogies, on the other hand, get a concept across to the reader by comparing it to a well-known experience. The analogy and the concept must share a specific aspect that you are trying to describe. The analogy must be familiar enough to be understood by most readers. You could use a swimming analogy to confidently get your point across, but if you used a skiing analogy, only those who were familiar with the sport would truly understand your meaning.

Go ahead and use figures of speech in your academic text to get your point across. It's the sign of a competent writer! But be cautious in your word choices and strategic with your text, always.

Collins, J. (2021, January 27). *Abstract or Too Abstract: The Use of Metaphor and Analogy in Academic Writing*. Impactio. Retrieved November 18, 2021, from <https://www.impactio.com/blog/abstract-or-too-abstract-the-use-of-metaphor-and-analogy-in-academic-writing>

Investigate how social media change our lives. Distinguish main trends in our alter ego's lives.

Is social media strengthening our biases?

Social media has transformed the nature of human interaction, but has simultaneously created homogeneous newsfeeds that reinforce our social and cultural biases

Countless millions of us are now influenced by social media on a daily basis. A [Facebook](#) post here, a tweet there, [Brexit](#), Trump, gilets jaunes protestors, a friend's Instagram or opinionated feeds; our eyes have been opened to a brave new world of experiences.

On the one hand, we can now be served an incredibly diverse diet of ideas that is unparalleled in human history. On the other, social media curation allows us increasingly to indulge our biases, rather than challenge them, exclude viewpoints we don't agree with and live in a filter bubble, logging into a so-called "daily me", where the only echo is of voices that sound like us.

Conscious competence: encourage curiosity among employees

When we connect with peers online, the social biases that guide our clicks influences the information we communicate. Combined with self-serving algorithms and feedback loops, [this can lead to a "Netflix-ification" of our lives](#): "If you like that, you must like this", which has huge implications for our workplaces and how we view our colleagues, investors and clients.

Getting as many employees from diverse backgrounds to join the conversation and [create social media channels, which raises awareness](#), is a powerful initial step. "A key phrase from the disability movement is 'nothing about us, without us'," says Dr Laura William, director of the Diversity Interest Group at the University of Greenwich.

Social media can even bring together seemingly unconnected walks of life, which have similar diversity challenges, from disability advocates to faith groups. "Via social media, these two groups can find each other sharing the same memes and hashtags, as well as realise they have some of the same goals," says Nick Lum, founder of Read Across The Aisle.

"For me, the issue is that every idle moment, on the train, standing in line, waiting for a bus, is spent focused on our phones. This means we no longer see the people who stand right next to us. We aren't as likely to notice that they're perfectly nice people with different skin colour, clothing or jobs, who ride the same buses and shop in the same markets we do."

Social media allows us to live in a filter bubble, logging into a so-called 'daily me', where the only echo is of voices that sound like us

Creating social media tools to open minds

Aside from more ethical algorithms, there are other things we can do to make social media more sociable. Mainstream outlets, such as The Guardian and The New York Times, both have 'burst your bubble' sections. Some tech firms have developed tools that adjust peoples' filter bubbles via sliders that control content filters.

At the same time, Facebook has [made all its unconscious bias training open source](#). Certainly, active advocacy of inclusive social media, rather than passive availability, will be the key to change.

"Build on what people already like about diversity, such as foreign food and foreign travel, rather than force feed them diversity, which doesn't go down well. We need to excite employees about difference," Mr Frost concludes.

Easen, N. (2020, February 4). *Is social media strengthening our biases?* Raconteur. Retrieved November 18, 2021, from <https://www.raconteur.net/hr/diversity-inclusion/social-media-biases/>

Analyse the website language. Identify the dominant image-schemas.

STORIES ABOUT OUR PEOPLE, WORK, INSIGHTS



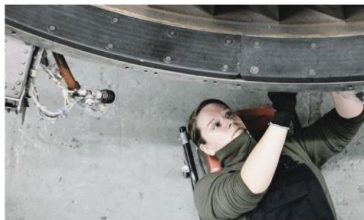
Liz Hilton Segel: What it will take to create a more inclusive economy



Responding to COVID-19: Adi Kumar



What will it take to build more Black-owned businesses?



Women in STEM: The first edition in our new video series



To celebrate National Coming Out Day, five McKinsey colleagues talk identity and inclusion



How a McKinsey co-designed robot is creating a better future for minimally invasive surgery

Powered by knowledge

Our work is founded on a rigorous understanding of every client's institutional context, sector dynamics, and macroeconomic environment. For this reason, we invest more than \$700 million of our firm's resources annually in knowledge development, learning, and capability building. We study markets, trends, and emerging best practices, in every industry and region, locally and globally. Our investment in knowledge also helps advance the practice of management. We publish our findings extensively, and we engage with leading thinkers on the most pressing issues facing our clients and society.

