

**english with elements of literature**

**FDC 121**



**JACKSON COLLEGE OF EDUCATION**

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**@UNIT 1**

# ~INTRODUCTION TO LITERATURE

## 1.0 Introduction

Hello dear student, you are welcome to Unit. In this Unit, we shall learn about what literature does in a man’s life. We shall also discuss the three forms of literature, otherwise called the literary genres in the oral African context. These are oral African prose, oral African poetry and oral African drama and their respective elements.

**Objectives**

By the end of this Unit, you should be able to:

* *Define the concept of literature;*
* *List the forms of oral African literature;*
* *Mention the elements in each form of oral African literature;*
* *Explain the significance or importance or the elements of each form of oral African literature.*

## ~1.1 What is Literature?

Consider the use of the word literature in the following contexts:

1. The chairman made available all the literature on the building project;
2. The literature on eco-tourism in the country is rather scanty;
3. Studying literature is a very rewarding exercise for many scholars.

In (a), you can use the word *documents* instead of literature and retain the original meaning. In sentence (b), the possible replacement would be *information* on eco-tourism. In (c), we read more than the word *writing*.

In both (a) and (b), we are dealing with writings that provide information. This is one way by which *literature* can be used. In the loose application of *literature*, we are interested in writings that are created purposely to give pleasure to the reader. Such writings are peculiar in the sense that we find something beautiful about them, something particularly interesting. What is interesting may be the story, the form of writing or even the words (diction) and expressions used by the writer. We say that a literary work has aesthetic significance. This means it has form and beauty and gives pleasure.

Literature is a term used to describe written and sometimes spoken material. Derived from the Latin *litteratura* meaning "writing formed with letters," *literature* most commonly refers to works of the creative imagination, including poetry, drama, fiction, non-fiction, journalism, and in some instances, song.

There is a national literature which is attributed to a particular country. The literature written by Americans, for instance, will be referred to as American literature; that written by Ghanaians will be referred to as Ghanaian literature.

In addition to this, we have literature of various periods. Literature written in the eighteenth century (1700 – 1799), will be referred to as eighteenth-century literature and that written in the twentieth century (1900 -1999), will be referred to as twentieth-century literature.

Although we have spoken of literature specifically as a written form, there is type of literature that is not written. Can you think of any story that has given you significant pleasure that you did not necessarily read from a book? Of course we do remember the Ananse stories or the dirges sung by women at funerals. We can also think of the “Asafo” songs sung by our “Asafo” companies during festivals. Even though these are not written, they are considered to be literature, but of a different type. They are called *Oral Literature*. Oral literature is considered to be the oldest form of literature because it came before written literature. Oral literature is not limited to Africa alone but is found in other parts of the world.

**Literature and Life**

Literature is sometimes regarded as a study of life. This is because most writers take their ideas from life and their works reflect aspects of life. The main issues upon which the works are based are taken from life. There are issues like murder, love, corruption and jealousy which are dealt with in literature. These are called themes.

**The Language of Literature**

The aesthetic function of literature is demonstrated through its heightened use of language. Literary writers tend to use words which arouse the right emotions in their readers.

Let us consider the following:

1. Who is that girl with John?
2. Who is that beauty with John?
3. Who is that hag with John?

If the girl with John heard herself referred to in these terms, she would perhaps feel very ordinary in the first instance, special in the second and rather angry with the speaker in the third sentence. In the second and third sentences, the speaker is using “emotive” for “connotative” language. Whereas other subjects use “denotative” or “scientific” language as in (a), literature explores the emotive aspects of language.

## ~1.2 Forms of Literature/Literary Genres

Read the following passages:

**PASSAGE 1**

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen, he had brought honour to his village by throwing Amalinze the Cat in a wrestling contest. Amalinze was the great wrestler who for seven years was unbeaten. From Umuofia to Mbaino, he was called the Cat because his back would not touch the earth. It was this man that Okonkwo threw in a fight which the old man agreed was the one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights.

The drums and flutes sang and the spectators held their breath. Amalinze was a wily craftsman but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs and some almost heard them stretching to breaking point. In the end, Okonkwo threw the Cat.

**PASSAGE 2**

BADUA: (*Curiously*) Are you trying to drive me insane?

OSAM: Will that shut you up?

BADUA: Kofi Sam! (*Now he really is angry*)

OSAM: Yes, my wife.

BADUA: (*Moving quickly up to Osam*) So it is nothing at a-a-l-l (*Stretching the utterance of the last word*) to you that your child is not married and goes round, making everyone talk about her.

OSAM: What is your headache, that she is not married or that she is wild?

BADUA: Hmmm

OSAM: You know that I am a man and getting daughters married is not one of my duties. Getting them born, aha! But not finding them husbands.

BADUA: Hmmm! (*Paces up and down*)

OSAM: And may the ancestral spirits help me, but what man would I order from heaven to please the difficult eye of my daughter Anowa?

BADUA: Hmm! (*She goes to stir the soup and this time remembers to put the ladle down. She stands musing by the hearth*.)

OSAM: As for her wildness, what do you want me to say again about that? I have always asked you to apprentice her to a priestess to quieten her down. But…..

**PASSAGE 3**

We have come to the crossroads

And I must either leave or come with you.

I lingered over the choice:

But in the darkness of my doubts

You lifted the lamp of love

And I saw in your face

The road that I should take.

Write out the differences between the three passages. What did you write? Check your

answers against those below:

1. Passage I is continuous writing as you would normally write your letters. It is in paragraphs and follows all the rules of grammar. It describes the events from a third person point of view as if someone is narrating the event to you.
2. Passage II is dialogue between two people. It is between Osam and Badua.
3. Passage III has short lines. The meaning of the language is compressed (terse).

Passage 1 is an example of prose. Passage 2 is an extract from a play, so it is an example of a drama piece. The third passage is a poem. These are the three main forms of or genres of literature: prose, poetry and drama.

**Summary**

When we talk about literature, we are concerned about works that bring pleasure to the reader. Such works have beauty and form. There are two types of literature: written and oral literature. Most writers of literary works take their themes from real-life situations: thus literature can be regarded as the study of life. Unlike other subjects, literature demonstrates the most significant use of language, as it explores the emotive rather than the denotative/scientific aspects of language.

**Exercise**

1. For our purpose, literature involves
2. any form of writing
3. creative writings that we read for pleasure
4. writings on a particular subject

2) Literary works have three main features, what are they?

3) Literature that is not written is called ………………………………

4) A national literature is literature written …………………………………………

## 1.3 Oral Literature

Did you tell any Ananse stories in class? How did you get these stories?

Probably you might have heard them from your friends and classmates or someone older than you – your parents or grandparents. Oral literature is handed down to us from generation to generation. However, each performer brings his own creativity to bear on the inherited form.

**Oral African Literature/Oral Lore**

Oral literature exits in all societies in the world. However, in some Western traditions, the written tradition has overshadowed the oral literature. Before writing was invented, oral literature or oral lore was the norm in all parts of the world.

**Features of Oral African Literature**

It is handed down from generation to generation

1. It is not written – it is oral
2. It has special occasions for its performance
3. There is audience participation – the whole community may be involved in it.

## ~1.4 Generic Distinctions of Oral African Literature

Although we can identify three aspects, forms or genres of literature namely, prose, poetry and drama, we can also look at some distinctions in each of the major three genres.

**Prose**

Oral prose includes the traditional folktales, myths and legends. What these have in common is the element of narration.

**A. Folktales**

A folktale is a story or legend forming part of an oral tradition. Folktales possess many or all of the characteristics listed below.

* They are set in a world that has no barriers between humans and non-humans. Thus the characters may be human, non-human or animate. In the world of folktales, the characters interact freely.
* Among the animal characters are well known stereotypes. These vary from society to society. In Ghana, Ananse is often the character around whom many of the stories revolve.
* The animal characters are often endowed with human qualities. They talk and behave like human beings in the stories.
* Themes vary but some of the popular ones are jealousy, indolence and disobedience.
* Try to make sense of our existence, help humans cope with the world in which they live, or explain the origin of something.
* Take on the characteristics of the time and place in which they are told.

**Types of Tales**

There are different types of folktales: trickster tale, the dilemma tale and the moral tale.

**Trickster Tale**

In this type of tale, cunningness is celebrated over sheer power. One character manages to trick others either for reasons of survival, self-respect or for fun.

**Dilemma Tales**

This type of tale normally poses a problem and leaves the solution to the listener.

