



PROJECT

**Application of Van Dijk model in the CIAE language course book using
Qualitative Analysis**

Lesson #1

The Journals of Mary Shelley

1. Local structure (micro level)

1.1. Topic

1.1a. Theme

did we first meet, and these were the very spots where first love shone in your dear eyes. The stars of heaven are now your country, and your spirit drinks beauty and wisdom in those spheres, and I, beloved, shall one day join you. Nature speaks to me of you. In towns and society I do not feel your presence; but there you are with me, my own, my unalienable!

➤ Foregrounding:

Foregrounding is a concept in literary studies concerning making a linguistic utterance stand out from the surrounding linguistic context, from given literary traditions, or from more general world knowledge. The reference to the foregrounding theme can be found in paragraph 1 line 7 of the passage. The theme of this passage is that the writer is missing her beloved who is no more and tries to remember in the best possible ways. This passage has a strong foregrounding theme because the whole passage surrounds along the death of the beloved and how the writer remembers her-nature, to places they went together.

1.1.b. Representation of us verses them and +ve verses -ve in a topic

now your country, and your spirit drinks beauty and wisdom in those spheres, and I, beloved, shall one day join you. Nature speaks to me of you. In towns and society I do not feel your presence; but there you are with me, my own, my unalienable!

It the construction of a boundary that creates a separation between groups and identities. The reference can be found in paragraph 1 line 8. This line shows that people do not care about the dead and the one who is alone is the only one who remembers you. There is a clear depiction that no one in the society care enough to talk about the beloved and the writer is all alone remembering the beloved through wind.

2. Semantic level (macro level)

2.1. Levels of description

What a **divine night** it is! I have just returned from **Kentish Town**; a calm twilight pervades the clear sky; the lamp-like moon is **hung out in heaven**, and the bright west retains the dye of sunset. If such weather would continue, I should write again; **illuminated in my heart, and the fire descends from**

The whole passage is descriptive in nature. The reference can be taken from paragraph 1 line 1, The night is clearly described that what the night looks like

2.2. Implications and Presupposition

What a **divine night** it is. I have just returned from **Kentish Town**; a calm twilight pervades the clear sky; the lamp-like moon is **hung out in heaven**, and the bright west retains the dye of sunset. If such weather would continue, I should write again; **illuminated in my heart, and the fire descends from**

Presupposition is an implicit assumption about the world. The reference can be found in paragraph 1 line 3. This line depicts that he already used to write. There is a clear word used that depicts that he used to write and then he stopped writing and now he is planning to write again.

3. Local and global meaning

3.1. Comparison and contrast

the lamp of thought is again illumined by the stars of heaven that kindles it. Such, my loved **Shelley**, now **ten years ago**, at **this season**, did we first meet, and **these** were the very scenes – **that churchyard**, with its sacred tomb, was the spot where first love shone **in your dear eyes**. The stars of heaven are now your country, and your spirit drinks beauty and wisdom in **those spheres**, and

Comparing involves identifying similarities and/or differences whereas contrasting involves comparing two or more objects or events in order to show their differences. The reference can be found in paragraph 1 line 5. Here the writer compares that whatever there's was when they both met each other was still present today. Here he compares the two different eras

3.4. Fallacies

➤ Premises

did we first meet, and these were the very scenes
tomb, was the spot where first love shone in your dear eyes. The stars of heaven are
now your country, and your spirit drinks beauty and wisdom in those spheres, and
I, beloved, shall one day join you. Nature speaks to me of you. In towns and society
I do not feel your presence; but there you are with me, my own, my unalienable!

An idea or theory on which a statement or action is based. The reference can be found in paragraph 1 line 7. the whole idea of this paragraph is that there is this person who is in love but the lover is dead and now he is remembering her through all the possible things that surround him

3.6. Manifestation

➤ Explicit

now your country, and your spirit drinks
I, beloved, shall one day join you. Nature speaks to me of you. In towns and society
I do not feel your presence; but there you are with me, my own, my unalienable!

It means something that is stated clearly. The reference is taken from paragraph 1 line 7 .it is clearly stated that the lover says that he will join the deceased beloved one day.

3.7. Precision

➤ Precise verses vague

now your country, and your spirit drinks
I, beloved, shall one day join you. Nature speaks to me of you. In towns and society
I do not feel your presence; but there you are with me, my own, my unalienable!

It is marked by exactness and accuracy of expression or detail. the reference can be taken from paragraph 1 line 9 “Nature speaks to me of you” this is a precise description of the narrative surroundings.

3.8 Level

➤ General verses specific (detailed or in short form)

pour forth my soul upon paper
expressing them. Study and occupation will be a pleasure, and not a task, and this
all owe to sight and companionship of trees and meadows, flowers and sunshine.

Specific is something that is clearly defined or identified. The reference is taken from 2 line 4. “Study and occupation will be a pleasure, and not a task, and this I shall owe to sight and companionship of trees and meadows, flowers and sunshine. “The passage has a very specific description. it is a short passage with all the specific details that tell us what the whole idea behind the narrative is.

3.9. Granularity

- Rough or fine/ broad idea

the lamp of thought is again kindled in my heart, heaven that kindles it. Such, my loved Shelley, now ten years ago, at this season, did we first meet, and these were the very scenes – that churchyard, with its sacred tomb, was the spot where first love shone in your dear eyes. The stars of heaven are

Rough idea is a vague or approximate idea, concept, memory, etc. The reference can be taken from paragraph 1 line 5. The writer is remembering the lover.

4. Format

- Title

The journal by Marry Shelley

- Summary

a brief statement or account of the main points of something. The passage is just the summary about the description of the writer's surroundings and the in the whole passage the writer has been missing their deceased lover. Then the writer starts to express his inner feeling through his writing which is catharsis.

- Conclusion

the end or finish of an event, process, or text. The writer feels powerful as he has opened up in the passage.

- See if everything is mentioned in the sequence of intro, main body and conclusion

Introduction

What a divine night it is! I have just returned from Kentish Town; a calm twilight pervades the clear sky; the lamp-like moon is hung out in heaven, and the bright west retains the dye of sunset. If such weather would continue, I should write again; did we first meet, and these were the very scenes, and the fire descends from tomb, was the spot where first love shone in your dear eyes. The stars of heaven are now your country, and your spirit drinks beauty and wisdom in those spheres, and I, beloved, shall one day join you. Nature speaks to me of you. In towns and society I do not feel your presence; but there you are with me, my own, my unalienable!

Main Body

Conclusion

I feel my powers again, and this is, of itself, happiness; the eclipse of winter is passing from my mind. I shall again feel the enthusiastic glow of composition, again, as I pour forth my soul upon paper, feel the winged ideas arise, and enjoy the delight

Everything such as introduction, main body and conclusion is present in sequence

6. Style

6.1 Formal/informal style

What a **divine night** it is! I have just returned from **Kentish Town**; a calm twilight pervades the clear sky; the lamp-like moon is **hung out in heaven**, and the bright west retains the dye of sunset. If such weather would continue, I should write again; **illumined in my heart, and the fire descends from**

The informal style Consists of short sentences and is used in more personal settings. the reference can be taken from paragraph 1 line 1. Informal style is where you use I, me, and we, and in this passage these pronouns are often used so this is clearly informal writing.

6.2. Friendly/distant style:

did we first meet, and **these were the very** **tomb, was the spot** where first love shone **in your dear eyes**. The stars of heaven are now your country, and your spirit drinks beauty and wisdom in **those spheres, and I, beloved, shall one day join you. Nature speaks to me of you. In towns and society I do not feel your presence;** but **there** you are with me, my own, my unalienable!

Friendly style is a type of style written to people who are your relatives, friends, peers, acquaintances or anyone with whom you have a relationship. The reference can be found in paragraph 1 line 7. here the line gives a clear indication that it is written for the lover of the writer so it is friendly.

6.3. Polite/ less polite

What a **divine night** it is! I have just returned from **Kentish Town**; a calm twilight pervades the clear sky; the lamp-like moon is **hung out in heaven**, and the bright west retains the dye of sunset. If such weather would continue, I should write again; **illumined in my heart, and the fire descends from**

Polite style is the language that is respectful and considerate of other people. The reference is taken from paragraph 1 line 1. The narrative is in polite style as the language is simple and sweet.

7. Power

7.3 Polarization

- Us verses them

now your country, and your spirit drinks beauty
I, beloved, shall one day join you. **Nature speaks to me of you. In towns and society
I do not feel your presence; but there you are with me, my own, my unalienable!**

It is the construction of a boundary which creates a separation between groups and identities. The reference can be found in paragraph 1 line 8. "This line shows that people do not care about the dead and the one who is alone is the only one who remembers you. There is a clear depiction that no one in the society cares enough to talk about the beloved and the writer is all alone remembering the beloved through wind.

7.5. Evidentiality

- Claim of writer

I feel my powers again, and this is, of itself, happiness; the eclipse of winter is passing from my mind. I shall again feel the enthusiastic glow of composition, again, as I pour forth my soul upon paper. **feel the winged ideas arise, and enjoy the delight**

Author's claim is honorable presentation of an author that he makes in his writing – to some person or his memory, group of people, establishment or even abstract idea. The reference can be taken from paragraph 2 line 1. Here the author is presented in a very honorable manner. The writer beautifully depicts his surroundings with and without the beloved as the author claims that everything is the same but the writer has no joy left also author wishes

to join the deceased soon. the writer wants to express his feelings and for the author starts to write again.

➤ Point of view of writer

the lamp of thought is again kindled by the
heaven that kindles it. Such, my loved Shelley, now ten years ago, at this season,
did we first meet, and these were the very scenes – that churchyard, with its sacred
tomb, was the spot where first love shone in your dear eyes. The stars of heaven are
now your country, and your spirit drinks beauty and wisdom in those spheres, and

the perspective from which a story is told. the reference is taken from paragraph 1 line .he perspective is all about the dead lover and remembering them.