About Us. (n.d.). McKinsey & Company. Retrieved November 18, 2021, from <https://www.mckinsey.com/about-us/overview>

Appendix 9. Graphic Organisers

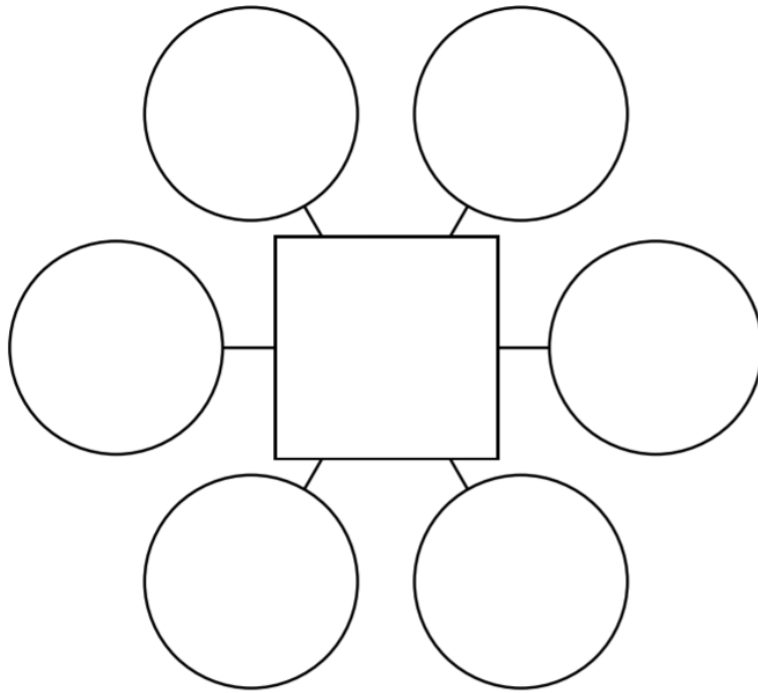
- a) With this KWL model, you can carry out self-analysis of your performance and improve the areas of concern.

| K | W | L |
|-------------------------|---------------------------|---------------------------|
| What do I KNOW ? | I WANT to learn... | What did I LEARN ? |

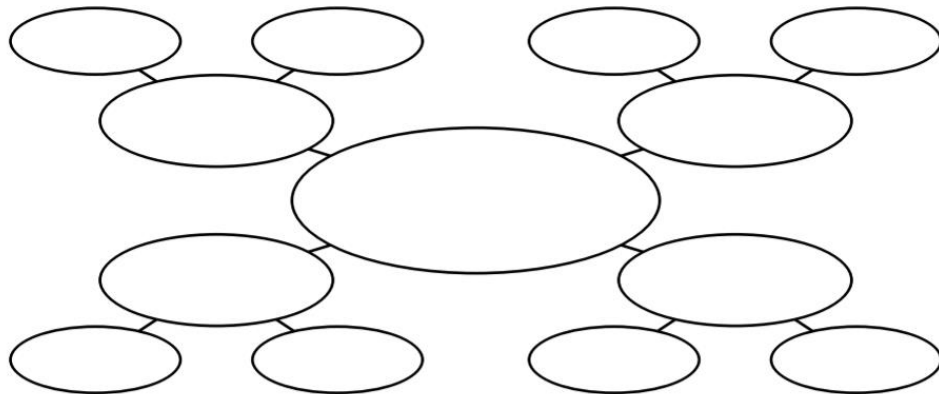
- b) With this Pros&Cons model, you can shape your opinion and share your views.

