ACADEMIC WRITING SKILLS FOR THE HUMANITIES

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INTRODUCTION

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“Your work is both good and original. But the parts that are good are not original, and the parts that are original are not good.”

- Samuel Johnson (commenting on a manuscript submitted by an aspiring writer)

* 

When you approach a piece of academic writing, particularly in a foreign language, there are some important considerations that should not be overlooked if your work is to be understood and appreciated.

Here are some factors to keep in mind when you begin writing your essay.

1. Aims and intentions. Why are you writing the essay, what do you wish to say, and what conclusions do you intend to reach? Your aims must be consistent, and the essay must not deviate from them.

2. Making a good impression. When you are writing an academic essay, the way your work is set out and structured will create a first impression on the reader. It is therefore important to make sure the essay is clear to read and follows academic conventions.

3. Structure. Academic essays have a basic structure that should be followed. Even though it is a good idea to expand, illustrate and enrich your text where appropriate, ‘getting to the point’ still remains a fundamental principle that must be adhered to.

4. Language register & style. Using inappropriate language – maybe too informal, or excessively subjective – does not help to establish your credibility, or encourage readers to take your work seriously and treat it with respect. A valid and interesting point can be undermined and weakened if it is expressed in an inappropriate way.

5. Avoid plagiarism. Using other people’s work without acknowledging the fact that you have drawn from it (or copied it!) is not ethically acceptable. Moreover, it is likely that whoever reads your essay will be able to detect it, and your work will be ignored as a result (and you could find yourself in trouble, too). See Appendix I for some advice on how to avoid plagiarism.

6. Punctuation. Punctuation can be essential for understanding, or at least it can help to make things easier for the reader. If possible, have your work proofread by a capable person when you have finished it, to check for any mistakes, ambiguities or oversights.

7. Footnotes. Use footnotes for any points you may wish to make that do not have a place in the main body of the text, or to expand or illustrate what you are saying.
1. GRAMMAR STUDY

There are some English grammar and syntax points that Italian learners often get wrong. Revise the grammar points and make sure you know where you tend to make mistakes. Here are some of the most common problem areas:

*Articles* (use and non-use)

*Time and tense* (past simple v present perfect; present perfect continuous; future time and tenses)

*Aspect* (simple v continuous forms)

*Word order* (Subject + verb + object; adding adjectives and adverbs; final prepositions; indirect questions)

*Subject-verb agreement*

*Dummy subjects* (‘it’ and ‘there’ as subjects)

*Modal verbs*

*Conditionals* (subjective forms, present and past conditional forms)

*Passive* (continuous form)

*Reported speech* (‘say’ or ‘tell’, other reporting verbs)

*Nouns* (singular/plural; countable/uncountable)

*Relative clauses and pronouns* (‘whom’/‘whose’ and ‘that’/‘which’)

*Verb forms* (infinitive or gerund)

*False friends* (‘library’ vs ‘bookshop’, ‘advice’ vs ‘notice’)

Many words found in the English language seem familiar to Italian students, but in fact the meaning can be different. Make a list of the false friends you find and learn to use them correctly.

In addition to such common errors made by Italians writing in English, it is also important that you pay attention to any mistakes you personally tend to make, or any specific problems you may have.

If you have not already done so, try the Diagnostic Test on page 30 (Appendix II), which might help you in this respect.

This section focuses on three specific aspects of writing that must be dealt with carefully if your work is to be correct, clear and easy to read:

- *Tenses and verb forms*. Should that be ‘was’ or ‘has been’? Does this verb need the pure infinitive, the full infinitive or the gerund (‘to be’ or just simply ‘be’)?

- *Time expressions*. Why use so many words to say *Around the middle of the 20th century* when you can use a more succinct term like *the mid-20th century*? Careful, should that be ‘for’ or ‘since’? ‘When’ or ‘while’…?

- Linking sentences or parts of sentences together using *adverbs or conjunctions* like ‘however’, ‘nonetheless’, ‘although’, or ‘because’, etc.? Which is better – ‘but’ or ‘though’…?

Exercise 1. Tenses & verb forms: complete the sentences using the verbs in brackets correctly.

1. *The Sun* has a daily circulation of 1.5 million, ________ (make) it the most popular paper in Britain.
2. Wolfgang Amadeus Mozart’s musical talent was evident at a very young age: he was able ________ (play) the piano with some skill before he was even four years old.
3. In many western countries, people are no longer allowed ________ (smoke) inside public buildings.
4. One of the most dynamic but controversial figures in recent British political history, Margaret Thatcher succeeded in ________ (win) three general elections (1979, 1983 and 1987).
5. Millions of poverty-stricken Italians ________ (leave) their homeland for the USA around the beginning of the 20th century.

6. The prestigious reputations of Oxford and Cambridge Universities ________ (attract) enormous numbers of visitors to those towns for centuries.

7. Although his death remains one of the great American mysteries of the 20th century, President John F. Kennedy is believed ________ (be) assassinated by a young ex-marine called Lee Harvey Oswald.

8. By the time Shakespeare’s first play was produced on stage in London, young Christopher Marlowe (born in the same year), ________ (already / establish) a considerable reputation as a dramatist.


10. If you ________ (go) to Scotland on holiday, you might well wish ________ (visit) Loch Ness and its beautiful, scenic surroundings. However, the experience of millions of visitors who ________ (already / try) suggests that you are extremely unlikely ________ (see) its famous inhabitant, ‘Nessie’.

Exercise 2. Time expressions: match each time expression in list A with its equivalent from list B.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. since 1955</td>
<td>a. in the early 18th century.</td>
</tr>
<tr>
<td>2. between 1700 and 1720</td>
<td>b. in the mid-1950s</td>
</tr>
<tr>
<td>3. from 1840 to 1860</td>
<td>c. not later than the start of the 19th century</td>
</tr>
<tr>
<td>4. circa 1855</td>
<td>d. around the middle of the 19th century</td>
</tr>
<tr>
<td>5. by 1800</td>
<td>e. from 1955 to the present day</td>
</tr>
</tbody>
</table>

Exercise 3. Linking adverbs & conjunctions: choose the correct word to complete these sentences.

1. I don’t mind jazz. [Though / While / However], I detest soul music.
2. I will not go to see that film [unless / if / except] my friends go, too.
3. I only enjoyed that show [as / since / because] the lead actor was so good-looking!
4. [Since / While / Although] the concert is free, I suppose I’ve no reason not to go, really.
5. All the critics love this novel and have written very positively about it, [moreover / and / yet] sales have been very poor. I can’t understand it!

Exercise 4.

4.1. Choose the correct alternatives to complete Part 1 of the text below.

The United Kingdom (Part 1)

Britain (or Great Britain) is an island 1. [lies / lying] off the north-west coast of Europe. The nearest country is France, which is 20 miles away and from which Britain 2. [separates / is separated] by the English Channel. The island is surrounded by the Atlantic Ocean to the west, and the North Sea to the east. It 3. [comprises / comprised] the mainlands of England, Wales and Scotland, that is, three countries. Scotland is to the north and Wales is in the west. Ireland, which is also an island, is just off the west coast of Britain. It consists of Northern Ireland and the Irish Republic. Britain together with Northern Ireland constitute the United Kingdom (UK). 4. [Yet / Thus] the United Kingdom is composed of four countries, the largest of which is England. The capital city is London, which 5. [is situated / situates] in south-east England.

It is a common error to use the terms ‘UK’ and ‘Great Britain’ interchangeably, but the fact that the full name is actually ‘The United Kingdom of Great Britain & Northern Ireland’ illustrates the inaccuracy of this. The UK has a total area of about 244,100 square kilometres (94,248 square miles). About 70% of the land area 6. [devoting / is devoted] to agriculture, about 7% is wasteland, moors and mountains, about 13% is devoted to urban development, and 10% is forest and woodland. The northern and western regions of Britain, that is Scotland and Wales, are mainly mountainous and hilly. Parts of the north-west and centre of England also 7. [consist / are consisted] of mountains and hills.

As regards the weather (despite its rather notorious reputation), Britain has a generally mild and temperate climate. It is, 8. [although / however], subject to frequent and often drastic changes. It has an annual rainfall
of about 120 cm (47 inches), wind and rain abound in winter, while the summers tend 9. [being / to be] unpredictable, 10. [with / while] dry, sunny periods (sometimes lengthy and genuinely warm) likely to be interspersed with wet and cooler spells.

4.2. Now, complete Part 2 of the text by using the correct form of the verb in brackets or, when there is no verb, inserting one of the words from the box.

The United Kingdom (Part 2)

In 1998, the population of the United Kingdom was nearly 59 million. The density of population was approximately 240 people per square kilometre, 1. ________ in England, 2. ________ 83% of the population live, the density was much higher, about 363 per square kilometre. England, especially the northern regions, is notable for its numerous very large cities 3. ________ a strong (and often still visible) industrial heritage (e.g. Birmingham, Leeds, Liverpool, Manchester, Sheffield, Newcastle). This demographic feature is illustrative of the profound influence of the Industrial Revolution 4. ________ the late 18th and early 19th centuries, 5. ________ enormous numbers of people 6. ________ (leave) the countryside 7. ________ (work) in factories in the cities.