The strategies that are not present in the narrative are Backgrounding theme, Examples and illustrations ,Propositional structures (Argument and Opinion) , Actor description(Personal roleand Impersonal role), Dominate categories(Lesson headlines,See if every thing is mentioned in the sequence of intro , main body and conclusion) .Lexicalization-Hedging and vagueness(Mitigation,Dramatizations,RepetitionHyperbole,Euphuism and Pseudo – ignorance),Authority(Power relations and Imposition), Categorization, Polarization(Victimization), National self-glorification and Evidentiality (Types of quotations used : direct/ indirect)

Lesson #2

The Flowers by Alice Walker

1. Local structure (micro level)

1.1. Topic

1.1a. Theme

➤ Backgrounding

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye out for snakes.

Backgrounding: refers to the fundamental understanding of the principles of language and their applications to the particular language which is being studied or taught. The reference is taken from paragraph 1 line 2 . The theme of the passage shows that the girl is trying to become independent as she always has been a very dependent person so now she doing things on her own.

2. Semantic level (macro level)

2.1. Levels of description

She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweet suds bush full of the brown, fragrant buds.

The descriptions can be found in paragraph 1 line 3. The passage is narrative along with a little hints of description.

2.2. Implications and Presupposition

She had explored the woods behind the house many times. Often, in late autumn,

Implication is the action or state of being involved in something. The reference can be taken from paragraph 1 line 1. The character in this passage is in the state of exploring her surroundings.

3. Local and global meaning

3.1. Comparison and contrast

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye out for snakes.

Comparison in writing discusses elements that are similar, while contrast in writing discusses elements that are different. The reference can be taken from paragraph 1 line 1. Here the comparison is done that first her mother used to go along but now she does all by herself.

3.2. Examples and illustrations

She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweet suds bush full of the brown, fragrant buds.

It is the action or fact of illustrating something. The reference is taken from paragraph 1 line 4.” here the lines exactly tell what is happening in the surroundings.

3.4. Fallacies

➤ Premises

more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in

It is a previous statement or proposition from which another is inferred or follows as a conclusion. The reference can be taken from paragraph 2 line 1. The premise is of the girl who lost her innocence when she found someone in the woods.

3.5 Actor description

➤ Personal role

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her

It is the behavior expected of an individual who occupies a given social position or status. The reference can be taken from paragraph 1 line 1. The role of the writer is extremely positive.

3.6. Manifestation

- Explicit

She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweet suds bush full of the brown, fragrant buds.

Something that is stated clearly. the reference is taken from paragraph 1 line 4. Everything is clearly mentioned that what she found in the woods.

3.7. Precision

- Precise versus vague

made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

Precise is something marked by exactness and accuracy of expression or detail. The reference can be taken from paragraph 2 line 3. This passage gives out each and every detail of the surroundings of the girl.

3.8 Level

- General versus specific (detailed or in short form)

By twelve o'clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in

Specific refers to things that are clearly defined or identified. The reference is taken from paragraph 2 line 1. The passage is a clear and detailed description of the land and sky and everything that surrounds the girl.

3.9. Granularity

- Rough or fine/ broad idea

By twelve o'clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in

A broad description or idea is **general rather than detailed**. The reference is taken from paragraph 2 line 1. The passage is a clear and detailed description of the land and sky and everything's that surrounds the girl.

4. Format

4.1. Dominate categories

- Title
The Flower by Alice Walker
- Summary
The whole story is about a girl who innocent goes into the woods and finds something that makes her loose the innocence
- See if everything is mentioned in the sequence of intro , main body and conclusion

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye out for snakes. She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweet suds bush full of the brown, fragrant buds.

By twelve o'clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

From *The Flowers*, by Alice Walker.

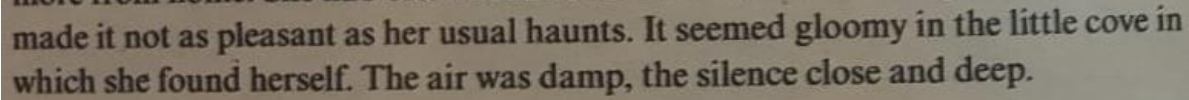
Main
body

Only the main body is present

5. Rhetoric structures

5.1 Lexicalization

- Hedging and vagueness
 1. Euphuism

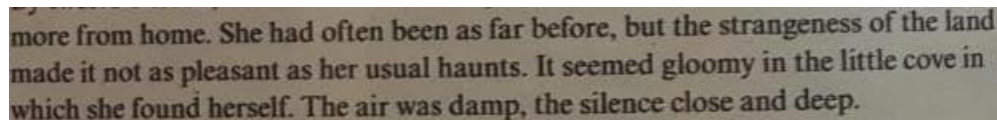


made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing. The reference can be found in paragraph 2 line 4. these lines clearly state that something bad has happened.

6. Style

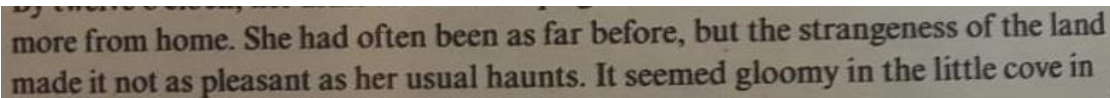
6.1 Formal/informal style



more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

In the formal style the writer uses a more objective approach, stating main points and then supporting those points with arguments. The reference can be taken from paragraph 2 line 2 The whole passage is a very simple narrative yet very impactful.

6.2 Friendly / distant style



more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in

Distant Style is the perceived distance between readers and characters and between readers and story events. the reference can be taken from paragraph 2 line 62. “The strangeness of the land made it not as pleasant as her usual haunts. These lines show the distance between the reader and the writer.

6.3 Polite/ less polite

own path, bounding the way
She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweet suds bush full of the brown, fragrant buds.

Less polite is being not polite or courteous. The reference can be taken from paragraph 1 line 4 .here everything is bluntly explained

7. Power

7.1. Authority

- Power relations

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her

Power relations refers relationships in which one person has social-formative power over another. The reference is found in paragraph 1 line 1 .this shows that her mother is in the position of power where she takes her along into the woods

7.3 Polarization

- Victimization

made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

It is the action of singling someone out for cruel or unjust treatment. The reference can be taken from paragraph 2 line 3. This line shoes something bad has happened to the girl while she was in the woods as she lost her innocence.

7.5. Evidentially

- Point of view of writer

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her

It is the writer's way of deciding who is telling the story to whom. The reference can be taken from paragraph 1 line 1. The whole passage is narrated in second person writing to express what is happening

The strategies that are not present in the narrative are Topic (Foregrounding theme, Representation of us versus them and +ve versus -ve in a topic), Propositional structures (Argument and Opinion), Actor description (Impersonal role) Manifestation (Implicit), Dominate categories (Lesson headlines, conclusion) Lexicalization-Hedging and vagueness (Mitigation, Dramatizations, Repetition, Hyperbole, and Pseudo-ignorance), Authority (Imposition), Categorization, Polarization (Us vs them), National self-glorification and Evidentially (Types of quotations used: direct/ indirect and claim of the writer)

Lesson #3

A Prayer for Dying by Stewart O'Nan

1. Local structure (micro level)

1.1. Topic

1.1.a. Theme

- Foregrounding

in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

It refers to make (something) the most prominent or important feature. The reference can be found in paragraph 2 line 4. here the narrative suggests that the character of the story is trying hard to hide from the other character Marta.

1.1.b. Representation of us versus them and +ve verses –ve in a topic

You try your room first, peering in the door. She's not on the bed, and immediately you turn to the nursery.

It's black, and you have to leave the hallway before you see Marta sitting in the rocking chair, her hair a bright frame, her face dark, impossible to read.

A state of opposition between two groups, mostly based on group membership. The reference can be found in paragraph 4 line 1. It shows that there is some person who is helping the other person so that he doesn't get caught by Marta.

2. Semantic level (macro level)

2.1. Levels of description

Open the door and the light blinds you. Fresh bread, and the salty crackle of fat. On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high in the front closet, thumping the door shut to announce yourself. When no one

The passage is descriptive yet narrative in nature. the reference can be found in paragraph 2 line 2. .these lines are the best example of descriptive yet narrative in nature. Description of the narrative is given very beautifully.

2.2. Implications and Presupposition

in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

the action or state of being involved in something. The reference is found in paragraph 2 line 4. The passage suggests that the character is in hiding and is running from others in the house.

3. Local and global meaning

3.3. Propositional structures

➤ Opinion

of gravy. Maybe they couldn't wait.
The back of the house is dark.

It is a view or judgment formed about something, not necessarily based on fact or knowledge. The reference of this can be taken from paragraph 3 line 3.the narrative suggests that there were some people who in the opinion of the main character couldn't wait.

3.4. Fallacies

➤ Premises

You undo the gun belt — Marta won't have it around the child — and stow it high in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

A previous statement or proposition from which another is inferred or follows as a conclusion. The reference can be taken from paragraph 2 line 3. The main idea of this passage is that there is a person who is hiding from the other people in the house.

3.5 Actor description

➤ impersonal role

Through the gate and up the walk toward the front door. It'll be good to get this gun belt off, the jacket, the boots. You've earned your supper.

The behavior expected of an individual is rather casual. The reference is found in paragraph 1 line 1 .this narrative suggests that the character uses an impersonal tone in the passage.

3.6. Manifestation

➤ Explicit

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side.
You undo the gun belt — Marta won't have it around the child — and stow it high

Something is stated clearly. the reference can be found in paragraph 2 line 3. This line suggests that very thing is explained very clearly

3.7. Precision

➤ Precise versus vague

in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

Something is marked by exactness and accuracy of expression or detail. The reference can be found in paragraph 2 line 4. the whole description shows that every detail is very precisely mentioned

3.8 Level

➤ General versus specific (detailed or in short form)

Open the door and the light blinds you. Fresh bread, and the salty crackle of fat.
On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side.
You undo the gun belt — Marta won't have it around the child — and stow it high
in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

Things that are clearly defined or identified. The reference can be found in paragraph 2 line 1. The passage has a very detailed description which helps us understand the narrative properly

3.9. Granularity

➤ Rough or fine/ broad idea

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side.
You undo the gun belt — Marta won't have it around the child — and stow it high

Broad Idea is **general rather than detailed**. The reference is taken from paragraph 2 line 3. this is a broad idea that there is certain restriction that needs to be followed when with kids.