**The Didactic Moral Tale**

This tale seems to assign a reason for some occurrence in the society. It seeks to articulate moral values in the youth as this tale is used as a vehicle of education in traditional society. E.g. “*The Dog and its Shadow”*; “*Ananse and the Wisdom Pot*”

**B Myths**

Myths are traditional, typically ancient stories dealing with supernatural beings, ancestors, or heroes that serve as a fundamental type in the worldview of a people. The purpose of myths is to account for the origins of something, explain aspects of the natural world or delineate the psychology, customs, or ideals of society. In many myths, the main characters are gods or demi-gods and the story may have some religious or magical meaning or background.

**Types of Myths**

There are two main types of myths: i) Primal tales ii) Aetiological tales

**Primal Tales**

Primal tales are stories that try to explain the origin of creation and how the gods as well as human beings came into being. Such stories are supposed to be revealed to people and have religious connotations. Primal tales do the following:

1. Explain how the gods created the world
2. Form the basis for religion
3. Answer man’s purpose in life
4. Explain natural phenomena or events.

**Aetiological Tales**

Aetiological tales are myths that explain the origin of certain things in the world, they are sometimes called *Explanatory* myths. They also explain certain characteristics of human beings and animals. For example,

1. Why the crab has no head
2. Why the vulture is bald
3. Why the vulture feeds at the refuse dump

**Importance of Myths**

1. They are used to strengthen our belief in gods and goddesses
2. They make people in society observe taboos
3. They reveal the culture of a society
4. They make people proud that they belong to a particular society.

**C. Legends**

Legends differ from myths in the following aspects;

1. Legends deal with human beings rather than other divinities while myth is a story which explains some universal truth;
2. The activities they describe are supposed to have occurred in a less remote past;
3. The characters in legends are human and usually, they are the heroes of the society who are said to have founded the communities but myths are tales with gods. Sometimes, these figures are presented as larger-than-life characters.

Some of the legendary figures are: Okomfo Anokye, Naa Gbewaa and Asebu Amenfi.

**Importance of Oral Prose Folktales**

1. They are used to educate members of a society;
2. They serve as a source of entertainment;
3. They are used to criticize the hypocrites in society.

**D Poetry**

Oral poetry is distinct. It is often highly rhythmic, repetitive and song-like. There is an element of narrative poetry like all the others. The poetic elements are distinctly rhythmic, normally in song-like form. Some types of oral poetry are: funeral chants, war chants, praise poetry (panegyric) and proverbs.

1. **Funeral Dirges**

These are dirges chanted during funerals to lament the departed person, to salute the memory and sometimes, to give him advice on how to comfort himself/herself in their new world of existence and to ask for protection for the surviving relatives.

**2.** **War Chants**

As the name implies, these are songs by Asafo companies and other groups going to war. The purpose of the chants is to instil bravery in the members of the group and to frighten or taunt the enemy or recall heroic deeds of the past.

**3**. **Praise Poetry (Panagyneric)**

It is a form of poetry that sings praises of kings and people who achieve feats in wars, hunting and other spheres of life. These poems occur in various forms in African societies. They are full of epithets or appellations of persons or objects or in celebration of their outstanding qualities and achievements.

**4. Proverbs**

They are short witty that contain basic truths deduced from close observation of life.

Proverbs constitute the most persuasive type of oral poetry. They often use analogy and address problematic situations. Proverbs are widely used partly because of their persuasive power. They may be used to strengthen arguments, give advice or to merely embellish one’s speech. Chinua Achebe in *Things Fall Apart* indicates that among the Ibgo “proverbs are the palm oil with which words are eaten”.

**Drama**

Oral African drama may be defined in terms of the elements of presentation – actors, impersonators, characters, plot, dance and music. Oral African drama can be found in masquerades, festivals, ritual performances and other ceremonies. Once it is obvious that in a performance, the performers are impersonating others through the use of costume, masks, etc. then we have elements of drama. In our traditional festivals, we find the celebrants impersonating their ancestors and re-enacting their major feats. Music, dance and mime are the major elements in this drama.

**Summary**

Although it is not written, Oral African literature has existed for centuries. It is a very important aspect of African culture and provides direction to society. Many African writers draw their themes from oral literature. Oral literature is not written and is believed to be the oldest form of literature. It is performed on special occasions and normally involves the whole community. Oral literature includes folktales, myths and legends, poetry and drama which is performed mainly at funerals, masquerades and concert parties.

**Exercise**

* What is literature?
* List two types of literature.
* What is written literature?
* What are the forms of written literature?
* List two differences between myths and legends.
* State two reasons why myths are important.
* Praise poetry is also known as ……………………………..
* List two examples of proverbs.
* Why is literature referred to as the study of life?

**@UNIT 2**

# TYPES OF SENTENCES (MOOD)

## ~2.0 Introduction

There are four different ways in which the meaning of a sentence can be varied, by altering the order of words or by adding other words to the verb group. Mood is used to distinguish between the main lyrics of the sentence, for example how it is used to distinguish statements and questions.

**Objectives**

Read the following objectives which will help you monitor whether you have understood the lesson or not.

By the end of the Unit, you should be able to:

* Identify the four types of sentences (mood) in English
* List the features of each type of sentence
* Determine the functions of the clausal elements in a sentence.

## ~2.1 Types of Sentences (Mood)

There are four main moods in English. They are: declarative mood, the imperative mood, the interrogative mood and the exclamatory. The declarative mood is sometimes called the indicative mood.

|  |  |  |
| --- | --- | --- |
| Type of sentence | Use | Punctuation mark |
| Declarative  (The sun rises from the east.) | Makes a statement | Period (.) |
| Interrogative  (What is your name?) | Asks questions | Question (?) |
| Imperative  (Leave the room) | Gives a command, or makes request | Period (.) or  Exclamation mark (!) |
| Exclamatory  (What a beauty!) | Expresses:  strong feeling; emotion;  excitement; surprise; anger;  happiness | Exclamation mark (!) |

## ~2.2 The Declarative Sentence

It is possibly the most commonly used sentence type in the English language. A declarative sentence is used when you want to make a statement. Whether it is a bold statement of simple fact, the sole purpose of a declarative sentence is to give information. It always ends with a simple period.

Declarative sentences always have a subject and a predicate. The subject can be a simple noun, phrase or it can a compound subject. Compound subjects are made up of more than one simple subject combined with a conjunction such as 'and', 'or' and 'but'.

For example: a) My shirt is green.

Simple subject – 'My shirt'

Predicate – 'is green'

b) Kofi and Ama walked to school.

Compound subject – 'Kofi and Ama'

Predicate – 'walked to school'

A compound declarative sentence helps vary sentence length within a writing, thereby making it more interesting to read.

## ~2.3 Imperative Sentence

Imperative sentences give a very clear order or instruction, advice and warnings, appeals and explanations. The imperative sentence has no stated subject. But the subject is always understood to be 'you', singular or plural.

Stop her. (order and instruction)

Put the gun down. (order and instruction)

Be sensible. (advice and warning)

Don't be afraid of them. (advice and warning)

Come quickly. (appeal)

Take, for instance, the new proposals for student loans. (explanation)

## ~2.4 Interrogative Sentence

The interrogative sentence is used in asking questions and soliciting information. It is a type of sentence that asks a [question](http://grammar.about.com/od/pq/g/questionterm.htm). Interrogative sentences are typically marked by [*inversion*](http://grammar.about.com/od/il/g/inversionterm.htm) of the [subject](http://grammar.about.com/od/rs/g/subject.htm) and [predicate](http://grammar.about.com/od/pq/g/predterm.htm): that is, the first verb in a [verb phrase](http://grammar.about.com/od/tz/g/verbphraseterm.htm) appears *before* the subject.

Interrogative sentences are the most simple to identify.  They always ask a question or request information.  Simply look for the question mark at the end and you will have no problem finding or understanding the function of interrogative sentences.

Here are some examples: (i) What is your name?

(ii) Where is my father?

(iii) Do you like the food?

(iv) Can I help you?

(v) You like the mangoes, don't you?

(vi) John will come tomorrow, won't he?

Can you tell the differences between the questions? There are three major differences:

a) Questions (i) and (ii) begin with a 'wh'-word. These are called 'wh'-questions. A ***yes*** or ***no*** answer is not appropriate for these questions, nor does the question provide alternative answers.  The answer can be a simple response or complex explanation. The 'wh' words are:

|  |
| --- |
| who whose when  why who how  where what |

b) Questions (iii) and (iv) require a yes/no answer. These questions are referred to as ***Yes/No*** questions. ***Yes/No* interrogatives** are questions that can be answered with a ***yes*** or a ***no*** response. You probably ask or are asked these questions every day.