In the UK, English is the first language of the vast majority of people. 8. ________ , in western Wales, Welsh is still the first language for many people, 9. ________ in Scotland only a small number of people 10. ________ (speak) Gaelic.

Most of the present-day British population is descended from the Celts, Normans, Saxons and Romans although, due to the influence of colonialism (the British Empire once 11. ________ (cover) a full quarter of the world’s surface), ethnic diversity 12. ________ (be) a feature of British life for a very long time, with significant numbers of people 13. ________ (have) origins in Africa, Asia, the Caribbean and elsewhere. More recently, 14. ________ , an increasing number of immigrants 15. ________ (arrive) from Eastern European countries. According to 2001 statistics, 8% of the UK population 16. ________ (define) themselves as mixed race or ethnic minority.

In Britain about 66% of the population say they are Christian, while fewer than 5% say that they 17. ________ (belong) to other religions (a recent survey, additionally, revealed that 15% of the population claim no religion at all, a clear indicator of a 18. ________ (grow) trend towards atheism or agnosticism). The Head of State is officially the Queen, 19. ________ the UK has a constitutional monarchy. The main administrative authority, however, is in the hands of an elected Parliament, as has been the case 20. ________ around the time of the Revolution of the 17th century and the resulting Civil War.

Exercise 5. Here are some examples of ‘false friends’. Match each English word in list A with its Italian equivalent from list B.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>actually</td>
<td>a) comodo</td>
</tr>
<tr>
<td>advice</td>
<td>b) alla fine</td>
</tr>
<tr>
<td>apparently</td>
<td>c) in realtà</td>
</tr>
<tr>
<td>argument</td>
<td>d) studioso</td>
</tr>
<tr>
<td>convenient</td>
<td>e) avviso</td>
</tr>
<tr>
<td>eventually</td>
<td>f) consiglio</td>
</tr>
<tr>
<td>library</td>
<td>g) romanzo</td>
</tr>
<tr>
<td>notice</td>
<td>h) biblioteca</td>
</tr>
<tr>
<td>novel</td>
<td>i) disputa, litigio</td>
</tr>
<tr>
<td>scholar</td>
<td>j) a quanto pare</td>
</tr>
</tbody>
</table>
2. PUNCTUATION

Generally, most English punctuation is similar to Italian, but here are some points worth considering.

1. **Full stop.** English sentences tend to be shorter on average than Italian sentences. It is generally clearer and easier to read if one long sentence is divided into two shorter sentences.

2. **Comma.** In the simplest and most common sense, the comma is used to show a short pause during a sentence: *A most intriguing problem, don’t you think?* However, its usage is more complex than that. A comma is often inserted before ‘and’ (also ‘or’, ‘but’, etc.) when it is used to link sentences together: *Finish your essay, and then you can watch TV.* A comma is used when ‘and’ precedes the last item in a list: *My hobbies are drama, music, and dancing.* Commas are also used in non-defining clauses. Compare these two examples: *Dickens, whose novels I love, wrote in the 19th century* (commas – non-defining relative clause); *Dickens is the writer whose novels I love the most* (no commas – defining relative clause).

3. **Colon.** The colon is used to introduce lists, examples or quotations, etc., or before explaining a point made in the preceding part of the sentence.

- *Three cities are worth mentioning: Sydney, San Francisco and Glasgow.*
- *Many British actors have been stars in Hollywood: Richard Burton, Anthony Hopkins, and Sean Connery.*
- *One merely has to think of Shakespeare’s words: “A rose by any other name would smell as sweet”.*
- *Of course, the problem is not quite so simple: many people might feel offended by such a proposal.*

4. **Semi-colon.** A semi-colon is usually used to separate parts of a sentence that are related in meaning.

- *Naples is such a charming city; we’ve been there on holiday many times.*
- *I simply cannot accept what you are saying; your argument has no basis in fact.*

5. **Dash.** The dash is an alternative way of stopping or interrupting a sentence, instead of brackets, for example, or commas.

- *The subjects he discusses – immigration, the single European currency – are extremely controversial.*

6. **Quotation marks.** Use of quotation marks, or inverted commas (also known as ‘speech marks’), when quoting a person’s words directly, differs between English and Italian.

Look at this example, and note carefully the way the inverted commas are used:

> “She said she was “very angry” about what had happened, and would do “everything possible” to investigate the causes. “I know who is responsible for this and will ask them […] for a clear explanation,” she said. When asked how she felt about this kind of questionable behaviour, she added: “I promised [when I became manager] that I would not tolerate it, and that is exactly what I meant.”

The brackets […] containing three dots indicate that the author has interrupted the speaker’s words. Those containing words indicate that the author has used his/her own words – for reasons of clarity or brevity – without changing the meaning.

7. **Hyphen.** This is frequently used to join together compound adjectives.

- *A three-year plan, or a ten-year-old boy.*

**Exercise 1.** The following sentences contain no punctuation. Punctuate them correctly (there may be more than one possibility).

1. This book which she wrote twenty years ago is still her best work ever in my opinion.
2. Speaking to reporters yesterday he said I promise the situation will improve soon we have plans to do something about it.
3. Two British rock bands were dominant in the 1960s The Beatles and The Rolling Stones.
4. The only subjects I found easy at school I was not a very good student by the way were geography English and history.
5. My colleague a clever and experienced man will probably be promoted soon.
3. LANGUAGE STYLE: Formal v Informal

It is important to remember that there are numerous differences between informal or ‘everyday’ English and the more formal kind of language that we use in academic writing. Here are a few basic, general principles that should be kept in mind:

- **Sentence length.** In informal language, punctuation is generally kept simple. Formal written language uses longer sentences and therefore makes use of the full range of punctuation devices (colon, semi-colon, quotation marks, etc.).

- **Passive v active.** Informal language might tend to be personal, using the active voice (He wrote the book...) and personal pronoun constructions to express opinions (We think he wrote the book...). Formal language is more impersonal and often makes greater use of the passive voice (The book was written..., or He is thought to have written the book).

- **Prepositions.** In informal English it is common to place prepositions at the end of sentences (Who was the letter written to? or ...that I was thinking of). This is often avoided in more formal language. Compare To whom was the letter written? or ...of which I was thinking.

- **Contracted forms.** Shortened constructions (we’re, won’t, etc.) are to be avoided in academic writing, in favour of full constructions (we are, will not, etc.).

- **Vocabulary.** There may be various words with the same meaning, but one is more appropriate in a given context: ‘lucky’, for instance, is less formal than ‘fortunate’; ‘better than’ is often a less formal alternative compared with ‘superior to’. (Words from the formal register are often Latinate in origin).

**Exercise 1. Grammar & Syntax:** Rewrite these sentences, identifying the informal usage and replacing it with a more formal alternative, in light of the suggestions above (there may be more than one option).

1. There are two key problems. These are racism and violence.
2. They built that bridge twenty years ago.
3. People generally believe he is an intelligent man.
4. Which article are you referring to?
5. This author can’t express his ideas clearly.

**Exercise 2. Vocabulary:** Match each everyday/informal word in list A with a more formal synonym from list B

2.1 Descriptive Adjectives

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. top</td>
<td>a) amusing</td>
</tr>
<tr>
<td>2. great</td>
<td>b) intelligent</td>
</tr>
<tr>
<td>3. rude</td>
<td>c) leading</td>
</tr>
<tr>
<td>4. funny</td>
<td>d) impolite</td>
</tr>
<tr>
<td>5. smart</td>
<td>e) magnificent</td>
</tr>
</tbody>
</table>
### 2.2 Verbs

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. to think about</td>
<td>a) to view</td>
</tr>
<tr>
<td>2. to look at</td>
<td>b) to appreciate</td>
</tr>
<tr>
<td>3. to like</td>
<td>c) to state</td>
</tr>
<tr>
<td>4. to say</td>
<td>d) to conclude</td>
</tr>
<tr>
<td>5. to end</td>
<td>e) to consider</td>
</tr>
</tbody>
</table>

### 2.3 Adverbs

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. badly</td>
<td>a) currently</td>
</tr>
<tr>
<td>2. luckily</td>
<td>b) shortly</td>
</tr>
<tr>
<td>3. soon</td>
<td>c) fortunately</td>
</tr>
<tr>
<td>4. now</td>
<td>d) subsequently</td>
</tr>
<tr>
<td>5. afterwards</td>
<td>e) poorly</td>
</tr>
</tbody>
</table>
4. PROOFREADING

When you begin the proofreading process, make sure you:

- have finished all of your other editing revisions;
- pay particular attention to common errors Italians make when writing in English;
- leave the text for as long as possible first, so you can proofread objectively.

Further tips on efficient and accurate proofreading

*Computer spell checkers* can be useful, so make sure you use them to avoid unnecessary spelling mistakes. But remember that some words that show up as misspelled may simply not be in their memory. Moreover, spell checkers will not catch misspellings that form another valid word. For example, if you type ‘your’ instead of ‘you’re,’ or ‘there’ instead of ‘their’, the spell checker will not detect the error.

*Grammar checkers* can also be valuable, helping you monitor your grammar and syntax or offering alternative constructions. However, remember that they work with a limited number of rules, so they cannot identify every error.