4. Format

4.1. Dominate categories

➤ Title

The narrative title is *A Prayer for the Dying* by Stewart O’Nan

➤ Summary

A Prayer for the Dying is the story of a small Wisconsin town gripped by a mysterious, deadly epidemic, and one man desperate to save it.

➤ See if everything is mentioned in the sequence of intro , main body and conclusion

Introduction

Main
Body

Through the gate and up the walk toward the front door. It’ll be good to get this gun belt off, the jacket, the boots. You’ve earned your supper.

Locked, just as you instructed. You jangle the big key ring, searching.

Open the door and the light blinds you. Fresh bread, and the salty crackle of fat. On the floor of the sitting room lies Amelia’s stuffed duck, toppled on its side. You undo the gun belt — Marta won’t have it around the child — and stow it high in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It’s empty, a wisp of steam floating up through a hole in the stove top.

‘Marta,’ you call.

In the dining room the table’s set, your milk poured, the high chair between the two seats so you can each minister to her. The tray holds a spray of crumbs, a slug of gravy. Maybe they couldn’t wait.

The back of the house is dark.

‘Marta?’

You try your room first, peering in the door. She’s not on the bed, and immediately you turn to the nursery.

It’s black, and you have to leave the hallway before you see Marta sitting in the rocking chair, her hair a bright frame, her face dark, impossible to read.

From A Prayer for the Dying, by Stewart O’Nan.

Introduction and main body is present in sequence but the conclusion is missing in this passage.

6. Style

6.1 Formal/informal style

You try your room first, peering in the door. She's not on the bed, and immediately you turn to the nursery.

Formal writing is written for an audience you don't know on a personal level. The reference is present in the paragraph 4 line 1. The passage is completely formal

6.2 Polite/ less polite

Locked, just as you instructed. You jangle the big key ring, searching.

Polite writing is a serious tone, long words, professional. The reference can be found paragraph 1 line 3. The passage has a very subtle and humble tone.

6.3 Friendly/Distant

In the dining room the table's set, your milk poured, the high chair between the two seats so you can each minister to her. The tray holds a spray of crumbs, a slug

This is a distant style as the reader and the author are unknown to each other. The reference can be taken from paragraph 1 line 1. These lines depict that the writer doesn't know the audience and is randomly narrating the story.

7. Power

7.1. Authority

➤ Power relations

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high

Power relations refer to relationships in which one person has social-formative power over another. The reference can be found in paragraph 4 line 1. This narrative suggests that Marta is in a position of power

7.2 Categorization

In the dining room the table's set, your milk poured, the high chair between the two seats so you can each minister to her. The tray holds a spray of crumbs, a slug

the action or process of placing into classes or groups. the reference can be taken from paragraph 3 line 1. this narrative tells that there is a grouping between the people in the house.

7.3 Polarization

➤ Us versus them

You try your room first, peering in the door. She's not on the bed, and immediately you turn to the nursery.

It's black, and you have to leave the hallway before you see Marta sitting in the rocking chair, her hair a bright frame, her face dark, impossible to read.

A state of opposition between two groups, mostly based on group membership. The reference can be found in paragraph 4 line 1. It shows that there is some person who is helping the other person so that he doesn't get caught by Marta.

7.5 Evidentially

➤ Point of view of a writer

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high

It is the writer's way of deciding who is telling the story to whom. The reference can be found in paragraph 4 line 1. The Point of view of a writer is in the second person.

The strategies that are not present in the narrative are Backgrounding theme, Comparison and contrast, Example, and illustration, Propositional structures (Argument) , Actor description(Impersonal role), Manifestation(Implicit), Dominate categories(Lesson headlines, conclusion, lexicalization-Hedging and vagueness(Mitigation, Dramatizations, Repetition, Euphuism, Hyperbole, and Pseudo – ignorance), Friendly/distant style, Authority(Imposition) , Polarization(Victimization), National self-glorification and Evidentially (Claim of the writer, Types of quotations used: direct/ indirect).

Lesson #4

A Prayer for Dying by Stewart O'Nan

1. Local structure (micro level)

1.1. Topic

1.1a. Theme

- Foregrounding

in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

It refers to make (something) the most prominent or important feature. The reference can be found in paragraph 2 line 4. Here the narrative suggests that the character of the story is trying hard to hide from the other character Marta.

1.1.b. Representation of us versus them and +ve verses –ve in a topic

You try your room first, peering in the door. She's not on the bed, and immediately you turn to the nursery.

It's black, and you have to leave the hallway before you see Marta sitting in the rocking chair, her hair a bright frame, her face dark, impossible to read.

From A Prayer for the Dying by Stewart O'Nan

A state of opposition between two groups, mostly based on group membership. The reference can be found in paragraph 4 line 1. It shows that there is some person who is helping the other person so that he doesn't get caught by Marta.

2. Semantic level (macro level)

2.1. Levels of description

Open the door and the light blinds you. Fresh bread, and the salty crackle of fat. On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high in the front closet, thumping the door shut to announce yourself. When no one

The passage is descriptive yet narrative in nature .the reference can be found in paragraph 2 line 2. .these lines are the best example for descriptive yet narrative in nature.

2.2. Implications and Presupposition

in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

the action or state of being involved in something. The reference be found in paragraph 2 line 4.The passage suggests that the character is in hiding

3. Local and global meaning

3.3. Propositional structures

➤ Opinion

of gravy. Maybe they couldn't wait.
The back of the house is dark.

It is a view or judgment formed about something, not necessarily based on fact or knowledge. The reference of this can be taken from paragraph 3 line 3. the narrative suggests that there were some people who in the opinion of the main character couldn't wait.

3.4. Fallacies

➤ Premises

You undo the gun belt — Marta won't have it around the child — and stow it high in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up

A previous statement or proposition from which another is inferred or follows as a conclusion. The reference can be taken from paragraph 2 line 3.The main idea of this passage is that the is a person who is hiding from the other people in the house.

3.5 Actor description

- impersonal role

Through the gate and up the walk toward the front door. It'll be good to get this gun belt off, the jacket, the boots. You've earned your supper.

The behavior expected of an individual is rather casual. The reference is found in paragraph 1 line 1. This narrative suggests that the character uses an impersonal tone in the passage.

3.6. Manifestation

- Explicit

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high

Something is stated clearly. The reference can be found in paragraph 2 line 3. This line suggests that every thing is explained very clearly

3.7. Precision

- Precise versus vague

in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

Something is marked by exactness and accuracy of expression or detail. The reference can be found in paragraph 2 line 4. The whole description shows that every detail is very precisely mentioned

3.8 Level

- General versus specific (detailed or in short form)

Open the door and the light blinds you. Fresh bread, and the salty crackle of fat. On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

Things that are clearly defined or identified. The reference can be found in paragraph 2 line 1. The passage very detailed description which helps us understand the narrative properly

3.9. Granularity

- Rough or fine/ broad idea

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high

Broad Idea is general rather than detailed. The reference be taken from paragraph 2 line 3. This is a broad idea that there are certain restriction that needs to be followed when with kids.

4. Format

4.1. Dominate categories

➤ Title

The narrative title is A Prayer for the Dying by Stewart O'Nan

➤ Summary

A Prayer for the Dying is the story of a small Wisconsin town gripped by a mysterious, deadly epidemic, and one man desperate to save it.

➤ See if everything is mentioned in the sequence of intro , main body and conclusion

Introduction

Main Body

Through the gate and up the walk toward the front door. It'll be good to get this gun belt off, the jacket, the boots. You've earned your supper.

Locked, just as you instructed. You jangle the big key ring, searching.

Open the door and the light blinds you. Fresh bread, and the salty crackle of fat.

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side.

You undo the gun belt — Marta won't have it around the child — and stow it high in the front closet, thumping the door shut to announce yourself. When no one comes, you make your way to the kitchen. It's empty, a wisp of steam floating up through a hole in the stove top.

'Marta,' you call.

In the dining room the table's set, your milk poured, the high chair between the two seats so you can each minister to her. The tray holds a spray of crumbs, a slug of gravy. Maybe they couldn't wait.

The back of the house is dark.

'Marta?'

You try your room first, peering in the door. She's not on the bed, and immediately you turn to the nursery.

It's black, and you have to leave the hallway before you see Marta sitting in the rocking chair, her hair a bright frame, her face dark, impossible to read.

From A Prayer for the Dying, by Stewart O'Nan.

Introduction and main body is present in sequence but the conclusion is missing in this passage.

6. Style

6.1 Formal/informal style

You try your room first, peering in the door. She's not on the bed, and immediately you turn to the nursery.

Formal writing is written for an audience you don't know on a personal level. The reference is present in the paragraph 4 line 1. The passage is completely formal

6.2 Polite/ less polite

Locked, just as you instructed. You jangle the big key ring, searching.

Polite writing is a serious tone, long words, professional. The reference can be found paragraph 1 line 3. The passage is very humble and subtle

6.3 Friendly/Distant:

It's black, and you have to leave the hallway before you see Marta sitting in the rocking chair, her hair a bright frame, her face dark, impossible to read.

Distance refers to someone who writes for the unknown audience. The reference can be taken from paragraph 5 line 1. This is a distant writing style as the writing is not a known person

7. Power

7.1. Authority

➤ Power relations

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high

Power relation refers to relationships in which one person has social-formative power over another. The reference can be found in paragraph 4 line 1. This narrative suggests that Marta is in the position of power

7.2 Categorization

In the dining room the table's set, your milk poured, the high chair between the two seats so you can each minister to her. The tray holds a spray of crumbs, a slug

The action or process of placing into classes or groups. The reference can be taken from paragraph 3 line 1. This narrative tells that there is a grouping between the people in the house.