 Did you take your vitamin this morning?

 Do you have your homework ready?

 Are you ready to go?

c) The last pair of questions (v) and (vi) are in two parts: a statement (which is in the declarative mood and an expression.) These are called ***tag*** questions. They are questions attached or tagged onto the ending of a declarative statement. They transform a declarative sentence into an interrogative sentence.

If you add a negative expression such as "isn't it" to a positive statement you expect the answer to be "yes": and if you add a positive expression such as 'was she' to a negative statement, you expect the answer to be 'no'.

Eg: You don't like mangoes, do you?

She has bought a car, hasn't she?

Another type of question which is not listed in many sources is the ***Alternative interrogatives****.* These are questions that provide for two or more alternative answers.  In other words, you are providing a choice.

Examples of alternative interrogative sentences:

* Would you prefer chocolate or vanilla ice cream?
* Should I call or email you?
* Do you want coffee, tea, or soda?

## ~2.5 Exclamatory Sentence

An exclamatory sentence expresses strong emotion, and it ends with an [exclamation mark](http://www.english-grammar-revolution.com/exclamation-mark.html) (**!)** You might use it to show anger, confusion, love, happiness, or any other boisterous emotion.

Examples of an exclamatory sentence:

No, you cannot dye the dog's hair! *(anger)*

I don't want to go to Grandma's house! *(frustration)*

Messi scored ninety goals in one year! *(happiness)*

I love you! *(love)*

We're going to Hawaii! *(elation)*

**@UNIT 3**

# BASIC SENTENCE PATTERNS

## ~3.0 Introduction

The simplest of sentence patterns are composed of a subject and verb without a direct object or subject complement. It uses an intransitive verb, that is, a verb requiring no direct object.

For example: John came.

In every sentence the most important word is the verb. A verb shows action or activity or work done. Sentences in the English language fall into patterns determined by the presence and functions of nouns, verbs, adjectives, and adverbs.

The patterns are most easily classified according to the type of verb used: intransitive verbs do not take objects but transitive verbs do.

## ~3.1 Functions of a Noun Phrase in a Sentence

**i.** **Noun Phrase as a Subject**

A subject is a word, phrase, or clause that performs the action of or acts upon the verb. For example, the following italicized noun phrases function as subjects:

* *The baby* cried.
* *Dogs and cats* make excellent pets.

The subject of a sentence/clause is usually a noun phrase or a nominal phrase. It is the performer of the action in the clause or the “who” the state of the verb refers to. Nominal phrases are phrases that do not have nouns but can function the same way as a noun phrase.

For example: **The poor** in the society need help. The nominal phrase “the poor” is the subject of the clause. “The” is an article but “poor” is an adjective. “The poor” is therefore a nominal phrase and can perform the function of a noun phrase.

**ii.** **Subject Complement**

A subject complement is a word, phrase, or clause that follows a copular, or linking, verb and describes the subject of a clause. The terms *predicate nominative* and *predicate noun* are also used for noun phrases that function as subject complements. For example, the following italicized noun phrases function as predicate nominatives:

* My grandfather is *a farmer*.
* Our favourite pets are *dogs with short hair*.

**iii.** **Direct Objects**

Another grammatical function that noun phrase perform is the [direct object](http://54.88.153.111/using-nouns-and-noun-phrases-as-direct-objects/). A direct object is a word, phrase, or clause that follows a transitive verb and answers the question as to “who?” or “what?” receives the action of the verb. For example, the following italicized noun phrases function as direct objects:

* The children ate *all the cookies*.
* My professor recommended *an extremely captivating book*.
* The woman has always hated *mice and rats*.

**iv.** **Object Complement**

The noun phrase also performs the function as the [object complement](http://54.88.153.111/using-nouns-and-noun-phrases-as-object-complements/). The object complement is defined as a noun, pronoun, noun phrase, adjective, and adjective phrase that directly follows and modifies the direct object. For example, the following italicized noun phrases function as object complements:

* We consider our puppy our baby.
* My aunt calls my uncle sweetheart.
* America recently elected Barack Obama president.

**v. Indirect Object**

The noun phrase can also function as an [indirect object](http://54.88.153.111/using-nouns-and-noun-phrases-as-indirect-objects/). An indirect object is a word, phrase, or clause that indicates to or for whom or what the action of a di-transitive verb is performed. For example, the following italicized noun phrases function as indirect objects:

* My husband bought me flowers.
* The child drew his mother a picture.
* The salesman sold the company suffering from the scandal new computers.

## ~3.2 The Verb Phrase

Verbs are words that demonstrate an action, like sing, dance, smell, talk, and eat. They serve as a link between the subject of the verb and information about that subject. The information is usually descriptive. The verb [phrase](https://en.wikipedia.org/wiki/Phrase) is one [headed](https://en.wikipedia.org/wiki/Head_%28linguistics%29) by a [verb](https://en.wikipedia.org/wiki/Verb).

A **verb phrase** consists of an auxiliary, or helping, verb and a main verb. The helping verb always precedes the main verb. It may be composed of only a single verb, but typically it consists of combinations of main and [auxiliary verbs](https://en.wikipedia.org/wiki/Auxiliary_verb), plus optional [specifiers](https://en.wikipedia.org/wiki/Specifier), such as [complements](https://en.wikipedia.org/wiki/Complement_%28linguistics%29) (not including subject complements), and [adjuncts](https://en.wikipedia.org/wiki/Adjunct_%28grammar%29).

In order to show activities that can be done, active verbs are used, while linking verbs describe conditions.

* She smells the bread. (active)  The wet dog smells awful. (linking)
* He appears on screen as an actor. (active)  Tony appears angry. (linking)

The verb phrase in the clause indicates the time: present, past or future of the action or state. It also indicates whether the action is progressive or completed.

**Verb Phrase Examples**

A verb phrase can be the predicate of the clause or sentence. A verb phrase can also be a phrase that functions as an adverb or adjective and contains a verb and its complements, objects, or modifiers.

**Verb Phrase is the Predicate of the Sentence**

Following are some verb phrase examples where the verb phrase is the predicate of a sentence. In this case, the verb phrase consists of the main verb plus any auxiliary, or helping, verbs.

* She *was walking* quickly to the mall.
* He *should wait* before going swimming.
* Those girls *are not trying* very hard.

**Verb Phrase Functions as an Adverb or Adjective**

Some verb phrases have a single function which means it can act like an adverb or an adjective. The phrase would include the verb and any modifiers, complements, or objects.

* *Texting on his phone*, the man swerved into a ditch.
* *As the cat watched*, the two puppies fought over a bone.
* The small dog was reluctant *to learn new things*.

All of these different verb phrases demonstrate how the dependents of the verb provide important useful information for the reader about the action in the sentence. Verb phrases help to make your text more informative and meaningful and they are essential to clear writing.

## ~3.3 Adjective Phrase

An adjective phrase is a group of words that describe a noun or pronoun in a sentence. The adjective phrase can be placed before, or after, the noun or pronoun in the sentence. The 'adjective phrase' (or *adjectival phrase*) is a [phrase](https://en.wikipedia.org/wiki/Phrase) whose [head](https://en.wikipedia.org/wiki/Head_%28linguistics%29) word is an [adjective](https://en.wikipedia.org/wiki/Adjective).

Adjectives and adjective phrases function in two basic ways in [clauses](https://en.wikipedia.org/wiki/Clause); either attributively or [predicatively](https://en.wikipedia.org/wiki/Predicative_expression). When they are attributive, they appear inside a noun phrase and modify that noun phrase, and when they are predicative, they appear outside the noun phrase that they modify and typically follow a linking verb.

For example:

a. A player **faster** than you was on their team. – Attributive adjective phrase

b. He is **faster** than you. – Predicative adjective phrase

**The Adverb Phrase as Adjunct**

An adverb phrase is simply two or more words that act as an adverb. It can modify a verb, adverb, or adjective and can tell “how”, “where”, “why”, or “when” an action takes place.

The adverb is the head of the phrase and can appear alone or it can be modified by other words. For example:

We **usually** go on holiday in August.

Time goes **very quickly**.

The day passed **quickly enough**.