*Read slowly and carefully*. Reading aloud, if possible, is a good idea: if you read silently or too quickly, you may easily miss errors or imperfections.

*Proofreading is a learning process*. You are not only looking for errors that you can already recognise; you are also learning to recognise new errors. This is where grammar books and dictionaries can be useful. Keep the ones you find helpful close at hand while you proofread. If your work is marked by a teacher, always go back over it and analyse your mistakes. Avoid making them a second time.

**Exercise 1. The 15 errors in this text have been underlined for you. Correct them.**

**Stephen Daldry**

Director Stephen Daldry is born in 1960, in Dorset, England, and spent some of his formative years like a member of a youth drama group in Taunton. After attending University in Sheffield, he served an apprenticeship at the Crucible Theatre, in the same city, before then moving in London, where he worked with the Gate Theatre between 1990 and 1992.

Subsequently, Daldry appointed artistic director at the Royal Court Theatre, London. When playwright Lee Hall showed Daldry the his screenplay about a young boy from a coalmining family in North-East England which wants to be a ballet dancer instead of a miner, Daldry was impressed enough to select the project as his debut film *Billy Elliot* (2000). The film quickly became an international success.

Daldry after directed *The Hours* (2002), an adaptation of the dramatist David Hare from Michael Cunningham's Pulitzer Prize-winning novel. When the *oscar* nominations were announced in February, 2003, few were surprised that *The Hours*, starring Nicole Kidman, Julianne Moore and Meryl Streep, earned nine nominations in total, included one for Best Director.
5. SENTENCE CONSTRUCTION

When using notes as a basis for writing your essay, attention must be paid to the correct and clear construction of the individual sentences.

Basic syntax
The basic pattern of the English sentence structure is:

Subject – verb – object

He’s writing an article.

This simple sentence can be expanded to form more complex sentences, adding adjectives, adverbs or relative clauses, for example. Adjectives are generally placed before nouns. Adverbs of manner (quickly, cleverly), place (here, there), and time (now, today, last year) are placed at the end of the sentence, in this order:

He’s writing a new article.
He’s writing a new article carefully in his study at the moment.
He’s writing an article which he will be paid for.

Adverbs never separate the verb from its complement:

I like Mozart’s music very much.
She wrote the essay quickly.

Exercise 1. Put the words in the correct order to form sentences.

1. / the TV news / watches / every day / Peter /
2. / politics / don’t like / very much / I /
3. / such / wonderful / I / seen / have / a / never / film /
4. / slowly / Michelle / the letter / wrote /
5. / on / he / the vase / the shelf / put /
6. / a lot of / work / I / yesterday / did /
7. / at the theatre / met / friends / some / we /
8. / speak / don’t / very well / Italian / they /
9. / we / 1992 / since / have / here / worked /
10. / a / her / sent / lovely / present / I /

Reported speech
Reported speech (i.e. conveying direct speech indirectly) usually involves shifting back one tense – what was said using the present tense is reported using the past, etc. The future tense, meanwhile, is generally reported using the present conditional. Moreover, the subject – verb pattern is retained when reporting questions indirectly. Compare:

“What is your name?” He asked me what my name was.
“I will be late for the meeting.” She said she would be late for the meeting.
“I wonder where it is.” He wondered where it was.

Reported questions + ‘whether’ or ‘if’
Yes/No questions are reported using ‘whether’ or ‘if’ followed by the subject – verb construction.

“Are you English?” She asked me if I was English.
“Has Ken ever been to India?” He wondered whether Ken had ever been to India.
Exercise 2. Report the following sentences using indirect forms or reported speech.

1. “Are we going to visit the cathedral?”, asked the child.
2. “I don’t like our new teacher,” my sister told me.
3. My neighbour asked me: “Do you know anyone in this town?”
4. “I’m going to a meeting,” said George.
5. “Can we have the meeting earlier?”, Mr Roberts asked.

Emphasis
Basic sentence construction might also have to be modified in cases where, in order to provide emphasis, adverbs of frequency or negative adverb phrases are positioned at the start of a sentence. Compare:

We have never felt so surprised!  Never have we felt so surprised!
He will not change his mind on any condition.  On no condition will he change his mind.

Exercise 3. Re-write these sentences more emphatically (the opening words or phrases have been provided).

1. This book rarely provides any real solutions to the problem.
   Rarely ________________________________________________.

2. Your arguments do not convince me in any way.
   In no way ________________________________________________.

3. He did not become famous until the publication of his third novel.
   Not until the publication of his third novel ______________________________.

4. I would never do a thing like that!
   Never ________________________________________________.

5. Her work has only been fully appreciated quite recently.
   Only quite recently ________________________________________________.
6. PARAGRAPH CONSTRUCTION

Having ensured your individual sentences are correctly and suitably constructed, the next step is building those sentences into a clear and coherent paragraph. It is worth noting that structuring individual paragraphs in a sensible, logical manner, and basing each paragraph (as far as possible) on one main concept or idea, is a central requirement of good writing, and one that is too often neglected.

A typical paragraph might have the following basic structure:

- **Topic sentence(s):** typically, the first sentence(s) would encapsulate or summarise the main idea of the paragraph.
- **Supporting details:** subsequently, the main body of the paragraph would provide supporting information, details and perhaps examples.
- **Closing sentence(s):** The paragraph might then close by restating the main idea, using different words or perhaps some form of interpretation, before leading, if possible, towards the following paragraph.

Look at these simple examples:

1. This author is, I believe, the greatest of her generation. There is beauty in her style and her ideas are thought-provoking. It is, moreover, impossible not to identify with the problems her characters face. I actually feel that her work can be compared favourably not only with that of her contemporaries but also with the greatest in history.

2. Mozart was a prodigiously talented musician. He could compose at the age of five and at seventeen was employed as a court musician in Salzburg. His precocious talent continued to blossom and he became one of the great figures in music history.

3. Unsurprisingly, this article has been heavily criticised. The author reveals his own personal prejudices, and refuses to recognise alternative arguments. Moreover, personal opinion predominates and there is little evidence of genuine research or informed argument. I have no idea how he expected such a diatribe to be taken seriously.

*NOTE:* In English, every paragraph starts on a new line while sentences within the paragraph are continuous text. Each paragraph is divided from the next by a line break.

**Exercise 1. Put the following jumbled sentences into a suitable order to make paragraphs.**

1. Furthermore, the acting is superb, the photography is astonishing, and the soundtrack is perfect. The script is excellent, and the director has done wonderful work with it. What more could one ask of a film, I wonder? I am convinced that this film will be a great success.

2. All things considered, there is much more to it than just repeating information from books. You have to be clear, concise, entertaining and accurate in everything you say. Teaching is a more difficult job than many people imagine. Sometimes you also have to adapt to individual students’ needs.

3. There are those who think it is Elizabethan, others who think it dates to the mid-17th century. Opinions differ as regards the date of this artefact. It is my profound hope that someone will throw light on all this confusion very soon. Some people disagree with both these views and believe it is a more recent copy.
Exercise 2. Identify the topic sentence, supporting information/details and closing sentence, and reorder the notes below. Write the underlined verbs in their correct tense (active or passive voice) or form. Add whatever elements (including punctuation and connectives) that are necessary to form complete sentences, and write ONE PARAGRAPH.

1. finally / become / Prime Minister / 1940 / Second World War / already / begin /
2. young man / serve / soldier / British Army / World War 1 /
3. remain / controversial figure / today / still / consider / one / most influential people / British history /
4. become / Prime Minister / second time / 1951 / retire / four years later /
5. come / aristocratic English family / study / famous Harrow School /
6. immediately after / War / 1946 / Conservative Party / surprisingly / lose / general election /
7. following four decades / hold / various government positions / include / Home Secretary, First Lord of the Admiralty and Chancellor /
8. Winston Churchill / be / inspirational statesman, writer, orator and leader / lead / Britain / victory / Second World War /
9. death / 1965 / Queen / grant / honour / state funeral / thousands / people / attend / millions / watch / worldwide TV /
10. work / journalism / before / career in politics / start / age / 26 /
7. BUILDING AN ESSAY

Having ensured that you are able to construct sentences and build paragraphs clearly and correctly, the next step is to concentrate on ordering your paragraphs in a suitable, logical sequence.

Writing a biography
Biographical accounts combine narrative and descriptive techniques. They are very often written in chronological order, giving more or less equal weight to different periods of a person’s life.

Before you begin to write the biography, be sure you have ‘taken an inventory’ of the person’s background, accomplishments, influence and works. Always take notes to avoid copying information from your sources by mistake.

Structure
A typical chronological biography of an artist or writer might have the following structure:

1st paragraph
Introduction, clearly defining the artist and their work

2nd paragraph
Early life, studies and works
Influence of other people (teachers, predecessors, etc.)

3rd paragraph
Later life and first mature works
Development of style, technique, themes, etc.
Best-known works

4th paragraph
Conclusion: contribution and legacy

Read the sample text, paying attention to its structure and paragraph sequence.

Christopher Marlowe

1. Introduction
Before his mysterious death in 1593, Christopher Marlowe was considered the most promising dramatist of the Elizabethan era. In 1587 Marlowe’s Tamburlaine the Great had already been received with much acclaim by London audiences. Shakespeare, born in the same year as Marlowe, did not have any of his works in production in London until six years later.