7.3 Polarization

➤ Us versus them

You try your room first, peering in the door. She's not on the bed, and immediately you turn to the nursery.

It's black, and you have to leave the hallway before you see Marta sitting in the rocking chair, her hair a bright frame, her face dark, impossible to read.

A state of opposition between two groups, mostly based on group membership. The reference can be found in paragraph 4 line 1. It shows that there is some person who is helping the other person so that doesn't get caught by Marta.

7.5 Evidentially

➤ Point of view of the writer

On the floor of the sitting room lies Amelia's stuffed duck, toppled on its side. You undo the gun belt — Marta won't have it around the child — and stow it high

It is the writer's way of deciding who is telling the story to whom. The reference can be taken from paragraph 2 line 3 where the author writes the narrative in the second person format

The strategies that are not present in the narrative are Backgrounding theme, Comparison and contrast example and illustration propositional structures (Argument), Actor description (Impersonal role), Manifestation (Implicit), Dominate categories (Lesson headlines, and conclusion, Lexicalization-Hedging and vagueness (Mitigation, Dramatizations, Repetition, Euphuism, Hyperbole, and Pseudo – ignorance, Authority (Imposition), Polarization (Victimization), National self-glorification and Evidentially (Claim of the writer and Types of quotations used direct/ indirect).

Lesson #5

Shooting an Elephant by George Orwell

1. Local structure (micro level)

1.1. Topic

1.1.a. Theme

➤ **Foregrounding**

But I did not want to shoot the elephant. I watched him beating his bunch of

Refers to make (something) the most prominent or important feature reference can be found in paragraph 1 line 1. the foregrounding theme the is shooting of the animals.

1.1.b. Representation of versus them and +ve verses -ve in a topic

Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you

A state of opposition between two groups, mostly based on group membership. The reference can be taken from paragraph 1 line 8. This shows the grouping of elephant vs people. The elephant was shot dead when he got out of control by the author, Burman also agreed that he should have been killed and the author would be in danger if the elephant wasn't killed so this whole scenario represents us vs them.

2. Semantic level (macro level)

2.1. Levels of description

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was

This passage is narrative in nature. A narrative can be fiction or nonfiction, and it can also occupy the space between these as a semi-autobiographical story. The reference can be taken from paragraph 1 line 1. This is a narrative description because an incident is being told.

2.2. Implications and Presupposition

But I did not want to shoot the elephant. I watched him beating his bunch of

The action or state of being involved in something. The reference can be taken from paragraph 1 line 1. The passage suggests that the main character killed the elephant.

3. Local and global meaning

3.3. Propositional structures

➤ Opinion

Burmans who had seen the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

It is a view or judgement formed about something, not necessarily based on fact or knowledge. The reference is taken from paragraph 1 line 8. There were some people who had certain perspectives and their points of view was that said elephant should have been killed otherwise the elephant would kill the character. The whole passage is just about the judgements and different aspects.

3.4. Fallacies

➤ Premises

wanted to. (Somehow it always seems worse to kill a large animal). Besides, there

Base an argument, theory, or undertaking on. The reference is taken from paragraph 1 line 4. The whole passage is about the conflict of the author with

himself and other people he wanted to kill the elephant but he had to because the elephant was getting out of control.

3.6. Manifestation

- Explicit

was the beast's owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking

Something stated clearly. The reference can be taken from paragraph 1 line 6.“
Everything in this passage is stated very clearly.

3.7. Precision

- Precise versus vague

have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a large animal). Besides, there

Precise refers to marked by exactness and accuracy of expression or detail. The reference can be taken from paragraph 1 line 3. The motive of the whole passage has been beautifully and precisely explained in these two lines.

3.8 Level

- General versus specific (detailed or in short form)

wanted to. (Somehow it always seems worse to kill a large animal). Besides, there

Specific refers to something that is clearly defined or identified. The reference can be taken from paragraph 1 line 5. This like explains the whole mood of the story. The whole narrative is very to the point and specific. There are no casual details.

3.9. Granularity

- Rough or fine/ broad idea

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was

It is a rough idea as it refers to the approximate idea or the concept. The reference is taken from paragraph 1 line 1. the first line gives the idea about the whole narrative.

4. Format

4.1. Dominate categories

- Title
The title of the story is Shooting Elephants by George Orwell.
- Summary
The whole story is that how a person does not want to kill any animal but he eventually kills him.
- Conclusion
The Burman's console the author that if u didn't shoot him he will attack you .
- See if everything is mentioned in the sequence of intro , main body and conclusion

Introduction

Main Body

Conclusion

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a large animal). Besides, there was the beast's owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking

Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

Every aspect introduction, main body, and conclusions present in the sequence

6. Style

6.1 Formal/informal style

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was

Informal style reflects how you naturally speak and write to friends, family, and casual acquaintances. It has a more personal tone. The reference is taken from paragraph 1 line 1. The passage suggests the use of informal tone by using the word that. The person himself is explaining what's happening

6.2 Polite/ less polite

But I did not want to shoot the elephant. I watched him beating his bunch of

Polite style is the language that is respectful and considerate of other people. The reference is taken from paragraph 1 line 1 the line shows that the character is respectful towards other living creature.

6.3 Friendly / distant style

have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a large animal). Besides, there

It is distant style as the writer and the readers are unknown to each other. The reference is taken from paragraph 1 line 2. The whole passage is in distant style in which the problem is told by the author himself

7. Power

7.1. Authority

- Power relations

had been behaving...
left him alone, but he might charge if you went too close to him.

Power relations refer to relationships in which one person has social-formative power over another. The reference can be taken from paragraph 1 line 10. This shows that the elephant was in the power position

➤ Imposition

hundred pounds, ...
possibly. But I had got to act quickly. I turned to some experienced-looking

Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you

The action or process of imposing something or of being imposed. The reference can be taken from paragraph 1 line 8. These lines show that the Burmans have imposed themselves on the elephant's maintenance.

7.3 Polarization

➤ Us versus them

hundred pounds, ...
possibly. But I had got to act quickly. I turned to some experienced-looking

Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you
... but he might charge if you went too close to him

A state of opposition between two groups, mostly based on group membership. The reference can be taken from paragraph 1 line 8. This shows the grouping of animals and people.

➤ Victimization

ر But I did not want to shoot the elephant. I watched him beating his bunch of

the action of singling someone out for cruel or unjust treatment. The reference can be found in paragraph 1 line 1. The elephants were murdered hence they were the target of victimization.

7.5. Evidentially

➤ Claim of writer

But I did not want to shoot the elephant. I watched him beating his bunch of

The author's claim is the honorable presentation of an author that he makes in his writing. The reference is taken from paragraph 1 line 1. The claim of the writer was that if he didn't kill the elephant would have hunted him down

- Point of view of the writer

But I did not want to shoot the elephant. I watched him beating his bunch of

Point of view is the writer's way of deciding who is telling the story to whom reference can be taken from paragraph 1 line 1. It was important for the character to kill the animal otherwise he would be killed. it is in the first person form as the author is narrating his story

The strategies that are not present in the narrative are Backgrounding theme, , Comparison and contrast, Propositional structures (Argument) Actor description(Personal and Impersonal role), Manifestation(Implicit), and Dominate categories(Lesson headlines) ,Lexicalization-Hedging and vagueness(Mitigation, Dramatizations, Repetition, Euphuism, Hyperbole and Pseudo – ignorance ,Categorization), National self-glorification and Evidentially (Types of quotations used: direct/ indirect), example and illustration.

Lesson #6

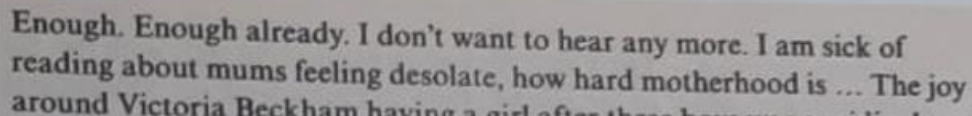
Mothers, stop moaning! Bibi Lynch

1. Local structure (micro level)

1.1. Topic

1.1.a. Theme

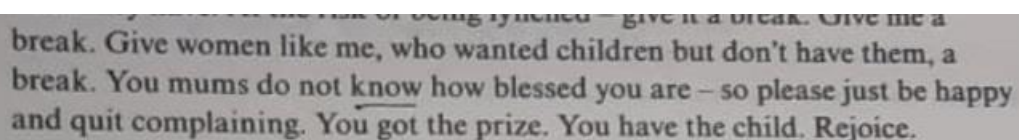
➤ Foregrounding



Enough. Enough already. I don't want to hear any more. I am sick of reading about mums feeling desolate, how hard motherhood is ... The joy around Victoria Beckham having a girl after three boys ...

It is to make (something) the most prominent or important feature. The reference can be taken from paragraph 1 line 1. This clearly tells us what the whole narrative is all about-it's about the mothers who are complaining about motherhood and it's about the feeling of the people who can't experience this.

1.1.b. Representation of us versus them and +ve verses -ve in a topic



... give it a break. Give me a break. Give women like me, who wanted children but don't have them, a break. You mums do not know how blessed you are - so please just be happy and quit complaining. You got the prize. You have the child. Rejoice.

A state of opposition between two groups, mostly based on group membership. The reference could be taken from paragraph 2 line 2. There is the clear representation of both types of women—the women who want child but can't have them and the women who are blessed but how they are complaining. And the author is just tired of the complaining mothers she wants mothers to understand how blessed are they and draws a comparison that how do those women feel who are childless.

2. Semantic level (macro level)

2.1. Levels of description

I don't want to mum-bash, but I do want mums to open their eyes and see what they have. At the risk of being lynched – give it a break. Give me a break. Give me a break.