An adjunct is usually an [adverb](http://www.grammar-monster.com/lessons/adverbs.htm) used to [modify](http://www.grammar-monster.com/glossary/modifiers_modify.htm) a [verb](http://www.grammar-monster.com/lessons/verbs.htm). When used as an adverb, an adjunct will usually indicate a time, a manner, a place, a frequency, a reason, or a degree.

For example:

* **Time Adjuncts (Adverbs of Time)**
* The alarm went off again yesterday.
* In the morning, he will veto the bill.
* **Manner Adjuncts (Adverbs of Manner)**
* Present your case carefully.
* Simon drinks his pints like a demon.
* **Place Adjuncts (Adverbs of Place)**
* Here the situation is completely different.
* She buries all her toys wherever Ollie buries his.
* **Frequency Adjuncts (Adverbs of Frequency)**
* She comes here often.
* Every Tuesday, the shop opens at eight o'clock.
* **Reason Adjuncts (Adverbs of Reason)**
* As it's Friday, you can stay up another hour.
* Expect the tent to leak because it's been in my garage for 30 years.
* **Degree Adjuncts (Adverbs of Degree)**
* You're not as poor as you could have been.
* She is as smart as she is brilliant

Other grammatical units can perform the function of an adverb. For example, [prepositional phrases](http://www.k12reader.com/term/prepositional-phrase/) and [infinitive phrases](http://www.k12reader.com/term/infinitive-phrase/) can both function as adverb phrases in sentences. A prepositional phrase includes a preposition, its object, and any modifiers of the object. An infinitive phrase includes an infinitive, plus any modifiers and complements.

**Examples of Prepositional Phrases as Adverb Phrases:**

* Things are going well **at school**.

(*At school* is the prepositional phrase. It functions as an adverb phrase, modifying the adverb *well*.)

* On the way home, I drove **past the shopping mall.**

(*Past the shopping mall* is the prepositional phrase. It functions as an adverb phrase, modifying the verb *drove*.)

* Christina went **to the supermarket.**

(*To the supermarket* is the prepositional phrase. It functions as an adverb phrase, modifying the verb *went*.)

**Examples of Infinitive Phrases as Adverb Phrases:**

* **To track my running speed**, I use a stopwatch.

(*To track my running speed* is the infinitive phrase. It functions as an adverb phrase, modifying the verb *use*.)

* I awaken very early **to make the most of the day**.

(*To make the most of the day* is the infinitive phrase. It functions as an adverb phrase, modifying the adverb *early*.)

* **To get the room ready for painting**, we moved the furniture.

(*To get the room ready for painting* is the infinitive phrase. It functions as an adverb phrase, modifying the verb *moved*.)

## ~3.4 Basic Sentence Patterns

There are five sentence class terms:

S = subject

V = verb, O = object

C = complement

A = adverbial

The slash (/) denotes the boundary between syntactic terms.

Quirk (1991 ) identifies eight basic sentence patterns. The eight patterns are basic because you can add more clausal elements to any of the patterns to generate other patterns. The basic patterns

are:

i. John / laughed. (SV)\*

ii. John / kissed / Jane. (SVO)

iii. John / is / tall. (SVC)

iv. John / gave / Jane / a present. (SVOO)

v. John / made / Jane / angry. (SVOC)

vi. John / sat / up. (SVA)

vii. John / put / the bag / down. (SVOA)

viii. The students/elected/John/SRC Secretary/yesterday. (SVOCA)

Most simple and complex (but not compound) clauses are of one of these patterns no matter how long the clauses are. For example, the following two sentences are essentially of the same pattern.

i. Jane / bought / fruits. (SVO)

ii. My long lost sister, Jane / has been buying / a variety of fruits. (SVO)

**@UNIT 4**

# LETTER WRITING

## ~4.0 Introduction

In this lesson, we shall discuss the three types of letter writing. These are informal, semi-formal and formal letters. Pay particular attention to this lesson in order to communicate your thoughts, through any of these types of letters to your audience.

**Objectives**

Follow the objectives below as you go through the lesson.

By the end of the lesson you should be able to:

* *Identify the three types of letter writing.*
* *Identify the features of each type of letter to communicate fluently and effectively.*
* *Write about any given topic on each type of letter writing*
* *Use appropriate language to write informal, semi-formal and formal letters.*

Letter writing is a form of personal writing that may provide insight and understanding to both a writer and a recipient.

To achieve this, always consider your audience and purpose. Are you writing to a friend, a relative or somebody you know? Or are you writing to somebody you have never met. In each case, you should anticipate the interest of your audience and their depth of knowledge about your topic.

In addition to content, the language and tone of your letter will also depend on your audience. For example, even though you might write letters to your friends and your aunt on the same day about some of the main topics, you can’t quickly revise a letter to a friend to make it a thank you note for your aunt.

Your purpose in writing should be clear to both you and your audience. For example, you may decide that your purpose in writing is to inform, persuade, entertain, narrate or describe.

Undoubtedly, letter writing plays a vital role in both private and public lives of every society. We communicate with friends and relations through letters. But most importantly, social and business interactions in our growing society are effectively carried out through letters.

## ~4.1 Types of Letters

Generally, there are three types of letters.

1. Informal letters
2. Semi-formal letters
3. Formal letters

**Informal Letters**

They are often called friendly or personal letters and are written to people who are quite close to us or to acquaintances or our peers. Letters to our friends, pen-pals, sisters, brothers, cousins, wives, husbands, etc. all fall under this category.

**Features**

These are:

1. The writer’s address and date.
2. Friendly salutation ˗ Dear/Hi plus endearing name.
3. Subscription and endearing or first name.

**Setting out the Address and Date**

1. The address of the writers should be on top right hand corner of your sheet of paper.
2. The address may be indented (slanted) or block/straight.
3. The address may or may not be punctuated. (Punctuated address is referred to as “close” and the unpunctuated as “open”)

**The Date**

You may choose any of the following:

1. 1st May, 2010 (the ‘St’ is on the line, not hanging)
2. May 1, 2010.
3. 1 - 05 – 10

**The Salutation**

Another important convention or feature of the letter is ‘Salutation’ or the ‘greeting’ which also varies from one letter to another. Even with informal letters, the salutation may vary depending on the degree of intimacy. For close friends use ‘Dear’ or ‘Hi’ followed by first name.

Eg. Dear Vivian/Hi Joyce, for relations like brother, mother, cousin etc. you may use:

My dear brother, My dear sister, Dear brother

My Dear Cousin, Dear Cousin

Dear Mum, Dear Dad, My Dear Dad, etc.

You may use ‘My Dear’ instead of ‘Dear’ when you wish to show more affection or closeness to the recipient.

**Introduction**

Learn to introduce your letter. An introduction to a letter is as important as the main body itself. Often an introduction to informal letters may contain pleasantries.

Such pleasantries may include the following:

1. Congratulating one on one’s achievements
2. Expressing your gratitude for gift, a favour or a piece of advice.
3. Expressing surprise at some developments.

Note that an introduction of an informal letter may be to acknowledge the receipt of a letter from a recipient. This is normally used when we are replying to a letter we have received. We may also assume the position of writing to our recipient first. In this case our recipient has not written to us but we are writing to him/her first.

**Consider the following**

1. I am delighted to acknowledge the receipt of your letter dated 1st March, 2010.
2. I received your interesting and thought-provoking letter just a couple of days ago and it was nice to hear from you after a long break in correspondence.
3. Your maiden letter which was quite educative and interesting was received a couple of days ago.
4. I was overwhelmed with joy when I received your exciting and educative letter.
5. I was filled with joy when I got your rather long but interesting letter.

**Pleasantries**

1. Why has it taken you a long time to reply to my last letter? Is it due to your usual laziness? I presume it is rather due to pressure of work.
2. How are you faring in your new school? I believe things are quite normal and that you are now finding your feet/rhythm.
3. Accept my (profound / heartfelt) gratitude.
4. For the gift, it has come at the right time to solve some of my problems. The textbooks will particularly help me to prepare adequately for my impending examination.
5. For the financial help: I intend to use part of the money to defray my long-standing debt and the rest to buy some recommended textbooks.
6. For the keen interest you have shown in my studies: I will not let you down/disappoint you and I am optimistic about my success in the impending exams.

## ~4.2 The Content/Body of the Letter

Having examined the general features of informal letters, let us now turn our attention to the body of an informal letter. Generally, a letter must have an **introduction** and the main body which is often spelt out by the purpose for which you are writing the letter. In other words, it is the purpose that will determine what we should write about. We should therefore remember that no matter how good or flawless our language may be, if we fail to write about what the purpose is, we have deviated.