| Pros | Cons |
|------|------|
| | |

c) With this cluster model, you can make your mind map



d) With this thought web, you can organise your ideas better

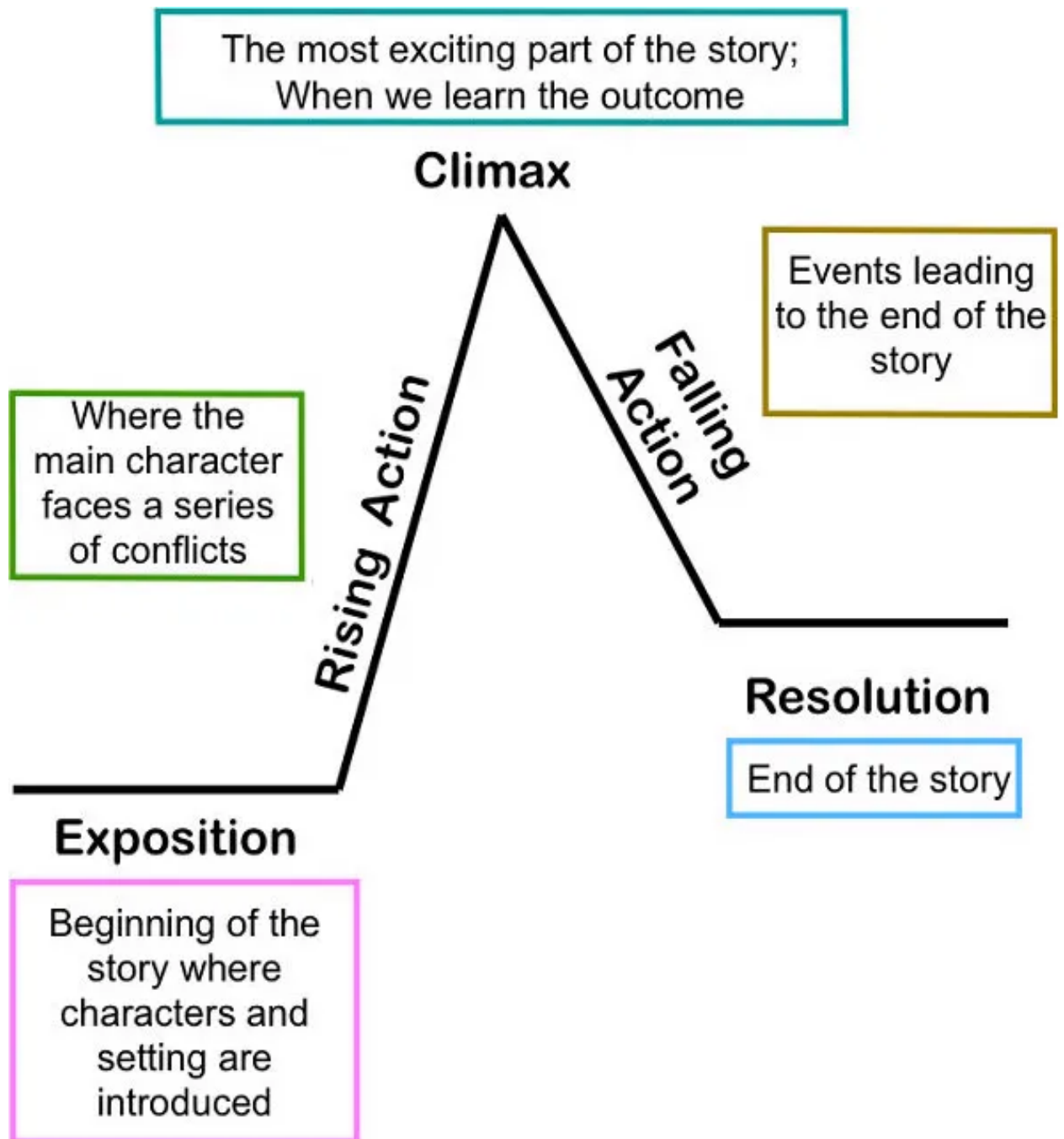


e) With this timeline, you can organise chronological data better



Graphic Organizer Maker. (n.d.). Tech4Learning. Retrieved November 18, 2021, from https://graphicorganizer.net/?utm_campaign=ce_footer&utm_source=ce&utm_medium=web

f) With this timeline, you can describe the plot better



Thompson, T. (2018, October 6). *How the Plot Pyramid Keeps Readers Turning Pages*. ServiceScape. <https://www.servicescape.com/blog/how-the-plot-pyramid-keeps-readers-turning-pages>

Sometimes it is better to uncover the secrets of writing process and how literary works are penned by authors rather than develop multiple interpretations of the text as a product. With these must-read books, you will learn the firsthand mastery and techniques of writing. Explore the covers of the best books* to read for gaining deep insights into the stylistics of literary and non-fiction texts. You can also use the template of *Recipe Book cooking with love...*** to structure stylistic analysis.



Note: *The pictures are used for educational purposes only to support the content feed of this guidebook. The books can be bought or rented at *Books at Amazon* at https://www.amazon.com/books-used-books-textbooks/b/?ie=UTF8&node=283155&ref=topnav_storetab_b. All sources and illustrations are properly cited within respective sections. ** The cover image of *Recipe Book cooking with love...* used on the cover page of this guidebook was taken from public domain at [Cookbooks Cliparts]. (n.d.). Cookbooks Cliparts. <https://cutewallpaper.org/download.php?file=/24/cookbooks-cliparts/3104622597.jpg> with no intention to infringe any intellectual rights. The recipe journal itself can be bought at <https://www.amazon.ca/-/fr/creative-design-publications/dp/B08KQDYJP1>.