It's a narrative script in nature. The reference could be taken from paragraph 2 line 1 The whole passage is narrative in nature. This passage is narration of the incidents around the author –some women are devastated because they don't have children and some are complaining because they have children.

3. Local and global meaning

3.1. Comparison and contrast

surmountable. If you haven't had a child, that devastating problem can never be solved. So raising a child is expensive? So is being single and living alone. You are tired and shattered? That must be horrible – but that feeling can be short-term and the pros (snuggling up to your warm, chubby baby)

Comparing involves identifying similarities and/or differences whereas contrasting involves comparing two or more objects or events in order to show their differences. The reference can be taken From paragraph 3 line 3.this shows the contrast between the lifestyles of two ladies.

3.3. Propositional structures

➤ Example and illustration

that too. Mothers are treated as superior citizens. Pavements and public transport become yours (I was once asked to get off a bus so a woman with a pram could get on, but let's not re-enact that ugly scene here) and the world can't get enough of you.

Example refers to the idea that id=s presented to support a major idea. The reference can be taken from paragraph 4 line 3This is a clear example of the privilege that a mother has. If a mother thinks that there are troubled then they should know that there are benefits also.

➤ Argument

alone. You are tired and shattered? That must be horrible – but that feeling can be short-term and the pros (snuggling up to your warm, chubby baby)

an exchange of diverging or opposite views, typically a heated or angry one.The reference can be found in paragraph 3 line 4 .The lady who cant have the children is asking the mother that why are you always complaining because children are a blessing.

➤ Opinion

debilitating and horrendous that is. But I would say depression is depression – and I don't know that the postnatal variety (even loaded with the guilt of not bonding with your child) is any less hideous than the no-natal kind.

a view or judgment formed about something, not necessarily based on fact or knowledge. The reference can be taken from paragraph 7 line 2. This is the certain opinion of a person who is justifying having children.

3.4. Fallacies

➤ Premises

break. Give women like me, who wanted children but don't have them, a break. You mums do not know how blessed you are – so please just be happy and quit complaining. You got the prize. You have the child. Rejoice.

Base an argument, theory, or undertaking on. The reference can be taken from paragraph 2 line 4. The writer is trying to make the mothers realize how lucky they to be mothers are moreover she is telling how incomplete do the ladies feel who can't enjoy motherhood.

3.5 Actor description

➤ Personal role

that too. Mothers are treated as superior citizens. Pavements and public transport become yours (I was once asked to get off a bus so a woman with a pram could get on, but let's not re-enact that ugly scene here) and the world can't get enough of you.

A personal role is a comprehensive pattern of behavior that has a personal touch . the reference can be taken from paragraph 4 line 3. There is a personal tone in this passage as the writer is also using her personal experiences.

3.6. Manifestation

➤ Explicit

Of course being a mum has its difficulties – but they are finite and surmountable. If you haven't had a child, that devastating problem can never be solved. So raising a child is expensive? So is being single and living

Something is stated clearly. The reference can be taken from paragraph 3 line 1. the passage clearly explains every detail of being a mother or of not having a child.

3.7. Precision

- Precise versus vague

You feel you have lost your identity? Well, I'd say you've gained a better one. And the women who write 'mum' on their Twitter and Facebook bios know that too. Mothers are treated as superior citizens. Pavements and public

Marked by exactness and accuracy of expression or detail. the reference can be taken from paragraph 4 line 1. The whole passage is very precise yet effective.

3.8 Level

- General versus specific (detailed or in short form)

Enough. Enough already. I don't want to hear any more. I am sick of reading about mums feeling desolate, how hard motherhood is ... The joy around Victoria Beckham having a girl after three boys was as ridiculous as

Clearly defined or identified. The reference can be taken from paragraph 1 line 1. The whole passage is extremely detailed but clearly tells what the writer wants to tell.

3.9. Granularity

- Rough or fine/ broad idea

I don't want to mum-bash, but I do want mums to open their eyes and see what they have. At the risk of being lynched – give it a break. Give me a break. Give women like me, who wanted children but don't have them, a break. You mums do not know how blessed you are – so please just be happy and quit complaining. You got the prize. You have the child. Rejoice.

It is a fine idea where the author gives affine idea about the types of women who want or do not want children.

4. Format

4.1. Dominate categories

- Title
The title of the passage is “Mothers, stop moaning! “Bibi Lynch
- Summary
“Bibi Lynch is sick of women complaining that motherhood is hard when the pain of knowing she will never have children is so difficult to bear.
- Conclusion

- She is encouraging the ladies to have the next generations.
- See if everything is mentioned in the sequence of the intro, main body, and conclusion

Main body

Enough. Enough already. I don't want to hear any more. I am sick of reading about mums feeling desolate, how hard motherhood is ... The joy around Victoria Beckham having a girl after three boys was as ridiculous as her heels. Yes, her life making frocks in LA with David and three gorgeous boys must have been torture before.

I don't want to mum-bash, but I do want mums to open their eyes and see what they have. At the risk of being lynched – give it a break. Give me a break. Give women like me, who wanted children but don't have them, a break. You mums do not know how blessed you are – so please just be happy and quit complaining. You got the prize. You have the child. Rejoice.

Of course being a mum has its difficulties – but they are finite and surmountable. If you haven't had a child, that devastating problem can never be solved. So raising a child is expensive? So is being single and living alone. You are tired and shattered? That must be horrible – but that feeling can be short-term and the pros (snuggling up to your warm, chubby baby) surely outweigh that particular con? (And let me tell you, the emotional upset of crying congratulations down the phone when your sister nervously tells you she is pregnant, just days after you've been told you most probably never will be, can be exhausting too.)

You feel you have lost your identity? Well, I'd say you've gained a better one. And the women who write 'mum' on their Twitter and Facebook bios know that too. Mothers are treated as superior citizens. Pavements and public transport become yours (I was once asked to get off a bus so a woman with a pram could get on, but let's not re-enact that ugly scene here) and the world can't get enough of you.

From every government reaching out to 'hard-working families' – the implication being that singles or the childless (or both) don't work hard or have problems or need help (ever read a headline of how single people or the childless fared in a budget, say?) – to tragic news reports that will always mention the loss of a mother before the loss of her equally accomplished no-kids friend, you, the mother, are worth more than childless me.

Mums are the luckiest people on earth. Yes, I don't have the difficulty of combining child-rearing and a career (which could be seen as having the best of both worlds?) but do you really think I'll be on my deathbed whispering 'Remember me' to the boss who gave me a promotion because I worked 24/7 for her?

Yes, some mums have to deal with postnatal depression. I know how debilitating and horrendous that is. But I would say depression is depression – and I don't know that the postnatal variety (even loaded with the guilt of not bonding with your child) is any less hideous than the no-natal kind.

[..]

Conclusion

It is overwhelming to know that my legacy begins and ends with me. So no 'family gathering' photographs of me and mine with my siblings and theirs; no proudly watching my kid grow up; no natural place in life's cycle.

You, mums, have created the next generation. A new wonderful lineage – of children and probably grandchildren – who are yours and you are theirs. I think that would make me very happy.

'Mothers, stop moaning!', by Bibi Lynch, The Guardian.

budget: the UK government's annual financial plans

- Everything is mentioned in sequence the main body and the conclusion except Introduction.

6. Style

6.1 Formal/informal style

Mums are the luckiest people on earth. Yes, I don't have the difficulty of combining child-rearing and a career (which could be seen as having the best of both worlds?) but do you really think I'll be on my deathbed whispering 'Remember me' to the boss who gave me a promotion because I worked 24/7 for her?

Formal style refers to a serious tone, long words, professional and polite writing approach. The reference can be taken from Paragraph 6 line 1. The whole narrative is in serious tone yet effective.

6.2 Polite / less polite

45 It is overwhelming to know that my legacy begins and ends with me. So no 'family gathering' photographs of me and mine with my siblings and theirs; no proudly watching my kid grow up; no natural place in life's cycle. You, mums, have created the next generation. A new wonderful lineage – of children and probably grandchildren – who are yours and you are theirs. I think that would make me very happy.

'Mothers, stop moaning!', by Bibi Lynch, *The Guardian*.

budget: the UK government's annual financial plans

Writing something that is respectful and considerate of other people. the reference can be taken from paragraph 8 .the line shows that how important the next generation is for the writer.

6.3 Friendly/Distant

I don't want to mum-bash, but I do want mums to open their eyes and see what they have. At the risk of being lynched – give it a break. Give me a break. Give women like me, who wanted children but don't have them, a break. You mums do not know how blessed you are – so please just be happy and quit complaining. You got the prize. You have the child. Rejoice.

The reference is taken from paragraph 6 line 1. This is a friendly writing style where the author gives her example and she has observed her surrounding and told the audience she knows along with others that don't moan about childbearing.

7. Power

7.3 Polarization

- Us versus them

I don't want to mum-bash, but I do want mums to open their eyes and see what they have. At the risk of being lynched – give it a break. Give me a break. Give women like me, who wanted children but don't have them, a break. You mums do not know how blessed you are – so please just be happy and quit complaining. You got the prize. You have the child. Rejoice.

A state of opposition between two groups, mostly based on group membership. The reference could be taken from paragraph 2 line 2. There is a clear representation of both women – the women who want children but can't have them and the women who are blessed but how they are complaining.

7.5. Evidentially

- Claim of writer

I don't want to mum-bash, but I do want mums to open their eyes and see what they have. At the risk of being lynched – give it a break. Give me a break. Give women like me, who wanted children but don't have them, a break. You mums do not know how blessed you are – so please just be happy and quit complaining. You got the prize. You have the child. Rejoice.

Honorable presentation of an author he makes in his writing. The reference can be found in paragraph 2 line 3. She says that doesn't make any issue and look at the ladies who want to have children and can't have them

- Point of view of the writer

The writer's way of deciding who is telling the story to whom. The writer BiB Lynch is telling the audience. The story is presented in first-person narration.