This is the most important aspect of our letters.

The content of a letter we write in exams depends on the given question. When we are even writing our private letters, we must first think of what we want to write about or the message we want to get across, before we set out to write.

It must be noted that a candidate who writes an essay which does not satisfy the given question will undoubtedly score low marks.

**Examine the Following Questions.**

1. Write a letter to a pen-pal describing one National Event which took place in your country last year.

**Content**

In this question, we are specifically asked to describe a national event to a pen-pal. We are to describe one National Event like the Independence Anniversary, Republic Day or a school activity. This is very crucial because no matter how flawless the language may be, if we don’t describe a national event we may score very low marks for content.

1. Your friend/sister has written to tell you about her choice of a college of education. Write back to her and state at least three reasons why you think she should not choose St. Louis College of Education.

## ~4.3 Content

In addition candidates are expected to give a minimum of three reasons why they think that particular college should not be chosen, comparisons to what pertains in other colleges would be appropriate here.

It has become very clear from our discussions that it is always important for students to read a question very carefully, and critically to find out what the question actually demands.

**Organizing the Contents of Our Letter – Paragraphing**

Paragraphing is an essential element in continuous writing, thus when we have identified or understood what we are to write about, we must then set out to arrange our points in paragraphs. Our points must be logically arranged and must be coherent.

**Language and Tone**

This is perhaps one of the most essential parts of our letters. Generally, the tone and the language of such letters must be chatty or conversational. Familiar conversational word forms, which are used when speaking to an equal or a person of the same age group, are considered most appropriate for informal letters.

**Contracted forms of words like the following are acceptable:**

|  |  |
| --- | --- |
| **Full Form** | **Contracted Form** |
| I have | I’ve |
| I will | I’ll |
| Has not | Hasn’t |
| I am | I’m |
| Did not | Didn’t |
| We have | We’ve |
| They have | They’ve |
| Could not | Couldn’t |
| Cannot | Can’t |
| Should not | Shouldn’t |
| Have not | Haven’t |
| You are | You’re |
| That is | That’s |
| He is | He’s |

## ~4.4 Conclusion

It is very necessary to conclude our letters.

An interesting conclusion will make our recipients want to read more from us.

Consider the following

1. Vivian, my best regards to you and all the good friends around. Can I be of help to you in any way?
2. Joyce, I’ll like to state here once again that I have forgiven you. Let sleeping dogs lie. I am hoping to hear from you soon. I send you my love.

**The Subscription**

This usually comes at the end of our letters and like the salutation; it varies from one form of letter to the other.

**For family relations and close friends**

Yours affectionately, Your loving sister, Yours,

Your loving mother, Your affectionate daughter,

**Name of Writer**

It is usual to write your name below the subscription. This may also depend upon the degree of intimacy. For example, for close friends, you may use the best or common name which is known to the recipient: Joyce, Vivian, Janet, Ruth, Agnes, and others. You need not write your full name and signature. There is an obligatory comma after the subscription.

There should be a full-stop after the name.

Yours affectionately,

Joyce.

## ~4.5 Semi-formal Letters

We are expected to show more respect, in everyday life, to adults than our contemporaries. An adult may be your father’s friend, your own adult friend, form masters, house mistresses etc.

Letters from young people to such group of adults may have a definite purpose to ask, or thank them for something: pocket money, school fees and books, presents, a piece of advice or information. Letters of such nature are more courteously written and avoid exhibiting too much familiarity. In salutation and tone, they differ from informal letters.

**Features of Semi-Formal Letters**

Address: Write your address in the same way as discussed under informal letters.

1. Do not write your name above the address.
2. Do not write the recipient’s address.

**Salutation**

Again under the Semi-Formal, the salutation depends on the relationship that exists between you and the person to whom you are writing.

1. For those you do not know well and to whom you must show great respect, you may address them: Dear Mr./Mrs………., Rev./Dr……..
2. For relatives known to you well, you may use Dear Mum, Dear Dad, Dear Uncle, Dear, Uncle Shadrack, Dear Aunt.

The tone of the letter should be consistent with your situation. That is, it should be suitable to the degree of the familiarity that exists between the two of you. It may vary from the very familiar to the almost formal tone which is very necessary when you are writing to an adult you may not know. For example, the tone of a letter to your elder brother may not be the same as a letter to your father’s lawyer friend.

**Subscription**

1. For those you do not know well or who are unknown to you personally, the subscription could be: Yours sincerely. Then write your full name, Benjamin Baah Boateng.
2. For relations: Where you are uncertain of the amount of respect you should see, you may also use \*Yours sincerely\*, to avoid any possible confusion.

## ~4.6 Formal Letters

Formal letters are also called business or official letters and they are those often written to public organizations, business firms, government offices, the press and letters for employment.

**Features of Formal Letters**

All formal letters should have the following features:

1. Address of the sender and date
2. Address of the recipient
3. A formal salutation – Dear Sir/Madam,
4. Title
5. A formal subscription – Yours faithfully,
6. Signature and full name of writer under it.
7. **Setting Out The Address And Date**

In formal letters, two addresses are required, the address of the writer and the address of the recipient. The address of the writer is kept at the top right hand corner and it is either indented or straight/block. Remember to add the name of your country if the letter is going outside your country. **Do not write your address or the recipients address in capital letters.**

1. **The Address of the Recipient**

This is written on the left side below the date or on the bottom left corner below the writer’s name. However, the top left side is generally accepted or preferred. The recipient’s address must always show the designation of the office e.g. the Principal, the Director, the District Chief Executive. Let us look at the two addresses below.

**Sender’s Address**

St. Louis college of Education,

P. O. Box 3041,

Kumasi – Ashanti.

10th March, 2017.

**Recipient’s Address**

The Principal,

Accra College of Education,

P. O. Box 1819,

Accra.

1. **Salutation**

For formal letters, the following greetings must be used: Dear Sir/Madam. Use either of the two if you don’t know the sex of the recipient.

1. **The Heading or Title**

An official letter should always have a title and it should be the summary of the subject matter or theme of the letter. It should show what the letter is about. The title/heading should always come below the salutation like this:

Dear Madam,

**ASSISTANCE TO REHABILITATE COLLEGE LIBRARY**

1. **The Body and Language of the Letter**

Like any other letter, the body should be arranged logically in paragraphs. Avoid the use of slangs, and contracted form of words like haven’t, ain’t, wasn’t and I’ll. Write all words in full like, have not, cannot, I will etc.

The tone must be formal. Keep it to the point and write what is directly connected with the objective of your letter.

Never begin your formal letter with such phrases like, ‘with humility and respect’, ‘most respectfully’ and ‘humbly beg’, or ‘I beg to apply’.

1. **Accepted Samples**

In reply to advertisement in newspapers

1. With reference to your advertisement in the Daily Graphic (or any newspaper) of 10th May, 2010(date) for applicants/applications to fill a vacancy/for the post of …….. in your department/office/company etc.
2. I would like to be considered for the position of ……. (write the position) in your department/establishment/school ……… as advertised in the …….. (name of newspaper)
3. **Letter of Request**

Avoid irrelevant pleasantries at the beginning of such letters and state what you want.

1. I should be grateful/ most grateful………..if you could offer me admission.
2. I would be grateful if you could…………..
3. **Letter of Apology**

Such letters may begin with the following:

1. I regret/I am sorry that
2. I apologize for

I wish to apologize

1. **Letter of Reporting Good News**
2. I am please/happy/delighted to inform you that……………………..

**Subscription**

The appropriate subscription for formal letters is “Yours faithfully,” or “Yours sincerely”. You must note that “Yours” starts with capital ‘Y’ but ‘faithfully’ and ‘sincerely’ start with small ‘f’ and small ‘s’ respectively.

An official of formal letter should end with the signature and full name of the writer and this comes immediately after the subscription.

**Summary**

We have learnt from this lesson that the three types of letter writing are formal, semi-formal and informal. Each type of letter has its own clear-cut features and each type depends on the audience to whom the letter is addressed and the purpose of writing.

In a friendly letter your language should be simple and straightforward. Though we can use some jargons or terminologies, if you over use them your writing will not be interesting.

We also discussed the features of semi-formal letters which are sender’s address, date, salutation, the body, the subscription and sender’s name.