2. Early life, studies & influence
Marlowe was born in Canterbury on 26 February 1564, the eldest son of Katherine and John Marlowe. Marlowe’s father was a shoemaker who became a freeman of the city shortly after Christopher’s birth. Marlowe was educated at the King’s School where he gained entry to the choir school by scholarship. He was then selected to take up a scholarship to go to Corpus Christi College, Cambridge. Marlowe was sixteen when he arrived at Cambridge and gained his BA four years later, going on to study for his MA in Theology.

3. Later life & work
During his BA, Marlowe’s attendance at University had been exemplary, but he was absent from Cambridge for long periods whilst studying for his MA. Initially, it was believed he had gone abroad.
and converted to Catholicism. However, he is now thought to have been working undercover for Elizabeth I’s espionage network. Marlowe was part of a free-thinking group of young men interested in science. They were thought to be atheists, which in Elizabethan times was considered heresy and a serious crime. In 1593, with acclaimed productions of The Tragical History of Dr. Faustus, The Jew of Malta and other plays to his name, Marlowe was arrested and charged with atheism.

4. Contribution & legacy
Marlowe died on 30 May 1593 in a knife-fight in a public house in Deptford, south-east London. The circumstances surrounding his death remain one of English literature’s great mysteries. He was, in fact, due in court on atheism charges the day after he died, and would perhaps have revealed espionage secrets whilst under torture had he appeared. Tributes to Marlowe can be found in the writings of contemporaries like Ben Jonson and Shakespeare himself – a measure of his status of one of Elizabethan drama’s defining figures, and of the respect and admiration he commanded among his literary peers.

Exercise 1. Here is a biography of the dramatist, Robert Wilson. The paragraphs appear in the wrong order. Put them into the correct order, by giving each one a number and heading from the box.


Robert Wilson

Since his first ventures into drama in the late 1960s, Wilson’s productions can be said to have been decisive in shaping the look of theatre and opera throughout the second half of the 20th century. Through his signature use of light, his investigations into the structure of a simple movement, the classical rigor of his scenic and furniture design, Wilson has continuously articulated the force and originality of his vision. His collaborations with leading artists, writers and musicians continue to fascinate audiences throughout the world.

Robert Wilson is an American theatre director and playwright who, during a long and eclectic career, has also worked as a choreographer, performer, painter, sculptor, video artist, and sound/lighting engineer. Wilson is probably best known for his collaborations with the composer Philip Glass on Einstein of the Beach, and with many other artists including William Burroughs, David Byrne, Allen Ginsberg and Tom Waits. Born in Waco, Texas, in 1941, Wilson studied Business Administration at the University of Texas before moving to Brooklyn in 1963, where he subsequently earned a BFA in architecture from the Pratt Institute. By this time he had also begun to develop his interests in painting (under George McNeil) and architecture (with Paolo Soleri).

A few years later, he founded an experimental performance group, The Byrd Hoffman School of Byrds, named after a dancer who had helped Wilson to overcome a speech impediment during his teenage years. It was with this company that he created his first significant works, starting with The King of Spain and The Life and Times of Sigmund Freud in 1969. In the 1970s he began working in opera, and his and Glass’s Einstein on the Beach project brought international recognition to both artists.

Wilson’s works are characterised by an austere style, very slow movement and a scale, in terms of space or time, that is often quite extreme: The Life and Times of Joseph Stalin (1973), for instance, entailed a twelve-hour performance; Ka Mountain and Guardenia Terrace, produced the previous year, was staged on a mountaintop in Iran and lasted a full seven days. Wilson’s use of language has also been highly innovative, often combining different registers and showing language visually in his set designs. A sophisticated use of lighting design has been another important element in Wilson’s stage work – he has in fact referred to light as “the most important part of theatre.”
8. WRITING A TEXT FROM NOTES 1: Writing a chronological text

Having accumulated notes and various fragmentary data that will form the basic content of our essay, we must turn our attention to shaping the information into a fluent and readable text, whether it be chronological, descriptive, or otherwise. Let us take the writing of a biography as an example of how to approach a chronological text.

Read this short biographical text about the artist, Lucian Freud.

Introduction
Born in Berlin, Lucian Freud (1922-2011) came to England with his family in 1933. He studied briefly at the Central School of Art in London and at Cedric Morris’s East Anglian School of Painting and Drawing in Dedham. Following this, he served as a merchant seaman in an Atlantic convoy in 1941.

Early life, works and influences
His first solo exhibition, in 1944 at the Lefevre Gallery, featured the now celebrated The Painter’s Room 1944. In the summer of 1946, he went to Paris before going on to Greece for several months. Subsequently he lived and worked in London. Until the mid 1950s, Freud worked in a tightly focussed style, which he had begun to use at the East Anglian School run by Morris. Around 1956, Freud exchanged his finely pointed sable brushes for stiffer hogshair and began to loosen his style, gradually amplifying his touch. Also in the late 1950s Freud, who had until then always painted sitting down, began to work standing up. This injected his work with a more athletic, energetic feel.

Later life and works
As a painter, Freud worked extremely slowly and deliberately, wiping his brush on a cloth after every stroke. Great piles of these rags lay on the floor of his studio, and featured in several of his paintings from the late 1980s onwards. Often Freud took several months to complete a painting, and it was not unusual for works to be scrapped in the early stages. He usually had two or three paintings on the go at once, and would work on them in shifts of two or three sessions a day. His working day often started early in the morning in his top-lit Holland Park studio, and ended in his night studio, where he worked under artificial light.

Conclusion: contribution and legacy
Freud’s subjects were often the people in his life: friends, family, fellow painters, lovers, children. As he said himself: “The subject matter is autobiographical, it’s all to do with hope and memory and sensuality and involvement, really”. He also said that he painted people “not because of what they are like, not exactly in spite of what they are like, but how they happen to be.”

Exercise 1. Now use the notes below to write a complete essay. Use the underlined verbs in their correct tense or form, and add whatever is necessary to form complete sentences.

VINCENT VAN GOGH

Paragraph 1 – Introduction
Today / Vincent Van Gogh / be / one of / most popular Post-Impressionist painters / during his lifetime / not be / so appreciated /
reputation among artists and public / reach / legendary status / since / death / 1890 /
work / be / characterised by / expressive and emotive use of brilliant colour / energetic application of impastoed paint /

Paragraph 2 – Early life & works/Influences
be born / Holland / 1853 / father / be / pastor /
become / art dealer’s apprentice / age / 16 /
next decade / have / various jobs / include / preacher /
by 1883 / start / paint / 1885 to 1886 / attend / Antwerp academy /
return / Paris / 1886 / meet / artists like Degas, Gauguin and Seurat /
Paragraph 3 – Later life & works
1888 / settle / Arles, Provence / where / paint / famous Sunflowers /
1889 / suffer / nervous breakdown / stay / sanatorium / St Remy /
this period / paint / A Wheatfield, with Cypresses /
final days/ work / be / more muted in colour / line / more tense /
1890 / affect / depression again / shoot / himself / chest / die / two days later / age / only 37 /

Paragraph 4 – Conclusion: contribution & legacy
revolutionary approach to painting / be / strong influence / subsequent generations / include / Matisse /
French Impressionists /
innovative and radical use of unnatural colour / angular, heavy line / compression of 3-dimensional space into 2-dimensional discreet pictorial elements / stylized distortion / often grotesque exaggeration of reality / be / all qualities / appeal / Expressionists /
9. WRITING A TEXT FROM NOTES 2: Writing a historical text

A compact description of a historical event or development might fit within a basic four-paragraph structure:

1st paragraph
Introduction & background.

2nd paragraph
From the beginning.

3rd paragraph
Subsequent developments

4th paragraph
Consequences and/or latest developments & interpretation

Read the sample text about the history of the English language, paying attention to its treatment of chronological sequence.

The English Language from its origins to the present

1. Introduction & background
The English language is spoken by more than 1.5 billion people in almost every part of the world; about 400 million people speak English as their native tongue, most of whom live in Australia, Canada, Great Britain, Ireland, New Zealand and the USA, while some 50 million people, mainly in Bangladesh, India and Pakistan, speak English almost as well as their own languages.

2. From the beginning
Until around 450 AD, most of the people inhabiting the area now known as Great Britain spoke Celtic dialects. Latin, additionally, had been introduced by the invading Romans in 43 AD. It was during the century which followed the departure of the Romans (during the 400s AD) that the basis of the modern English language was formed, through the arrival of various Germanic tribes with similar languages. Latin had a greater influence on the English language than Celtic, which provided relatively few words, except names of places (London, for example). The origins of many of the oldest military and religious terms, for instance, can be found in the Latin language.

3. Subsequent developments
A further influence on the development of the English language came with the subsequent invasions of the Scandinavians, during the 9th Century, and the Normans (1066). Scandinavian terms quickly entered the everyday language spoken throughout Britain (the pronouns they, them and their, for instance, are Scandinavian in origin). The Normans introduced French, and their status as the predominant landowners and church officials led to the establishment of French as the language of the ruling classes and, subsequently, the chief language of the educated, literary factions of British society. By the 14th Century, when English returned to prominence as the literary language and the language of the ruling classes, an enormous number of French words had already become established, and more continued to enter the language relating to all subject areas: air, blue, beef, government, judge, poet and prison all owe their presence in English to French influences during this period.