The strategies that are not present in the narrative are Backgrounding theme, Implications, Presupposition, Actor description(Impersonal role), Manifestation(Implicit), and Dominate categories(Lesson headlines,).Lexicalization-Hedging and vagueness(Mitigation,

Dramatizations, Repetition, Euphuism, and Pseudo – ignorance),
Friendly/distant style, Authority(Power Relations and imposition),
Categorization, Polarization(Victimization), National self-glorification and
Evidentially (Types of quotations used direct/ indirect).

Lesson#7

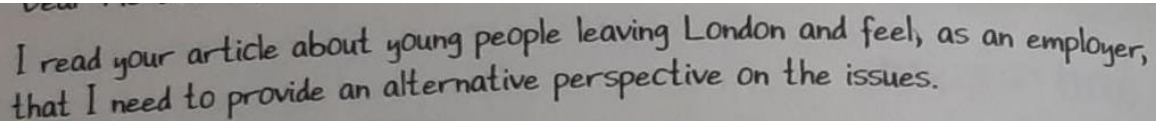
Letter

1. Local structure (micro level)

1.1. Topic

1.1a. Theme

➤ Foregrounding

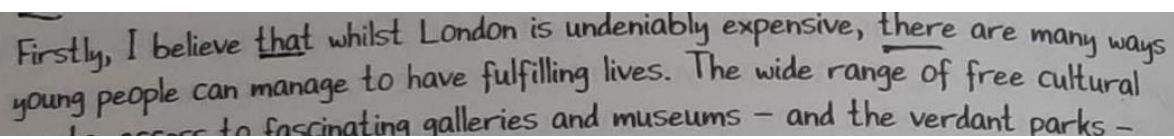


I read your article about young people leaving London and feel, as an employer, that I need to provide an alternative perspective on the issues.

It refers to make (something) the most prominent or important feature. The reference can be taken from paragraph 1 line 1. These lines explain the theme of the narrative that people are leaving London for better options.

2. Semantic level (macro level)

2.1. Levels of description

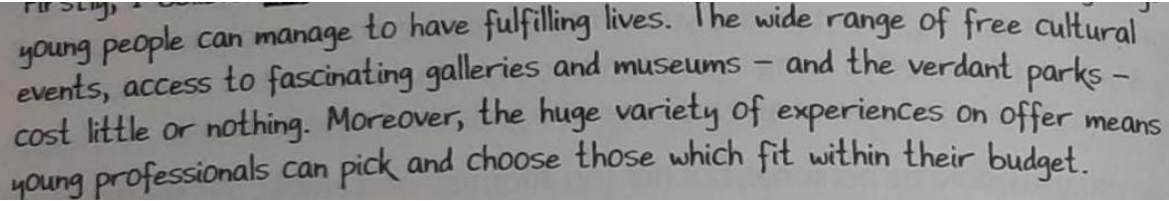


Firstly, I believe that whilst London is undeniably expensive, there are many ways young people can manage to have fulfilling lives. The wide range of free cultural resources to fascinating galleries and museums - and the verdant parks -

This passage is narrative. It is a genre of essay that requires the student to investigate an idea, evaluate evidence, expound on the idea, and set forth an argument concerning that idea in a clear and concise manner. The reference can be taken from paragraph 2 line 1.

3. Local and global meaning

3.1. Comparison and contrast

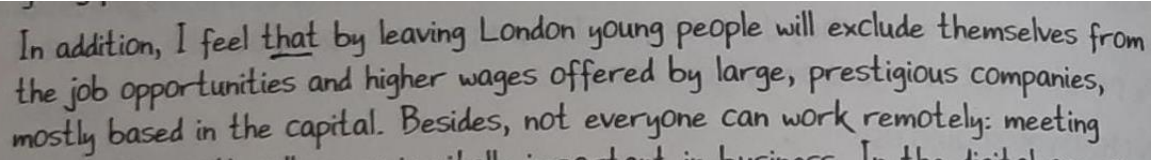


young people can manage to have fulfilling lives. The wide range of free cultural events, access to fascinating galleries and museums - and the verdant parks - cost little or nothing. Moreover, the huge variety of experiences on offer means young professionals can pick and choose those which fit within their budget.

Comparing involves identifying similarities and/or differences whereas contrasting involves comparing two or more objects or events in order to show their differences. The reference can be taken from paragraph 2 line 2. An indirect contract that London is offering things as compared to the other place.

3.3. Propositional structures

➤ Opinion

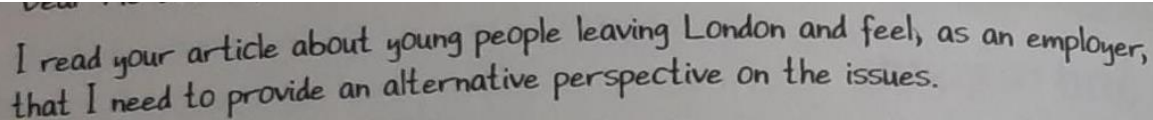


In addition, I feel that by leaving London young people will exclude themselves from the job opportunities and higher wages offered by large, prestigious companies, mostly based in the capital. Besides, not everyone can work remotely: meeting

a view or judgment formed about something, not necessarily based on fact or knowledge. The reference can be taken from paragraph 3 line 1. here the writer of the letter gives his opinion that people might miss out on opportunities to leave London.

3.4. Fallacies

➤ Premises

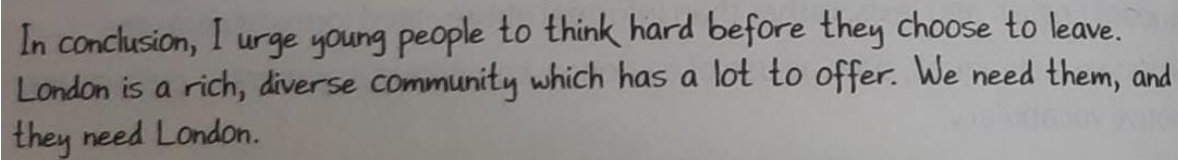


I read your article about young people leaving London and feel, as an employer, that I need to provide an alternative perspective on the issues.

A previous statement or proposition from which another is inferred or follows as a conclusion. The reference is taken from paragraph 1 line 1 . The whole premise is that an employer is writing about the issue of people leaving London.

3.6. Manifestation

➤ Explicit

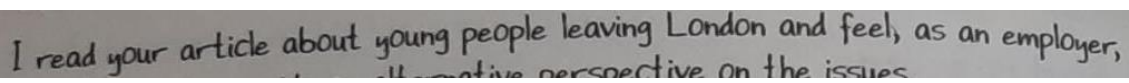


In conclusion, I urge young people to think hard before they choose to leave. London is a rich, diverse community which has a lot to offer. We need them, and they need London.

Something that is stated clearly. The reference can be taken from paragraph 4 line 1. the writer of the letter has a very clear perspective and presents his point of view in a very brief yet clear tone.

3.7. Precision

- Precise versus vague

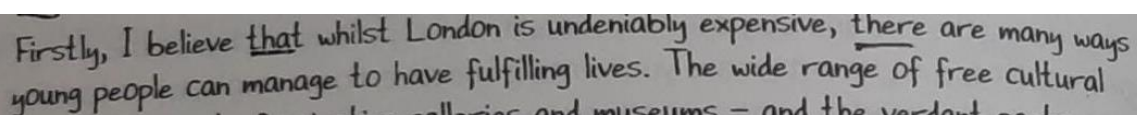


I read your article about young people leaving London and feel, as an employer, I have a different perspective on the issues.

Is marked by exactness and accuracy of expression or detail. The reference can be taken from paragraph 1 line. The main issue is described in just few words so it can be easily said that the passage is precise in nature. the passage is precise yet conveys the meaning. For example, the line, explains what the issue the writer is pointing out s.

3.8 Level

- General versus specific (detailed or in short form)

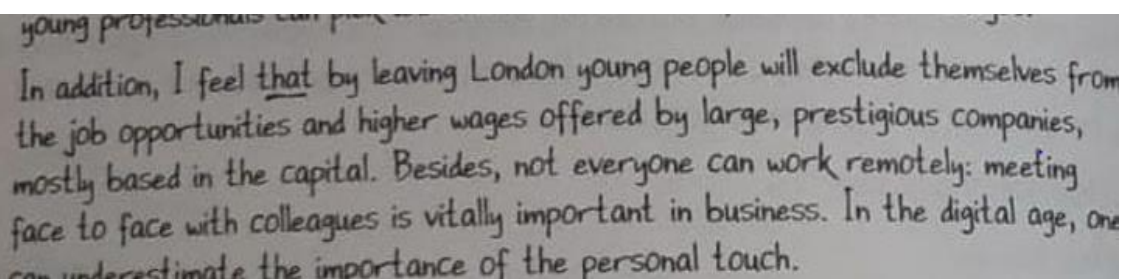


Firstly, I believe that whilst London is undeniably expensive, there are many ways young people can manage to have fulfilling lives. The wide range of free cultural activities like museums and galleries - and the verdant parks.

Specific refers to clearly defined. The reference is taken from paragraph 2 line 1. Everything is specifically told such as the pros and the cons of living in London and what are the reasons that people are leaving London.

3.9. Granularity

- Rough or fine/ broad idea



young professionals can't work remotely. In addition, I feel that by leaving London young people will exclude themselves from the job opportunities and higher wages offered by large, prestigious companies, mostly based in the capital. Besides, not everyone can work remotely: meeting face to face with colleagues is vitally important in business. In the digital age, one can underestimate the importance of the personal touch.

Rough idea is an approximate idea of some thing. The reference can be taken from paragraph 3 line 1.the writer gives an idea that if u live in London what are the benefits that you will get (basically the pros and the cons of living in London.)