With regard to the formal letters, we have established that:

* A formal letter requires both the sender’s and recipient’s address.
* There is salutation which preferably is written “Dear Sir” or “Dear Madam” or “Dear Sir/Madam”.
* It should have a heading or topic, an introduction, subsequent paragraphs whose topic sentences are well developed and a concluding paragraph.
* A subscription, signature and full name of the sender.

**Exercise**

1. Your sister has gained admission to Jackson Educational Complex College of Education. Write a letter to her advising her on three things you think she can do to enable her study well.
2. Your uncle is pressurizing you to marry. Write a letter to him why you don’t want to marry while you are in College.
3. As a Head teacher/ Headmistress of a school, you have been accused of embezzling the Capitation Grant. Write a letter to the district Director of Education explaining the issue to him/her.

**@UNIT 5**

# READING COMPREHENSION

## ~5.0 Introduction

We welcome you to Unit 5. We are happy you have been able to read all the lessons up to this Unit. Congratulations!

You were introduced to Reading Comprehension first year, first semester. We are continuing our continuing with the study of Reading Comprehension this semester. We concentrate on descriptive and narrative texts. We shall first discuss certain basic things you need to know about descriptive and narrative texts.

Let us look at our objectives for this Unit.

By the end of the Unit, you will be able to:

i) Identify the elements of a descriptive text;

ii) List the elements of descriptive text;

iii) Differentiate between narrative and descriptive texts;

iv) Answer comprehension questions based on narrative and descriptive texts.

The two ultimate objectives of the comprehension lesson are:

i) to broaden students’ knowledge of life and

ii) to improve the quality of student’s English.

## ~5.1 Reading Comprehension Skills

Experience indicates that when students have some inkling about what a passage is about, they tend to comprehend it more easily. It is not by accident that before we start reading a novel, we glance at the brief synopsis on the back cover. It is because it gives the reader a rough idea of what the novel is about.

Comprehension skills are the ability to use [context](http://www.sil.org/lingualinks/literacy/referencematerials/glossaryofliteracyterms/WhatIsContext.htm) and prior knowledge to aid reading and to make sense of what one reads and hears.

## ~5.2 Types of Comprehension Skills

Reading competencies are usually divided into two broad categories:

* Literal Comprehension Skills
* Critical Comprehension Skills

**i. Literal Comprehension Skills** are directed at the actual words written by the author. They include:

* Selecting the topic sentence of a paragraph
* Identifying the stated main idea of a passage
* Identifying the supporting detail of a passage
* Determining the meaning of words by context
* Comparing and contrasting information
* Identifying characters and characteristic traits and actions
* Selecting stated cause–effect relationships
* Interpreting abbreviations, symbols and acronyms.

**ii. Critical/Interpretative Comprehension Skills**

The critical or interpretative comprehension skills are directed at the reasoning employed by the reader to go beyond the ideas of a passage and make certain inferences or conclusions about them. It involves what is implied or meant, rather than what is actually stated. The skills include:

* Recognizing the author's purpose and tone;
* Identifying the author's overall organizational pattern;
* Recognizing explicit/implicit relationships between words, phrases, and sentences;
* Distinguishing between facts and opinions;
* Detecting biases;
* Recognizing valid arguments;
* Drawing logical inferences and conclusions;
* Interpreting character traits;
* Interpreting figurative language;
* Using correct clues to determine meaning;
* Construe meaning by signal words.
* Drawing inferences
* Tapping into prior knowledge / experience
* Attaching new learning to old information
* Reading between the lines to determine what is meant by what is stated.

## ~5.3 Reading and Listening Comprehension

Comprehension exercises can be classified into two main types:

**i. Reading Comprehension**: In reading comprehension, the reading is done by the students themselves and they respond to the questions asked.

**ii. Listening Comprehension**: In listening comprehension, the reading is done by the teacher or a good reader in the class. The text can also be recorded and played in class while the students listen. Listening comprehension can be more difficult than reading comprehension because the student does not have access to the text and has to pay critical attention in order to get the content of the text.

**Types of Reading**

**i. Skimming**

Skimming is reading quickly to get a general idea of meaning. We skim through paragraphs rapidly when we want to get a total impression of a book. You do this by reading a few sentences in each paragraph that give you the main idea or answer to your questions. You can skip paragraphs that you do not consider relevant.

**ii. Scanning**

Scanning is reading a text quickly in order to find specific information, e.g. figures or names**.** It is taking a quick glance through a book or text, looking only for some information that you need. This is what we do when we look up a word in the dictionary or when we are looking for someone’s number in a telephone directory.

**Flexibility in Reading**

Reading flexibility refers to a person's ability to adjust both reading rate and method to the specific purpose for reading. The purpose of reading as well as to the nature and complexity of the reading material or text determines when to speed, skim, scan, or sub-read.

Proficient readers experience reading flexibility by paying attention to the information in print that is most relevant to their purpose.

**Extensive Reading**

Extensive reading involves learners reading texts for enjoyment and to develop general reading skills. It can be compared with intensive reading, which means reading in detail with specific learning aims and tasks.

Extensive reading is done voluntarily by the reader. There is nobody forcing the reader to read. This type of reading is done for pleasure during leisure time.

**Critical Reading**

Critical reading is a form of language analysis that does not take the given text at face value, but involves a deeper examination of the claims put forth as well as the supporting points and possible counter arguments.This is done not only to understand the passage but also to develop the habit of questioning.Do not accept any statement or conclusion simply because you find it in a book. Many reading experts identify various levels of comprehension.

i. Literal comprehension is the understanding of the written meaning of a passage: the definition of words, the context of the writing, the main idea of the passage, and the sequence of thought chosen by the author.

The reader needs to understand ideas and information explicitly stated in the reading material. Some of this information is in the form of recognizing and recalling facts, identifying the main idea, supporting details, categorizing, outlining, and summarizing.

ii. Critical comprehension concerns itself with why the author says what he or she says. This high level of comprehension requires the reader to use some external criteria from his/her own experience in order to evaluate the quality, values of the writing, the author’s reasoning, simplifications, and generalizations. The reader will react emotionally and intellectually with the material because everyone's life experiences are varied.

1. Inferential comprehension deals with what the author means by what is said. The reader must simply read between the lines and make inferences about things not directly stated. Again these inferences are made in the main idea, supporting details, sequence, and cause and effect relationships. Inferential comprehension could also involve interpreting figurative language, drawing conclusions, predicting outcomes, determining the mood, and judging the author’s point of view.

## ~5.4 Types of Comprehension Questions

**i. Direct/Literal Questions**: Answers will be stated plainly in the passage.

Examples: a) What was the main reason…?

b) Give two examples…

c) Quote a sentence…..

d) Write down one word or an expression which shows…

**ii.** **Inferential Questions**: Answers cannot be found directly from the passage. Inferential questions require you to understand what is implied by but not necessarily stated in the passage.

Examples: a) explain clearly / explain the contrast…

b) suggest how…

c) what do you think…

d) why does the author suggest

iii. Rephrasing Questions: Rewrite in your own words but keep the meaning, read the phrase or sentence in its context in the passage so that your explanation is appropriate to the situation.

Examples:

a) Explain the term /phrase /sentence…

b) Explain in your own words…

**iv. Vocabulary Questions**: Explain word or phrase meaning: a certain word or phrase is chosen from the passage. You are required to give another word or phrase bearing the same meaning as the word.

Examples: a) What does the word suggest about…

b) What picture do these words suggest?

c) What does the word ‘even’ suggest about…

d) What does ‘preserve the market’ mean?

**v. Evaluative Questions**: The answers to evaluative questions require information outside of the text.

We sometimes say the information is in your head or somewhere else.

Examples:

a) How are you similar to the main character?

b) What was the author’s message in the book?

## ~5.5 Questions on Language Use

Such questions are called Appreciative.

The answers to these questions require that the candidate reacts pertinently to the language and structure used in the text in a technical or literary way. Hence, questions about the writer’s attitude to one character or the other often demand that the candidate recognizes the unique effects conjured by the use of certain words where other alternatives or near–synonyms would have done equally well, but if they had been selected, would have created different impressions and conjured different images.

For clarification, we shall consider a sample text.

**Text**

The cruel big man beat the little donkey with a big stick because the animal refused to carry him across the river.

**Direct/Literal questions:**

a) Did the man beat the donkey?

b) Who beat the donkey?

c) What did the donkey do?

**Inferential:**

a) Did the man hurt the donkey?

b) Had the man crossed the river before he beat the donkey?

c) What did the donkey feel when the man beat it?

**Speculative:**

a) Was there a bridge across the river?

b) Was the man sorry for his action?