4. Consequences/latest developments & interpretation
English today remains essentially Germanic in structure. The most common everyday terminology, however, can frequently be identified as native English (words that appear to have always been part of the English language include house, home, mother, father, eat and drink). But English still continues to ‘borrow’ from French and other languages, especially Italian and Spanish. As a result of such frequent and diverse ‘borrowing’, added to the fact that the language is spoken in so many different countries, among so many different cultures, English has a more varied vocabulary than any other language, with (according to recent studies) around 1,000,000 words.
Exercise 1. Now use the notes below to write a complete essay. Use the underlined verbs in their correct tense or form, and add whatever elements (including punctuation) that are necessary to form complete sentences.

THE 1929 WALL STREET CRASH

Paragraph 1 – Introduction
/ Wall Street Crash / October 1929 / be / most devastating stock market crash / history / United States of America / / crash / result / Great Depression / 10-year economic slump / affect / all Western industrialised countries / / huge wealth / appear / exist / USA / during / 1920s / suddenly / emerge / mere illusion /

Paragraph 2 – From the beginning
/ previous decade / value / shares / US stock market / continuously / rapidly / climb / reach / peak / end / August, 1929 / / share prices / begin / decline / autumn / speculation / come / abrupt end / October 18 / / several days / increasing panic / real crash / actually / occur / October 29 / know / ‘Black Tuesday’ / 16 million shares / sell / stock market prices / collapse / completely /

Paragraph 3 – Subsequent developments
/ depression / affect / millions / people / across / country / 13 million people / lose / jobs / 20,000 companies / go / bankrupt / / 23,000 people / commit suicide / only one year / highest number / American history / / many people / live / terrible poverty / economic impact / be / enormous / people / not be able / afford / buy / consumer products / shops / not be able / sell / factories / have / no reason / employ / production staff / / problem / bankruptcy and unemployment / quickly / spread / USA / other countries / Germany / example / economy / rely / American loans / effect / be / disastrous /

Paragraph 4 – Consequences/latest developments & interpretation
/ October 29, 1929 / glamour / ‘Jazz Age’ / suddenly / disappear / replace / shocking reality / greatest depression / American economic history / / capitalist development / that time / reach / unprecedented levels / make / 1929 crash / particularly spectacular / catastrophic / / American economy / not recover / completely / crash / until / USA / enter / Second World War / December, 1941 /
10. WRITING A TEXT FROM NOTES 3: Writing a descriptive text

By way of example, let us take the writing of a description, or ‘caption’ about a work of art. This can be done using a simple, two-paragraph structure:

1st paragraph
Essential factual information: the artist’s name and the title of the work, the year in which the work was produced, the type of medium used, where the work is currently situated or who owns it, plus any other background information that might be of interest (why it was produced, who commissioned it, what has happened to it since its production, etc.).

2nd paragraph
A description of what or who is depicted in the work, its main themes, the atmosphere it evokes, and what kind of colour scheme or ‘palette’ the artist used.

Read the first sample text, and note how the table below has been completed.

An oil on canvas originally painted for an art competition in 1953, L.S. Lowry’s *Going to the Match* was bought in 1999 by the Football Association for a record £1.9 million, a record for any British painting. The FA’s Chief Executive, Gordon Taylor, said they had wanted to buy the work because it represented “the heart and soul of the game and the anticipation of fans on their way to a match.”

The painting shows Burnden Park, the home stadium of Bolton Wanderers Football Club, on a typical match day. A noticeable presence in the picture is the number of industrial factories and chimneys in the background, which are typical of most of the Salford artist’s outdoor scene representations. They serve to create a link between working class people, who are shown on their way to the stadium, and football, a major source of entertainment in the north-west of England in the mid twentieth century. As with all of his paintings, Lowry has used a limited palette of quite dull colours, but they go well together to create an atmosphere of poverty. The effect of a mist is created by Lowry’s technique of letting buildings in the background ‘fade away’, and it perhaps emphasises the plumes of smoke billowing from the industrial chimneys.

<table>
<thead>
<tr>
<th>Artist’s name</th>
<th>L.S. Lowry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of work</td>
<td><em>Going to the Match</em></td>
</tr>
<tr>
<td>Medium</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Year of production</td>
<td>1953</td>
</tr>
<tr>
<td>Current owner</td>
<td>The Football Association</td>
</tr>
<tr>
<td>What is depicted?</td>
<td>A football stadium, working class people, industrial factories and chimneys</td>
</tr>
<tr>
<td>Main themes</td>
<td>The link between working class people and football</td>
</tr>
<tr>
<td>Atmosphere</td>
<td>Poverty</td>
</tr>
<tr>
<td>Colour schemes</td>
<td>Limited palette of dull colours</td>
</tr>
</tbody>
</table>
Exercise 1. Read the second text, and try to complete the table yourself.

*Primavera*, or *The Allegory of Spring*, painted by Alessandro Filipepi, known as Botticelli, in about 1482, is a tempera on panel measuring 6ft 8in x 10ft 4in (2.03 x 3.15m). It is currently housed in the Galleria degli Uffizi in Florence. The painting was probably painted as a wedding gift for Lorenzo di Pierfrancesco de’ Medici, possibly from his cousin Lorenzo the Magnificent.

The painting is set in the garden of Venus, who is in the middle of the painting. Above her head is Cupid, who is aiming a bow and arrow at the Three Graces. Mercury, wearing a helmet and carrying a sword, is on the left of the painting. The right-hand side shows the metamorphosis of the nymph Chloris – following her rape by the wind god Zephyr – into Flora, the goddess scattering flowers. The painting reflects Botticelli’s original style: highly detailed ornamentation, and a rich palette of light colours evoking spring. Spring heralds the awakening of human emotions and desires, and Mercury drives the dark clouds of melancholy away with his staff. The group of Zephyr, Chloris and Flora visually represents the conflict between lust, chastity and beauty. The elegantly clad figure of Venus is highly reminiscent of a Virgin, and thus embodies the synthesis of earthly and heavenly love. She is a typical *Venus humanitas*, a symbol of spiritual, moral, divine love, an example of perfect humanity.

<table>
<thead>
<tr>
<th>Artist’s name</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of work</td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>Year of production</td>
<td></td>
</tr>
<tr>
<td>Current owner</td>
<td></td>
</tr>
<tr>
<td>What is depicted?</td>
<td></td>
</tr>
<tr>
<td>Main themes</td>
<td></td>
</tr>
<tr>
<td>Atmosphere</td>
<td></td>
</tr>
<tr>
<td>Colour schemes</td>
<td></td>
</tr>
</tbody>
</table>
Exercise 2. Now, use the information in the table below to write a brief, simple caption about this painting.

![Image of the painting](https://via.placeholder.com/150)

<table>
<thead>
<tr>
<th>Artist’s name</th>
<th>Edward Hopper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of work</td>
<td>Nighthawks</td>
</tr>
<tr>
<td>Medium</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Year of production</td>
<td>1942</td>
</tr>
<tr>
<td>Current owner</td>
<td>Art Institute of Chicago</td>
</tr>
<tr>
<td>What is depicted?</td>
<td>Three customers and a barman in a late-night diner</td>
</tr>
<tr>
<td>Main themes</td>
<td>Loneliness / isolation / the emptiness of modern urban life</td>
</tr>
<tr>
<td>Atmosphere</td>
<td>Gloomy / cinematic</td>
</tr>
<tr>
<td>Colour schemes</td>
<td>Garish colours evoking harsh electric light</td>
</tr>
</tbody>
</table>

**Order/position of adjectives**

In English, adjectives generally precede the nouns they are intended to modify or describe. But what if you have numerous adjectives in the same sentence? Now, the order in which they should be used may vary depending on factors like emphasis or personal style, but generally the order is the following:

- general/subjective description / size / age / shape / colour / origin / material / purpose

It is very unusual to find so many adjectives applied to one noun, but an example of this order might be:

- a charming three-metre-long old round dark-brown Italian mahogany dining table

**Exercise 3. Put the adjectives in the most appropriate order.**

1. old / little / lovely / cottage / Scottish /
2. statue / interesting / stone / Medieval / twelve-centimetre-high /
3. acrylic / embarrassing / jacket / blue and pink / 1980s / ski /
4. French / fifteen-year-old / dusty / novel / detective /
5. rectangular / very high and wide / cement / grey / building /
Exercise 4. Now, put the adjective/noun structures in italics in the right order to complete this descriptive passage about the city of Manchester, England.

The first thing that struck me on arriving in Manchester was certainly the abundance of 1. red-brick / buildings / Victorian / – a visible reminder of the city’s status as a thriving monument to Britain’s 2. past / celebrated / industrial / . The Industrial Revolution began around these parts, and this city does not intend to let you forget it. On closer examination, many of these 3. time-worn / edifices / old / have recently been renovated, transformed into 4. complexes / executive / office / chic / , hotels, 5. handsome / apartments / new /, or 6. wine / bars / eclectic / and restaurants (my host in the city, for instance, lives in a 7. mid-nineteenth century / building / smartly refurbished / factory /).