4. Format

4.1. Dominate categories

- Tittle
Letter
- Summary
A brief statement or account of the main points of something. The summary of this narrative is people are concerned about leaving London to fulfil their needs and the passage tells the positive and the negative aspects of leaving London.
- Conclusion
a judgement or decision reached by reasoning. The writer urges people to stay in London as it is the hub for greater opportunities.
- See if everything is mentioned in the sequence of intro , main body and conclusion

Introduction

Main Body

Conclusion

Dear Ms Bearne,

I read your article about young people leaving London and feel, as an employer, that I need to provide an alternative perspective on the issues.

Firstly, I believe that whilst London is undeniably expensive, there are many ways young people can manage to have fulfilling lives. The wide range of free cultural events, access to fascinating galleries and museums – and the verdant parks – cost little or nothing. Moreover, the huge variety of experiences on offer means young professionals can pick and choose those which fit within their budget.

In addition, I feel that by leaving London young people will exclude themselves from the job opportunities and higher wages offered by large, prestigious companies, mostly based in the capital. Besides, not everyone can work remotely: meeting face to face with colleagues is vitally important in business. In the digital age, one can underestimate the importance of the personal touch.

In conclusion, I urge young people to think hard before they choose to leave. London is a rich, diverse community which has a lot to offer. We need them, and they need London.

Yours sincerely,

Andrea Smith

- The introduction, main body and conclusion are present in the exact sequence

6. Style

6.1 Formal/informal style

In addition, I feel that by leaving London young people will exclude themselves from the job opportunities and higher wages offered by large, prestigious companies, mostly based in the capital. Besides, not everyone can work remotely: meeting

Formal style refers to a serious tone, long words, professional and polite writing approach. The reference can be taken from paragraph 3 line 1. The language is extremely formal

6.2 Polite/ less polite

In conclusion, I urge young people to think hard before they choose to leave. London is a rich, diverse community which has a lot to offer. We need them, and they need London.

A very serious yet subtle tone. The reference can be taken from paragraph 4 line 1. these line refer the polite tone in the narrative. the politeness can be seen when the author wishes that people stay in London.

6.3 friendly/distant

I read your article about young people leaving London and feel, as an employer, that I need to provide an alternative perspective on the issues.

It is friendly as the letter is mostly written to someone who you know and friendly style also means writing to someone the author knows. The reference can be taken from paragraph 1 line 1. This letter is a clear example that the writer has written this to someone known to him.

7. Power

7.4 National Self-glorification

Firstly, I believe that whilst London is undeniably expensive, there are many ways young people can manage to have fulfilling lives. The wide range of free cultural access to fascinating galleries and museums - and the verdant parks -

It is the act of praising the nation. The reference can be taken from paragraph 2 line 1. the writer is praising the nation and requesting the Londoners to not leave London. He tells the advantages and benefits of living here.

7.5. Evidentially

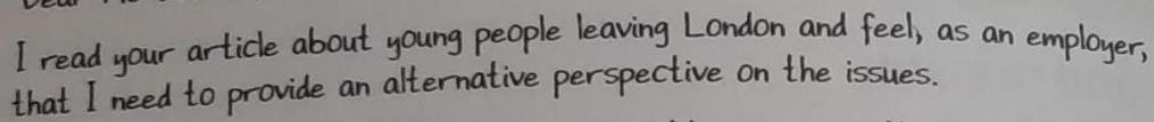
- Claim of writer

Firstly, I believe that whilst London is undeniably expensive, there are many ways young people can manage to have fulfilling lives. The wide range of free cultural access to fascinating galleries and museums - and the verdant parks -

The author's claim the is the honorable presentation of an author that he makes in his writing. The reference can be taken from paragraph 2 line

1 The claim of the writer is that London is expensive but there are a lot of social and cultural opportunities that are open for people living in London.

➤ Point of view of the writer



I read your article about young people leaving London and feel, as an employer, that I need to provide an alternative perspective on the issues.

The writer's way of deciding who is telling the story to whom. The reference is taken from paragraph 1 line one. The letter was written in response to the article. And the writer gives his perspective which is that even though London is highly expensive but there are a lot of opportunities that people can avail of and that is why people should not leave London. It is in first-person narration.

The strategies that are not present in the narrative are Backgrounding theme, Representation of us versus them and +ve versus -ve in a topic, Implications and Presupposition, Examples and illustrations, Propositional structures (Argument), Actor description (Personal Role and Impersonal role), Manifestation (Implicit), Dominate categories (Lesson headlines,). Lexicalization-Hedging and vagueness (Mitigation, Dramatizations, Repetition, Hyperbole, Euphuism, and Pseudo – ignorance), friendly/distant style, Authority (power relations and Imposition), Categorization, Polarization (Victimization and us vs them), and Evidentially (Types of quotations used: direct/ indirect).

Lesson#8

Free Your Mind In London

1. Local structure (micro level)

1.1. Topic

1.1a. Theme

➤ Foregrounding

Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park. Did you know that approximately 45% of London is green space?
Imagine the wonderful galleries, exhibitions and museums. Did you know that most are free to enter? Yes, you heard correctly - free!

The descriptions of the city foregrounded the salient features of the city 'London'. It is evident from these lines. The reference is taken from paragraph 2 line 1. These lines show that why a person should live in London as there are the best of the opportunities for a person.

➤ Backgrounding

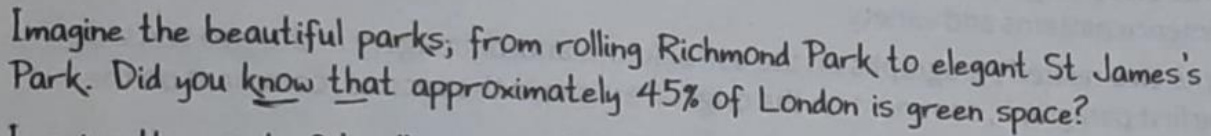
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London is the nation's beating heart, its lifeblood, its pulse. But it's more, much more than that.
Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park.

Backgrounding: refers to the fundamental understanding of the principles of language and their applications to the particular language which is being studied or taught. The reference is taken from the very first line of paragraph 1. The backgrounding theme is that the life style is the better in London.

2. Semantic level (macro level)

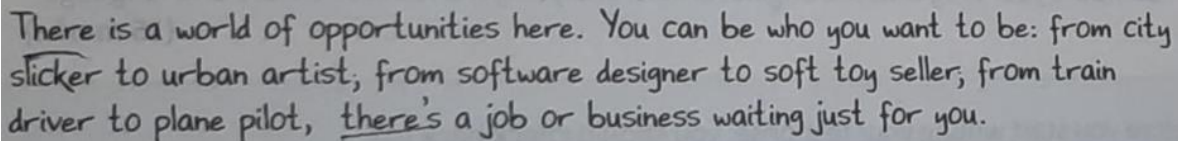
2.1. Levels of description



Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park. Did you know that approximately 45% of London is green space?

The descriptions can be found in a paragraph in 2line 1. The passage is informative along with a few hints of description.as the whole passage is providing information about what are the best reasons for living in London and what are the opportunities for living there.

2.2. Implications and Presupposition

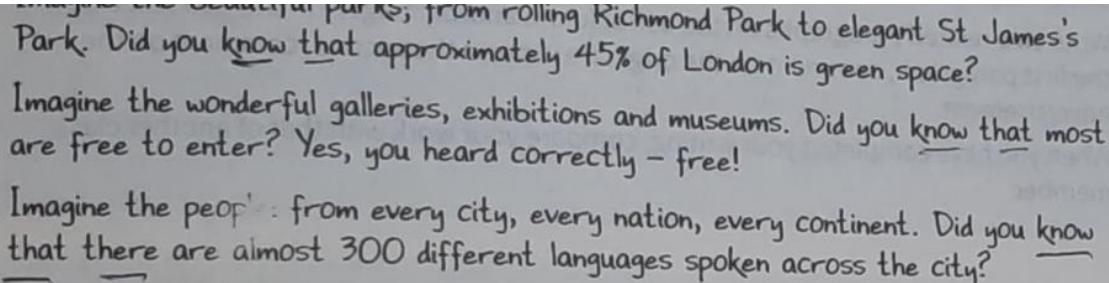


There is a world of opportunities here. You can be who you want to be: from city slicker to urban artist, from software designer to soft toy seller, from train driver to plane pilot, there's a job or business waiting just for you.

The references of the implication and presupposition can be taken from paragraph. Last two line of the passage are evident examples of presupposition. as a reader we can presuppose that a person is dreaming about his life and the opportunities he will get.

3. Local and global meaning

3.2. Examples and illustrations



Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park. Did you know that approximately 45% of London is green space?

Imagine the wonderful galleries, exhibitions and museums. Did you know that most are free to enter? Yes, you heard correctly - free!

Imagine the people: from every city, every nation, every continent. Did you know that there are almost 300 different languages spoken across the city?

Examples are the basic idea through which our concepts get clear. The reference can be taken from paragraph 3 line 1 .here the example is given about life in London how can u live your life.

3.3. Propositional structures

➤ Argument

Imagine the people: from every city, every nation, every continent. Did you know that there are almost 300 different languages spoken across the city?

Imagine the social life: the free festivals, the picnics in the park, the...

The argument is to convince on certain point. In this passage there are many examples of argumentation. The whole paragraph 3 is an example of argumentation .the paragraph gives an argument about the languages spoken in London.

➤ Opinion

London welcomes you with open arms.

Opinion are the views of people regarding something. the reference can be taken from paragraph 7 line 4The writer is giving an opinion on the city of London The passage is the most evident example. This is the opinion that London is a very welcoming city.

3.5 Actor description

... beautiful parks, from rolling Richmond Park to elegant St James's Park. Did you know that approximately 45% of London is green space?

Imagine the wonderful galleries, exhibitions and museums. Did you know that most are free to enter? Yes, you heard correctly - free!

Imagine the people: from every city, every nation, every continent. Did you know that there are almost 300 different languages spoken across the city?