**Appreciative**

a) What is the writer’s attitude towards the man?

b) What is the writer’s attitude towards the donkey?

## ~5.6 Reading Comprehension – Textual Analysis – Narrative Text

### 5.6.1 Narrative Writing

A narrative is the story (fiction or non-fiction) told and the order in which it is occurs. Sometimes, there is a narrator, a character or series of characters, who tell the story. Sometimes, as with most non-fiction, the author himself/herself is the narrator. It is a type of writing that tells about events or actions as they change over a period of time and often includes story elements such as character, setting and plot.

How do you show the “big picture: of a person’s life? Look for turning points and significant moments. One way to understand the overall direction of any famous person’s life is to construct a timeline. Start with when the person was born. Next identify the major turning points in the person’s life. Finally, insert details and look at the major picture.

**Pre-Writing Questions**

* What do I find wonderful about the person?
* What is truly significant about one’s achievement or the entire life?
* How wide is the scope of influence of this person?
* What else do I want to know?

**Revising** **Checklist**

* Does the narrative flow from a thesis?
* Have I revealed character by using mind description and presenting dialogue and actions?
* Have I included incidents and details that should throw light on my subject’s personality?
* Did I structure my narrative chronologically?
* Have I included a personal anecdote or reflection in the conclusion of my narrative?

**5.6.2 Descriptive Writing**

Descriptive writing is the clear description of people, places, objects, or events using appropriate details. An effective description will contain sufficient and varied elaboration of details to communicate a sense of the subject being described.

The primary purpose of descriptive writing is to describe a person, place or thing in such a way that a picture is formed in the reader's mind. Capturing an event through descriptive writing involves paying close attention to the details by using all of your five senses.

**Writing a Character Sketch**

It is a quick profile that reveals personality and physical appearance.

* How does the person look like?
* How does the person behave towards others?
* How do others relate to this person?
* What character traits does the person have?
* What anecdotes and figurative language have been used?

**Exercise**

**Read the passage below and answer the questions which follow.**

At the educational functions one attends these days, most government officials preach one message, "The Ghana Education Service (G.E.S) will be distributing textbooks, reading and learning materials to all schools beginning from this academic year."

This according to the officials was to enable school authorities to prepare candidates for the Basic Education Certificate Examination (B.E.C.E.) which is written at the end of the nine-year compulsory basic education system in the country.

Definitely, the promise, when fulfilled will be a great relief, to students, teachers and parents, since the problem of the unavailability of textbooks is so weighty that some teachers have to borrow books from nearby schools to enable them prepare lesson notes to teach the children.

In some public schools outside the capital city, most of the teachers do not even have a teacher's guide to assist them to teach. This situation obviously shows that there will be smiles on the faces of the children in the public schools. For me, though this sounds good, my greatest concern is where these textbooks and other teaching aids will be kept and how they will be handled when they are finally distributed.

The reason for my concern is that in some rural communities where textbooks are needed most, some children sit on stones because of lack of chairs. They put their slates or books on the bare ground to write on or on their laps to read. Others sit in the open without any roof over their heads to study. With such pupils, since there are no places like classrooms or cupboards where their books could be kept, they carry their books to and from the home every day, thereby reducing the life span of the books. In addition, the onset of the rains disrupts school activities, especially in the rural communities where structures are not in the best of shapes. Most of the children find it impossible to study because the rains get directly into the classrooms because of the lack of windows and doors, resulting in the rainwater drenching their books, tables and chairs.

a. Why does the GES intend to distribute textbooks and other educational materials to all schools?

b. How do some of the teachers get materials to prepare their lesson notes?

c. What are the two concerns of the writer about the supply of the books?

d. What is the reason for the writer's concerns in 'c'?

e. What is the consequence of the children carrying their books to school everyday?

f. Where are the teachers who do not have copies of the teachers' guide?

g. i. Which group of school children suffer most during the rainy season?

ii. Why do they suffer?

h. Explain the following words as used in the passage:

i. fulfilled ii. weighty iii. disrupt

iv. lack v. drenching

**Summary**

In this Unit, we have discussed types of reading skills. We have also looked at types of reading. In addition to that, we have studied the types of comprehension questions. Finally, we looked at narrative and descriptive writing.

**@UNIT 6**

# PUNCTUATION MARKS

## ~6.0 Introduction

Punctuation contributes substantially to writing effectiveness. Its primary function is to signal the "prosody" (patterns of pitch, stress, and hesitations) that authors have in mind when they write. Without it, the reader would not know when a sentence ends or which information is extra in a sentence. Correct punctuation enables the reader to understand the ideas in a text more clearly. Punctuation also helps to identify between sentences.

The following two letters contain the same exact words but the punctuation differs sharply. Which letter would you rather receive?

i. Dear Akos,

I want a woman who knows what love is all about. You are generous, kind and thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other women. I yearn for you. I've no feelings whatsoever when we're apart. I can forever be happy - will you let me be yours?

Akwasi

ii. Dear Akos,

I want a woman who knows what love is. All about. you are generous, kind and thoughtful. people who are not like you. Admit to being useless and inferior. You have ruined me. For other women, I yearn. For you, I've no feelings whatsoever. When we're apart, I can forever be happy. Will you let me be yours?

Akwasi

The letters tell us more about Akos and Akwasi - but they tell us even more about punctuation. Change a comma here, move a period there and the entire document is different. That is why punctuation is important; it creates meaning as much as words do.

(Read the two letters again and try to identify the meaning which each connotes.)

In this chapter, we will learn about the common uses of comma, period, semi-colon, colon and other punctuation marks which we use in our writing.

## ~6.1 Comma

Commas tell us how to read and understand sentences because they tell us where to pause. A correctly placed comma helps move readers from the beginning of a sentence to the end.

**Uses**

* Use a comma to separate a list of items: I bought oranges, yams, plantain, meat and fish from the market.
* Use a comma to set off words in apposition. (words that give additional information preceding or following a word or expression)

Mr. Mensah, the headmaster, has retired.

The headmaster, Mr. Mensah, has retired.

* Use a comma to set off a direct quotation:

Kwame said, "All the teachers in the school must be rewarded for their hardwork."

"All the teachers in the school," Kwame said, "must be rewarded for their hard work."

* Use a comma after phrases that show contrast:

The boys in the neighbourhood return home at all times, often drunk as snakes.

* Use a comma after the greeting of an informal letter:

Dear Afia, Dear Kwame,

* Use a comma after the subscription of a letter:

Yours sincerely, Sincerely yours,

* Use a comma after an introductory subordinate clause:

When the train arrived, John was not at the station.

* Use a comma to separate parts of an address:

John lives at No. 23 Mango Close, Kuku Hill, Osu.

* Use a comma between the day of the month and the year:

December 24, 2012; 24 December, 2012

## ~6.2 Semicolon

* Use a semicolon between closely related independent clauses:

Bigamy is one wife too many; monogamy is the same idea.

* Use a semicolon between main clause when the coordinating conjunction has been left out.

”Always go to other people's funerals; otherwise, they won't go to yours."

## ~6.3 Colon

* Use a colon before a list:

The new fast food joint served the following: pork and beans, meat-pies, hotdogs, spring rolls and sandwich.

* Use a colon before a long quotation, especially a formal one.

Abraham Lincoln said: "Four scores and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the preposition that all men are created equal."

* Use a colon before part of a sentence that explains what has just been stated.

Life is a series of rude awakenings: It is what happens to you while you are making other plans.

* Use a colon after the salutation of a business letter.

Dear Mr. President: To Whom It May Concern:

* Use a colon to distinguish chapter from verse in a biblical citation.

Matthew 14:14

## ~6.4 Quotation Marks

* Use quotation marks to set off a speaker's exact words.

"Is that person a man or woman?" we asked.

* Use quotation marks to set off the titles of short works such as poems, essays, song, short stories and magazine articles.

"To her Mistress"

* Use quotation marks to set off a definition.

The word *karaoke* means, "So you think you can sing? Think again."

## ~6.5 Dash

The dash is twice as long as the hyphen. Basically, the dash is said to show emphasis.

* The dash is used to show a sudden change of thought. (after thought)

The paedophile ­**─** of course I do not mean you ­**─** is dangerousto the society.

* The dash is used before an elaboration on what is stated in the sentence.

A first class is attainable **─** this is only when you study hard.

## ~6.6 Hyphen

A hyphen is used to show a break in words.

* Use a hyphen to show a word break at the end of the line.