As a church architecture enthusiast, one major highlight of my visit there included, of course, the 8. striking / Cathedral / Medieval /, with its 9. Gothic / exemplary / architecture /, its 10. windows / tall / stained-glass /, and fan-vaulted ceilings. We went for lunch at a 11. very ancient / black and white / timber-pattern / pub / not far from the Cathedral, and also enjoyed some 12. music / classical / top-class / at the state-of-the-art Bridgewater Hall, a 13. large / venue / concert / city-centre /.

The Arndale Shopping Centre, I must say – a 14. 1970s / structure / yellow / massive / tiled / – did not impress me very much at all, however, and looked more to me like a 15. grotesque / lavatory / public / over-sized / . I understand from local people that I am not the first to have made this observation...

![Manchester Cathedral](Manchester_Cathedral.jpg)

**Compound adjectives**

Compound adjectives can be formed by combining a noun, adjective or adverb with a present participle (e.g. a person who works hard can be described as ‘a hard-working person’) or a past participle (e.g. music that has been generated by a computer is referred to as ‘computer-generated music’, or an actor whose name a lot of people know can be described as ‘a well-known actor’). The first noun is usually singular, and the adjectives or adverbs are often hyphenated.

**Exercise 5. Form a compound adjective construction to replace the descriptions in italics below.**

1. A manuscript written by hand.
2. A story that never ends.
3. A drug that enhances your performance.
4. A film that gets a good reception.
5. An organisation that receives funding from the government.
11. REVIEWING A BOOK, FILM OR PLAY

There are some fundamental differences between a review and an essay about a book, a film or a play, just as there are important differences between a review of a book and one of a film or play.

The reviewer, for example, must not reveal the whole story, otherwise the reader may be less keen to see the film or play, or to read the book. In an essay, meanwhile, taking care not to reveal how the piece concludes is probably not a concern.

The writer of the essay is likely to have to adhere to a more specific aim: the essay will probably be about certain specified aspects of the work, be they thematic or technical.

A review of a film or play must take into account questions like performance, or the quality of the production in terms of, for instance, direction and photography.

Either way, deciding precisely what it is you want to say before starting the writing process is always of paramount importance and, once you have a clear idea as regards content, an appropriate paragraph structure should be applied:

1st paragraph
An introduction to the work, stating its title and year of production, where and in what socio-historical context the action takes place, who the protagonist(s) is/are.

2nd paragraph
Explaining the story in more detail, highlighting key characters and important events, giving the reader an idea of what the work is basically about.

3rd paragraph
Interpreting the characters and actions already discussed, and drawing attention to thematic aspects of the narrative, or, quite simply, ascertaining what the writer/director’s aims were in creating the work.

4th paragraph
Expressing more subjective opinions or reactions to the work.

Exercise 1. In this review of the film *Casablanca*, the paragraphs are given the wrong order. Put them in the correct order by giving each one a number and heading from the box.

<table>
<thead>
<tr>
<th>1. Introduction</th>
<th>2. Story</th>
<th>3. Interpretation/context</th>
<th>4. Subjective opinion/reaction</th>
</tr>
</thead>
</table>

**Casablanca**

The film was obviously made to encourage resistance against Hitler, and to persuade neutrals to take sides against him, as the USA had done by the time it was made. Its continuing attraction, however, depends on a series of unforgettable scenes and the creation of characters who are immediately recognisable as ‘types’ but are so well acted that they seem like individuals.

*Casablanca* was made during the Second World War, in 1943. It is set in Morocco in 1941, at that time governed by the French Vichy government, subservient to the Nazis. The hero is an American café owner, called Rick (played by Humphrey Bogart), who is neutral because the USA has not yet entered the War. He sympathises, however, with the Allied cause.

A good deal of the credit for this must go to the screenwriters (Julius J. and Philip G. Epstein and Howard Koch), as well as to the director, Michael Curtiz. Many people who have never seen the film
know the song *As Time Goes By*, composed by Frederick Hollander and sung by the black pianist (Dooley Wilson), or are familiar with the famous line spoken by Ingrid Bergman, ‘Play it again, Sam.’ Among the actors, of course, all perfect in their roles, it is Bogart who stands out. As Rick, he created a new kind of ‘hero’ – tough and independent on the outside, but also sentimental, capable of falling in love and making sacrifices.

Casablanca is full of refugees trying to escape to Lisbon, and from there to New York. Rick protects them, and uses his influence with the French Vichy Chief of Police (Claude Rains) and the boss of the underworld (Sidney Greenstreet) to help them. He is eventually forced to take sides, however, when a girl he was in love with in Paris (Ingrid Bergman) arrives with her husband (Paul Henried). When Rick left Paris in 1940, he expected her to go with him, but at the last minute she received the news that her husband, a Resistance leader, was not dead as she had thought. Rick does not know this and has never forgiven her.

**Reviewing a book**

Read the example below.

<table>
<thead>
<tr>
<th>Paragraph 1 - Introduction</th>
<th><strong>CITY OF THIEVES</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Title, author, publisher, year of publication etc. Brief overview of the contents of the book, its overall purpose, and the audience for the book. Specify the genre (for example, fiction, non-fiction, biography, autobiography).</td>
<td>David Benioff’s novel, City of Thieves, is the author’s loose interpretation of his grandfather’s time in WWII Russia, during the siege of Leningrad.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 2 – Background information</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Benioff has had success as both a novelist and a screenwriter. His first novel, The 25th Hour, was made into a Spike Lee film that starred Edward Norton and Phillip Seymour Hoffman.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 3 - Summary of the main points of the book</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>If it is a novel, give a short summary of the plot and the main characters. Use the present tense.</td>
<td>After finding a dead German soldier, the son of a dead poet Lev gets arrested and thrown into jail with Koyla, a playboy Russian soldier charged with desertion. The two are destined for execution when they are saved by a Russian officer whose daughter is about to marry; he needs eggs (a scarcity) for the wedding cake, and promises Lev and Kolya freedom if they find them. We follow the unlikely partners on their strange mission to find eggs in this Iliad-like story of friendship.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 4 - Opinion on the book</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>If the book has achieved its purpose (and if not, why not), how the book compares to others on the same subject or by the same author, and what aspects of the book are not convincing.</td>
<td>David Benioff has created two classic characters as interesting and colourful as any in literary history - sort of like a Russian Huckleberry Finn and Tom Sawyer. Benioff does a fine job mixing humour with tragedy, and there are several tense moments. The highlight of the story is when Lev plays a game of chess with a hated Nazi soldier where more is at stake than merely a dozen eggs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 5 - Conclusion</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The conclusion should bring together all the issues raised in the review, and provide a concise comment on the book.</td>
<td>The novel tells a refreshingly traditional tale, driven by an often ingenious plot. One can only hope that Benioff will bring City of Thieves to the big screen, and it can definitely stand tall among recent WWII-themed novels and films.</td>
</tr>
</tbody>
</table>
12. DESCRIBING TRENDS & STATISTICS

Exercise 1. The words below are all commonly used for describing trends and statistics. Insert a suitable symbol next to each word. Write the symbol ‘↑’ if the word indicates a positive trend, the symbol ‘→’ for a constant trend, or ‘↓’ for a negative trend.

fall/to fall  
rise/to rise  
to rocket  
to remain stable  
drop/to drop  
to level off  
increase/to increase  
to reach a peak  
recovery/to recover  
to plummet

Now, read this sample text, which reports the numbers of students enrolling for evening courses at an Adult Education College over recent years.

In the academic year of 2002-03, student numbers were exceptionally low, with a total of only 92 people enrolling for the twelve courses on offer at the College. However, 2003-04 saw an encouraging increase, as numbers reached a healthy total of 135. During the next year, enrolments rocketed to 215, before dropping slightly to 196 in 2005-06. Numbers levelled off the following year, before rising once more to an impressive 201 in 2007-08.

The graph below shows the average box office receipt figures for music, dance and theatre events at an arts festival in Great Britain, over a period of ten years (1995-2004).

Exercise 2. Choose the correct alternative to complete each sentence about the graph.

1. In 1996, receipts for music events fell / slightly / sharply / to around £35,000.
6. There was a / gradual / sudden / increase in music audiences from 1996 to 1998.
7. Theatre audiences can be seen to have / levelled off / recovered / in 2003.
8. Theatre audiences can be seen to have / levelled off / remained stable / from 2003 to 2004.
9. Box office receipts for dance events / dropped / rose / to around £5,000 in 1999.
10. Ticket sales figures for both music and theatre events / rocketed / plummeted / in 1999.
APPENDIX I: AVOIDING PLAGIARISM

Plagiarism (using another person’s work and claiming it as your own) is a very serious offence and can lead to failure of a course or expulsion from university. It is therefore very important to know how to incorporate other writers’ work into your own writing properly and avoiding any risk of plagiarism.

This can be done by directly quoting, by paraphrasing, or by summarising.

Quoting
It is not enough to quote, or even give the author’s name, without stating precisely the publication or context in which the original words appeared. Direct quotations must be identical to the original, they should be acknowledged with the correct reference conventions, and they should be listed at the end of your writing.