➤ Personal role

‘The behavior expected of an individual is personal or not. The reference be found in paragraph 4 line 1. The narrative refers to the character in a personal role as he is using personal touch to express that people should live in London as there are great opportunities there

3.6. Manifestation

➤ Explicit

Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park. Did you know that approximately 45% of London is green space?
Imagine the wonderful galleries, exhibitions and museums. Did you know that most are free to enter? Yes, you heard correctly - free!
Imagine the people: from every city, every nation, every continent. Did you know that there are almost 300 different languages spoken across the city?

Something that is stated clearly. The reference is taken from paragraph 1 line 4."the things and the benefits a person living in London can avail and they are clearly stated.

3.8 Level

- General versus specific (detailed or in short form)

There is a world of opportunities here. You can be who you want to be: from city slicker to urban artist; from software designer to soft toy seller; from train driver to plane pilot, there's a job or business waiting just for you.

Specifically refers to things that are clearly defined or identified. The reference is taken from paragraph 3 line 1 . Everything is explained to the point that what the best reasons for living in London are.

3.9. Granularity

- Rough or fine/ broad idea

There is a world of opportunities here. You can be who you want to be: from city slicker to urban artist; from software designer to soft toy seller; from train driver to plane pilot, there's a job or business waiting just for you.

Fine idea is that something is explained in a broader manner. The reference is taken from paragraph 3 line 1 It is a fine idea where everything aptly discussed. The whole passage discusses the benefits of settling in London to improve your lifestyle.

4. Format

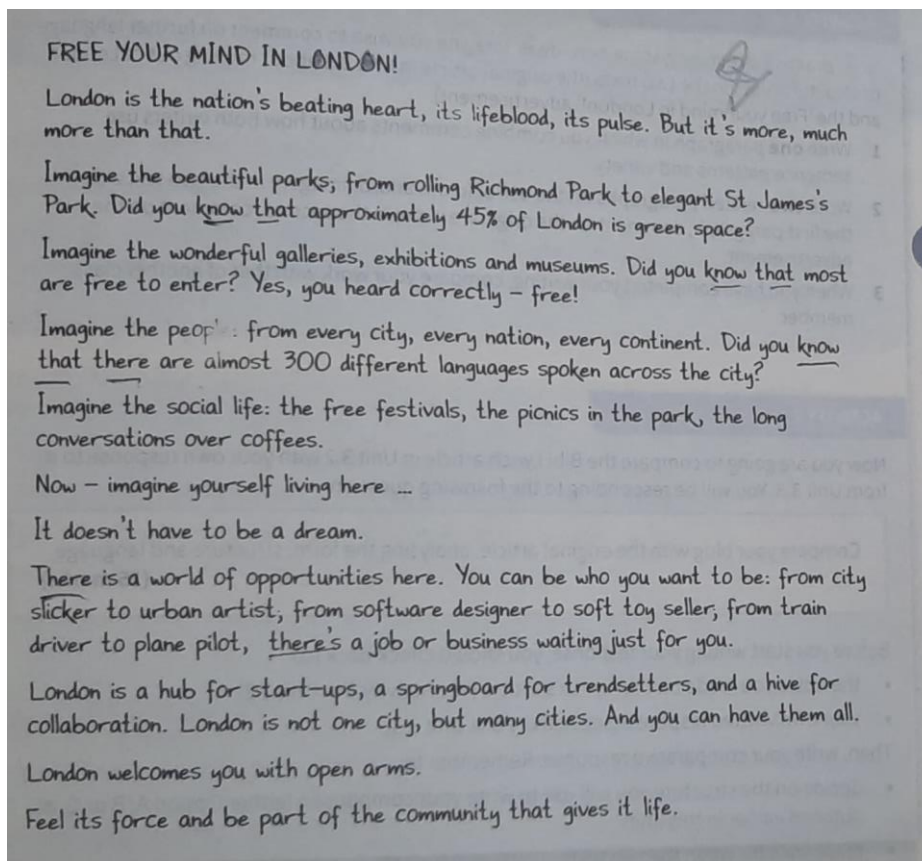
4.1. Dominate categories

- Title
The title of the text is “Free Your Mind in London”
- Summary
The whole passage is about the description of London. The opportunities which is being offered by this big city, Writer is trying to convince that” feel its force and be part of this community”.
- Conclusion
Writer has concluded it very clearly as it is mentioned “Feel its force and be part of this community”.
- See if everything is mentioned in the sequence of intro , main body and conclusion

Introduction

Main Body

Conclusion



Everything is present in sequence.

5. Rhetoric structures

5.1 Lexicalization

- Hedging and vagueness
- 2. Hyperbole

London is the nation's beating heart, its lifeblood, its pulse. But it's more, much more than that.

Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park.

This refers to the exaggerated statements. The reference can be found in paragraph 1 line 1. These lines are exaggerated which explain what is London for their country. They have used hyperbole to express London clearly.

6. Style

6.1 Formal/informal style

Imagine the wonderful galleries, exhibitions and museums. Did you know that most are free to enter? Yes, you heard correctly - free!

Formal style refers to a casual tone and polite writing approach. The reference can be taken from paragraph 3 line 2. The contractions used in the text means that writer has used informal style of writing.

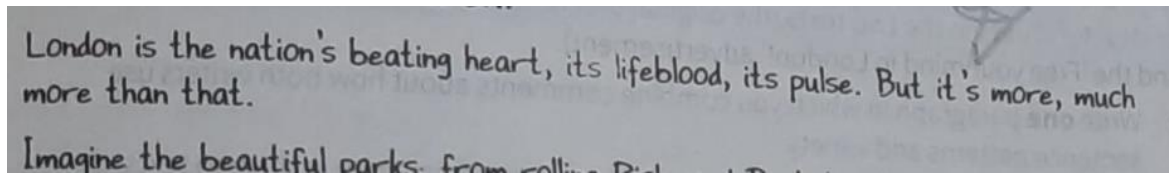
6.2 Friendly/Distant style

Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park. Did you know that approximately 45% of London is green space?

Imagine the wonderful galleries, exhibitions and museums. Did you know that most are free to enter? Yes, you heard correctly - free!

This is a distant style which refers to writing something to people you don't know-unknown people the reference can be taken from paragraph 1 line 4 .This is the clear example of things in London with a perspective of an unknown writer.

6.3. Polite/ less polite

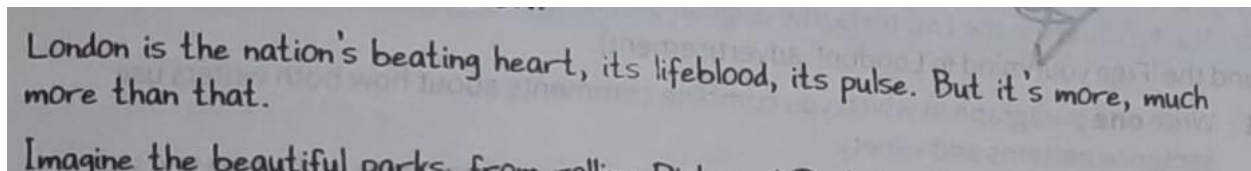


London is the nation's beating heart, its lifeblood, its pulse. But it's more, much more than that.
Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park.

A very casual yet humble yet subtle tone. The reference can be taken from paragraph 1 line 1. these line refer the polite tone in the narrative. They are explaining in casual yet humble way about the life in London.

7. Power

7.4. National Self-glorification

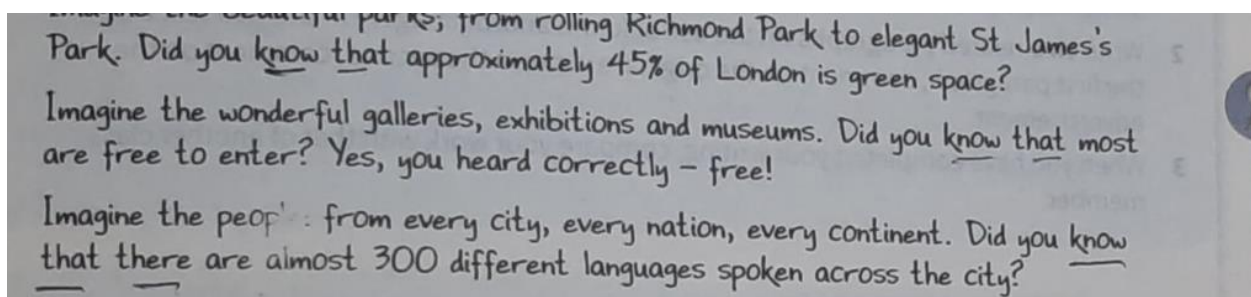


London is the nation's beating heart, its lifeblood, its pulse. But it's more, much more than that.
Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park.

It is the praise of the nation. The reference can be taken from paragraph 1 line 1. Here the writer praises and glorifies the nation and especially the culture and the city.

7.5. Evidentially

- Claim of writer



Imagine the beautiful parks, from rolling Richmond Park to elegant St James's Park. Did you know that approximately 45% of London is green space?
Imagine the wonderful galleries, exhibitions and museums. Did you know that most are free to enter? Yes, you heard correctly - free!
Imagine the people: from every city, every nation, every continent. Did you know that there are almost 300 different languages spoken across the city?

the central idea of your paragraph. The reference can be taken from paragraph 1 line 4. Highlighting the features of the City, of London. And telling the benefits of living in London.

➤ Point of view of the writer

It's the perspective of the writer. The reference can be found in London is a big city, as evident it from the line 'London is the nation's beating heart'. This is the writer's perspective that he believes that London is the heart of the nation.

The strategies that are not present in the narrative are, Representation of us versus them and +ve verses -ve in a topic Comparison and contrast, Fallacies (premises), Precision, Actor description (Impersonal role), dominate categories (Lesson headlines,) Lexicalization-Hedging and vagueness (Mitigation, Dramatizations, Repetition, Euphuism, and Pseudo – ignorance), style, Authority (Power relations and Imposition), Categorization, Polarization (Victimization and us vs them),] and Evidentially (Types of quotations used: direct/ indirect).