Quotations can be added to your text in different ways. A short quotation can be integrated into a sentence whereas longer quotations can stand alone.

There are different styles for citing sources. The most common one used in the humanities is the Modern Language Association (MLA) style, which will be followed here.

Double quotation marks (“”) should be used at the beginning and end of the quotation. Single quotation marks (‘’) should be used only when something is being quoted within your quoted passage.

The punctuation of the original should be followed. MLA style requires that a final comma or full stop should come inside the quotation marks, even when you are quoting a single word.

If you abbreviate the quotation by omitting words, put three dots (…) in place of the missing words. Always place the name of the author, the date of the publication and the page number(s) after the quotation. This is called “parenthetical citation”. If you are quoting more than one author, separate the names with a semi-colon.

Here are some examples:

As James states: “The term ‘utilitarianism’ is often misunderstood” (2000:53).

“That view (...) is incorrect,” observes Lagrange in his article (2005: 23-4).

“This is a genre,” claims Clark, “that seems to have been invented in France” (1999:10).

Some scholars have argued against this idea as it is considered “invalid” (Healy 2001; Smith 1998).

Longer quotations (i.e. more than three lines) are set off from the text. They are generally indented on left and right margins, single spaced, and should not be enclosed in quotation marks. End the sentence in your text that comes immediately before the quotation with a colon. Be careful to retain the punctuation of the material you are quoting.

Some useful reporting verbs:

*add, answer, argue, claim, complain, deny, explain, observe, remark, reply, say, state, suggest.*

Paraphrasing & summarizing
Paraphrasing involves using your own words to report someone else’s writing, attributing it nevertheless to the original source. Paraphrases are usually shorter than the original passage.
Summaries are much shorter versions of an original text, and generally include only the main points expressed in your own words. The original source must always be acknowledged.

Here are some tips on how to write paraphrases or summaries:

1. Quickly skim through the text to get an overall idea of its content.
2. Re-read it more carefully, identifying the main points, until you understand its full meaning.
3. Make brief notes of the main points, using your own words.
4. Write out any important phrases or sentences that you might want to quote. Be careful to copy them precisely and indicate omitted text with three dots.
5. Always cite the name of the author, date of publication and page number in brackets after the paraphrase or summary.
6. Put the original away and write your summary or paraphrase.
7. Check the text with the original.
8. Edit the text for mistakes.

NOTE: Changing around a few words and phrases, or changing the order of the original sentence is not sufficient to avoid plagiarism. You must record the information in the original passage accurately, using your own words, indicate direct quotations using quotation marks, and provide the source of your information.

Look at these examples and identify why they are either correct or plagiarised:

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

*A legitimate paraphrase:*
In research papers students often quote excessively, failing to keep quoted material down to a desirable level. Since the problem usually originates during note taking, it is essential to minimize the material recorded verbatim (Lester 46-47).

*An acceptable summary:*
Students should take just a few notes in direct quotation from sources to help minimize the amount of quoted material in a research paper (Lester 46-47).

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

This simple multiple-choice test might help you to identify any particular areas you need to revise.

Only one alternative is correct. Choose the correct sentence.

1. Does your teacher explain things clearly? Yes, she __________.
   / explains / does / does explain /

2. Vegetarians ________ meat.
   / don’t eat / aren’t eat / not eat /

3. My favourite cousin ________ at weekends.
   / comes often to see me / comes to often see me / often comes to see me /

4. Excuse me. Do any of you ________ French?
   / speaking / to speak / speak /

5. Did you ________ that book, then?
   / enjoyed / to enjoy / enjoy /

6. How much money ________?
   / have you got / do you got / have you /

7. Don’t worry so much. Personally, I ________ what the problem is.
   / am not seeing / don’t see / not see /

8. Are you free tomorrow morning? We ________ a meeting at 3.30pm.
   / are having / have / going to have /

9. He is an atheist. He ________ in God.
   / can’t believe / isn’t believing / doesn’t believe /

10. So, how ________ in your area yesterday?
    / was the weather / did the weather / did the weather be /

11. My family and I ________ our favourite soap opera on TV when we heard the explosion outside.
    / watched / have been watching / were watching /

12. Would your wife like ________ with us, in your opinion?
    / come / to come / coming /

13. She’s very interested ________ foreign languages; she already speaks several well.
    / to learn / learn / in learning /

    / work / to work / working /

15. According to the weather forecast, it ________ all day tomorrow.
    / is going to rain / is raining / rains /

16. Listen! Somebody’s knocking at the door. Ok, ________.
    / I go / I’ll go / I’m going /

17. My son first ________ on an aeroplane when he was only six months old.
    / has flown / had flown / flew /
18. My wife doesn’t like travelling. In fact, she _________ abroad.
   / has never been / never went / had never gone /

19. If the weather is good this evening, _________ jogging.
   / I go / I’d go / I’ll go /

20. What _________ if I pressed that button?
   / would happen / will happen / happens /

21. We can order a takeaway curry this evening. You _________ cook if you don’t want to.
   / don’t need / don’t have to / mustn’t /

22. I will send you a message when I _________ home.
   / get / will get / am getting /

23. As a young child, he used _________ lots of musical instruments.
   / play / to playing / to play /

24. Some extremely good wine _________ in Australia nowadays.
   / produces / is producing / is produced /

25. Thank you. All the advice you’ve given me _________ very useful.
   / were / have been / has been /

   / over / on / out /

27. I particularly love French films from _________ 1960s.
   / -- / in / the /

28. That exercise was easy. We didn’t have _________ problems with it.
   / many / much / a lot /

29. Excuse me. Could you tell me where _________, please?
   / is the station / the station is / does the station be /

30. This book, _________ was published last year, is one of my favourites.
   / -- / that / which /
ANSWER KEY

1. GRAMMAR STUDY

Exercise 1
1. making  2. to play  3. to smoke  4. winning  5. left  6. have been attracting/have attracted  7. to have been
8. had already established  9. was designed  10. go - to visit - have already tried - to see.

Exercise 2
1. e; 2. a; 3. d; 4. b; 5. c.

Exercise 3
1. However  2. unless  3. because  4. Since  5. yet.

Exercise 4.1
1. lying  2. is separated  3. comprises  4. Thus  5. is situated  6. is devoted  7. consist  8. however  9. to
be  10. with

Exercise 4.2
1. although/while  2. where  3. with  4. during  5. when  6. left  7. to work  8. However  9.
although/while  10. speak  11. covered  12. has been  13. having  14. moreover  15. have arrived/have been
arriving  16. define  17. belong  18. growing  19. as/since  20. since

Exercise 5
1. c; 2. f; 3. j; 4. i; 5. a; 6. b; 7. h; 8. e; 9. g; 10. d.

2. PUNCTUATION

Exercise 1 (Note – there may in some cases be more than one possibility.)
1. This book, which she wrote twenty years ago, is still her best work ever, in my opinion.
2. Speaking to reporters yesterday, he said: “I promise the situation will improve soon; we have plans to do something
about it.”
3. Two British rock bands were dominant in the 1960s: The Beatles and The Rolling Stones.
4. The only subjects I found easy at school (I was not a very good student, by the way) were geography, English, and
history.
5. My colleague – a clever and experienced man – will probably be promoted soon.

3. LANGUAGE STYLE: FORMAL v INFORMAL

Exercise 1
1. There are two key problems: racism and violence.
2. That bridge was built twenty years ago.
3. He is believed to be an intelligent man.
4. To which article are you referring?
5. This author cannot express his ideas clearly.

Exercise 2.1
1. c; 2. e; 3. d; 4. a; 5. b.

Exercise 2.2
1. e; 2. a; 3. b; 4. c; 5. d.

Exercise 2.3
1. e; 2. c; 3. b; 4. a; 5. d.
4. PROOFREADING

Exercise 1
Director Stephen Daldry was born in 1960, in Dorset, England, and spent some of his formative years as a member of a youth drama group in Taunton. After attending University in Sheffield, he served an apprenticeship at the Crucible Theatre, in the same city, before then moving to London, where he worked with the Gate Theatre between 1990 and 1992.

Subsequently, Daldry was appointed artistic director at the Royal Court Theatre, London. When playwright Lee Hall showed Daldry his screenplay about a young boy from a coalmining family in North-East England who wants to be a ballet dancer instead of a miner, Daldry was impressed enough to select the project as his debut film, *Billy Elliot* (2000). The film quickly became an international success.

Daldry subsequently directed *The Hours* (2002), an adaptation by the dramatist David Hare from Michael Cunningham’s Pulitzer Prize-winning novel. When the *Oscar* nominations were announced in February, 2003, few were surprised that *The Hours*, starring Nicole Kidman, Julianne Moore and Meryl Streep, earned nine nominations in total, including one for Best Director.

5. SENTENCE CONSTRUCTION

Exercise 1
1. Peter watches the TV news every day.
2. I don’t like politics very much.
3. I have never seen such a wonderful film.
4. Michelle wrote the letter slowly.
5. He put the vase on the shelf.
6. I did a lot of work yesterday.
7. We met some friends at the theatre.
8. They don’t speak Italian very well.
9. We have worked here since 1992.
10. I sent her a lovely present.

Exercise 2
1. The child asked if/whether we were going to visit the cathedral
2. My sister told me she didn’t like our new teacher.
3. My neighbour asked me if/whether I knew anyone in this town.
4. George said he was going to a meeting.
5. Mr Roberts asked if/whether we could have the meeting earlier.

Exercise 3
1. Rarely does this book provide any real solutions to the problem.
2. In no way do your arguments convince me.
3. Not until the publication of his third novel did he become famous.
4. Never would I do a thing like that!
5. Only quite recently has her work been fully appreciated.

6. PARAGRAPH CONSTRUCTION

Exercise 1
1. I am convinced that this film will be a great success. The script is excellent, and the director has done wonderful work with it. Furthermore, the acting is superb, the photography is astonishing, and the soundtrack is perfect. What more could one ask of a film, I wonder?
2. Teaching is a more difficult job than many people imagine. You have to be clear, concise, entertaining and accurate in everything you say. Sometimes you also have to adapt to individual students’ needs. All things considered, there is much more to it than just repeating information from books.
3. Opinions differ as regards the date of this artefact. There are those who think it is Elizabethan, others who think it dates to the mid-17th century. Some people disagree with both these views and believe it is a more recent copy. It is my profound hope that someone will throw light on all this confusion very soon.
Exercise 2 (Note – there may in some cases be more than one possibility.)
Winston Churchill was an inspirational statesman, writer, orator and leader, who led Britain to victory in the Second World War. He came from an aristocratic English family and studied at the famous Harrow School. He served as a soldier in the British Army during World War I. As a young man, he also worked in journalism, before his career in politics started at the age of 26. Over the following four decades, he held various government positions, including Home Secretary, First Lord of the Admiralty, and Chancellor. Finally, Churchill became Prime Minister in 1940, after the Second World War had already begun. Immediately after the War, in 1946, his Conservative Party surprisingly lost the general election. Subsequently, however, he became Prime Minister for the second time in 1951, before retiring four years later. On his death in 1965, the Queen granted him the honour of a state funeral, which thousands of people attended and millions watched on worldwide TV. Although Churchill remains a controversial figure today, he is still considered one of the most influential people in British history.

7. BUILDING AN ESSAY

Exercise 1
2, 3, 4, 1.

8. WRITING A TEXT FROM NOTES 1: Writing a chronological text

Exercise 1 (Note – there may in some cases be more than one possibility.)

Today, Vincent Van Gogh is one of the most popular Post-impressionist painters, although during his own lifetime he was not so appreciated. His reputation among artists and public, however, has reached legendary status since his death in 1890. His work is characterised by an expressive and emotive use of brilliant colour, and an energetic application of impastoed paint.

Born in Holland in 1853, Van Gogh – whose father was a pastor – became an art dealer’s apprentice at the age of 16 and, over the next decade, he had various jobs, including that of a preacher. By 1883, he had started painting and, from 1885-86, he attended the Antwerp Academy. On returning to Paris in 1886, he met artists like Degas, Gauguin and Seurat.

In 1888 he settled in Arles, Provence, where he painted his famous Sunflowers. He suffered a nervous breakdown in 1889, and stayed at the sanatorium in St Remy; it was during this period that he painted A Wheatfield with Cypresses. In his final days, his work became more muted in colour, the line more tense. Finally, affected by depression again, he shot himself in the chest and died two days later at the age of only 37.

Van Gogh’s revolutionary approach to painting was a strong influence on subsequent generations, including Matisse and the French Impressionists. His innovative and radical use of unnatural colour, his angular, heavy line, his compression of three-dimensional space into two-dimensional discreet pictorial elements, a stylised distortion and an often grotesque exaggeration of reality, were all qualities that appealed to the Expressionists.

9. WRITING A TEXT FROM NOTES 2: Writing a historical text

Exercise 1 (Note – there may in some cases be more than one possibility.)
The Wall Street Crash of October 1929 was the most devastating stock market crash in the history of the United States. The crash resulted in the Great Depression – a 10-year economic slump that affected all Western industrialised countries. The huge wealth that had appeared to exist during the 1920s suddenly emerged as a mere illusion.

During the previous decade, the value of shares on the US stock market had continuously and rapidly climbed, reaching a peak at the end of August, 1929. Share prices began to decline in the autumn, and speculation came to an abrupt end on October 18. After several days of increasing panic, the real crash actually occurred on October 29 – known as ‘Black Tuesday’ – when 16 million shares were sold and stock market prices collapsed completely.

The depression affected millions of people across the country: 13 million people lost their jobs and 20,000 companies went bankrupt. 23,000 people committed suicide in only one year – the highest number in American history. Many people lived in terrible poverty and the economic impact was enormous: since people could not afford to buy consumer products, shops could not sell and factories had no reason to employ any production staff. The problems of bankruptcy and unemployment quickly spread from the USA to other countries: in Germany, for example, where the economy had relied on American loans, the effect was disastrous.

On October 29, 1929, the glamour of the ‘Jazz Age’ suddenly disappeared, replaced by the shocking reality of the greatest depression in American economic history. Capitalist development at that time had reached unprecedented levels, which made the 1929 crash particularly spectacular and far-reaching. The American economy did not recover completely from the crash until the USA entered the Second World War in December, 1941.
10. WRITING A TEXT FROM NOTES 3: Writing a descriptive text

Exercise 1

<table>
<thead>
<tr>
<th>Artist’s name</th>
<th>Botticelli</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of work</td>
<td>Primavera, or The Allegory of Spring</td>
</tr>
<tr>
<td>Medium</td>
<td>Tempera on panel</td>
</tr>
<tr>
<td>Year of production</td>
<td>c. 1482</td>
</tr>
<tr>
<td>Current owner</td>
<td>Galleria degli Uffizi, Florence</td>
</tr>
<tr>
<td>What is depicted?</td>
<td>The Garden of Venus: Venus, Cupid, Chloris/Flora &amp; Zephyr, Mercury &amp; the Three Graces</td>
</tr>
<tr>
<td>Main themes</td>
<td>Awakening of human emotions &amp; desires / driving away melancholy / conflict between lust, chastity &amp; beauty / love</td>
</tr>
<tr>
<td>Atmosphere</td>
<td>Spring</td>
</tr>
<tr>
<td>Colour schemes</td>
<td>Rich palette of light colours</td>
</tr>
</tbody>
</table>

Exercise 2 (Note – there may in some cases be more than one possibility.)

_Nighthawks_, by Edward Hopper, was painted in 1942. This oil on canvas is now owned by the Art Institute of Chicago. The painting depicts three customers and a barman in a late-night diner, an image suggestive of loneliness, isolation, and the emptiness of modern urban life. The atmosphere is gloomy and cinematic, with the artist’s use of garish colours evoking a harsh, electric light.

Exercise 3

1. lovely little old Scottish cottage
2. interesting twelve-centimetre-high Medieval stone statue
3. embarrassing 1980s blue and pink acrylic ski jacket
4. dusty fifteen-year-old French detective novel
5. very high and wide rectangular grey cement building

Exercise 4

1. Victorian red-brick buildings
2. celebrated industrial past
3. time-worn old edifices
4. chic executive office complexes
5. handsome new apartments
6. eclectic wine bars
7. smartly-refurbished mid-nineteenth century factory building
8. striking Medieval Cathedral
9. exemplary Gothic architecture
10. tall stained-glass windows
11. very ancient black and white timber-pattern pub
12. top-class classical music
13. large city-centre concert venue
14. massive 1970s yellow tiled structure
15. grotesque over-sized public lavatory

**Exercise 5**
1. A handwritten manuscript.
2. A never-ending story.
4. A well-received film.
5. A government-funded organisation.

**11. REVIEWING A BOOK, FILM OR PLAY**

Exercise 1
2, 4, 1, 3.

**12. DESCRIBING TRENDS & STATISTICS**

**Exercise 1**

<table>
<thead>
<tr>
<th>Term</th>
<th>Direction</th>
</tr>
</thead>
<tbody>
<tr>
<td>fall/to fall</td>
<td>↓</td>
</tr>
<tr>
<td>rise/to rise</td>
<td>↑</td>
</tr>
<tr>
<td>to rocket</td>
<td>↑</td>
</tr>
<tr>
<td>to remain stable</td>
<td>→</td>
</tr>
<tr>
<td>drop/to drop</td>
<td>↓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Term</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>to level off</td>
<td>→</td>
</tr>
<tr>
<td>increase/to increase</td>
<td>↑</td>
</tr>
<tr>
<td>to reach a peak</td>
<td>↑</td>
</tr>
<tr>
<td>recovery/to recover</td>
<td>↑</td>
</tr>
<tr>
<td>to plummet</td>
<td>↓</td>
</tr>
</tbody>
</table>

**Exercise 2**


**APPENDIX II: DIAGNOSTIC TEST**

1. does            11. were watching  21. don’t have to
2. don’t eat       12. to come       22. get
3. often comes to see me 13. in learning 23. to play
4. speak           14. work          24. is produced
5. enjoy           15. is going to rain 25. has been
6. have you got 16. I’ll go     26. out
7. don’t see 17. flew       27. the
8. are having 18. has never been 28. many
9. doesn’t believe 19. I’ll go 29. the station is
10. was the weather 20. would happen 30. which