I have always thought of getting many of my friends in good business, but it has been a difficult aspiration.

* Use a hyphen in certain compound nouns.

great-grandmother

* Use hyphens in fractions and in compound numbers from twenty-nine to ninety-nine.

## ~6.7 Capitalization

A system of capital (upper case) and lower case letters serves a very important purpose. It allows writers to point out specific words within a sentence (such as proper nouns) and to signal the start of a new sentence.

### 6.7.1 Rules for Capitalization

Capitalize the first word of:

* A sentence: The students are relaxing in their rooms.
* A complete sentence after a colon: Fire is reported to have gutted the Melcom supermarket at Agona Swedru on Saturday night: All the items in the store were destroyed by fire
* A quotation, if it is a complete sentence: The teacher said, "Blood circulates through the body by flowing up one leg and down the other."

But: "Blood," the teacher said, “circulates through the body by flowing up one leg and down the other."

* Each line of a poem (Except the poet does not do that.)

Shall I compare thee to a summer’s day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer’s lease has all too short a date

* The salutation of a letter: Dear Mrs. Jackson,
* First word in the complimentary close of a letter: Yours sincerely, Sincerely yours

6.7.2 Other rules for capitalization**:**

* Capitalize the titles before a person's name: Dr. Mensah; Mrs. Afriyie; Mr. Mensah
* Capitalize abbreviations that appear after a person's name: Owusu Afriyie Jr.; John Mensah, Ph.D.
* Capitalize titles used in direct address: Doctor, I have a severe tooth ache.
* Capitalize titles of parents not preceded by a possessive word: We saw Mother greeting the Pope.
* Capitalize geographical places: Europe; Asia, Africa
* Capitalize names of specific historical events, eras and documents: World War I, The Renaissance, The Bond of 1844,
* Capitalize names of languages, nationalities, countries and races:

Languages: Akan, English, Ewe, French

Nationalities: Ghanaian, Japanese, American, Canadian

Countries: Ghana, Nigeria, South Korea, The Netherlands

Races: African, Asian, American

* Capitalize religions and references to the Supreme Being, including the pronouns referring to the Supreme Being:

Religions: Judaisim, Hinduism, Islam

References: the Creator, Heaven, Him, His name

* Capitalize each part of a person's name: Samuel Adu, Kwasi Solomon, Afia Rita
* Capitalize proper nouns and proper adjectives:

Proper nouns: Shakespeare, Mexico

Proper adjectives: Shakespearean, Mexican

* Capitalize the names of organisations, institutions, courses and famous buildings:

Organisations: The Boys Brigade

Institutions: The United Nations, The African Union

Courses: Mathematics 201 (not mathematics 201)

Famous buildings: The Cape Coast Castle

* Capitalize days, months and holidays:

Days: Monday, Friday

Months: January, December

Holidays: Republic Day, May Day

* Capitalize abbreviations for time: 6 A.M., 10 P.M.
* Capitalize first person singular pronoun: I arrived late. When he arrived, I had left.

**@UNIT 7**

# ACTIVE AND PASSIVE VOICE

## ~7.0 Introduction

Many actions involve many people, that is, one that performs the action and the one that is affected by the action. Voice is a grammatical category used in grammatical description of sentence or clause structure, primarily with reference to the verb, to express the way sentences may alter the relationship between subject and verb without changing the meaning of the sentence. The person who performs the action is usually put first as the subject (the agent) and we use the active form of the verb in the structure.

**The main distinction is between active and passive voice.**

Active voice describes a sentence where the subject performs the action stated by the verb. In passive voice sentences, the subject is acted upon by the verb.

In most English sentences with an action verb, the subject performs the action denoted by the [verb](https://webapps.towson.edu/ows/verbs.htm).

    These examples show that the [subject](https://webapps.towson.edu/ows/nouns.htm#Subject) is *doing* the action of the verb.

1. *John* killed the goat.
2. *The teacher* caned the pupils who came to school late.
3. *The player* kicked the ball.

Because the subject does or "acts upon" the verb in such sentences, the sentences are said to be in the active voice**.**

## ~7.1 Passive Voice

One can change the normal word order of many active sentences (those with a [direct object](https://webapps.towson.edu/ows/nouns.htm#Direct%20Object)) so that the subject is no longer *active*, but is, instead, being *acted upon* by the verb – or *passive.*

    Note in these examples how the subject-verb relationship has changed.

1. *The goat* was killed by John.
2. *The pupils who came to school late* were caned by the teacher.
3. *The ball* was kicked by the player.

Because the subject is being "acted upon" (or is *passive*), such sentences are said to be in the **passive voice**.

**NOTE:**   The sentence:

*The teacher is my father,* cannot be changed to passive voice because the sentence does not have a direct object and the verb is not transitive.

~7.2 Syntactic Differences

To change a sentence from active to passive voice, do the following:

    1.  Move the direct object of the active sentence into the subject slot of the sentence.

**Active voice Passive voice**

1. John killed *the goat*. *The goat*

**↓ ↓**

direct object subject

1. The player kicked *the ball*. *The ball*

**↓ ↓**

direct object subject

In 1.(a), the NP (the goat) which is the object of the verb becomes the subject when the sentence is changed to passive voice.

2. Place the subject of the active sentence into a phrase beginning with the [preposition](https://webapps.towson.edu/ows/prepositions.htm) ***by***

**Active voice Passive voice**

a. *John* killed the goat. The goat …… *by John.*

**↓ ↓**

Subject prepositional phrase

b. *The player* kicked the ball. The ball…….by the player.

**↓ ↓**

Subject prepositional phrase

3.  Add a form of the [auxiliary verb](https://webapps.towson.edu/ows/verbs.htm#Auxiliary%20verbs) ***be*** to the main verb and change the form of main verb.

**Active voice Passive voice**

a. John **killed** the goat. The goat **was killed** by John.

**↓ ↓**

verb be-auxiliary + verb

b. The player **kicked** the ball. The ball **was kicked** by the player.

**↓ ↓**

verb be-auxiliary + verb

Why Do We Choose the Passive Construction?

The passive voice may be a better choice when:

i. The doer of the action is unknown, unwanted, or unneeded in the sentence. Examples:

* The ballots have been counted.
* The injured player is being carried off the field.

ii. The writer wishes to emphasize the action of the sentence rather than the doer of the action.

Examples:

* The high jump record was finally broken last Saturday.
* The suspect was questioned for sixteen hours by the police.

iii. The writer wishes to use the passive voice for sentence variety.

## ~7.3 Types of Passive Voice

1. Agentive Passive

It is a statement sentence in which the agent / performer is introduced by –“ by”

e.g.

(i) Heaven and earth were created by God.

(ii) The soldiers were being drilled by the captain.

1. **Agentless Passive**

It is a statement which suggests that the subject is not doing the work.

(i) Heaven and earth were created (for a purpose).

(ii) The soldiers were being drilled.

1. **Service Passive**

This is a form of sentence which suggests that the subject is not doing the work.

(i) I am going to have / get the typewriter repaired.

(ii) Kofi had his hair cut.

~7.4 Examples of Active Tenses and Their Passive Equivalents

|  |  |  |
| --- | --- | --- |
| **Tense Verb Form** | **Active Voice** | **Passive Voice** |
| Simple present | keeps | is kept |
| Present continuous | is keeping | is being kept |
| Simple past | kept | was kept |
| Past continuous | was keeping | was being kept |
| Present perfect | has kept | has been kept |
| Past perfect | had kept | had been kept |
| Future | will keep | will be kept |
| Conditional | would keep | would be kept |
| Perfect conditional | would have kept | would have been kept |
| Present infinitive | to keep | to be kept |
| Perfect infinitive | to have kept | to have been kept |
| Present participle gerund | keeping | being kept |
| Perfect participle | having kept | having been kept |

(Rozakis, L. E. (2003). *Grammar and style*. Indiana: Alpha Books)

@**UNIT 8**

# INTRODUCTION TO PROSE

## ~8.0 Introduction

You are most welcome to this unit. In this lesson, we are going to study prose in detail. This will include the types of prose in literature and the elements in each type. We shall also relate the types to some literary works. In this way, your study of prose will be very meaningful and realistic.

**Objectives**

By the end of the Unit, you should be able to:

* Define prose
* State the types of prose we have in literature
* Cite examples of each of the types studied
* State the comic elements in literature and life in general
* Identify comic elements in a given prose.

## ~8.1 What is Prose?

The term prose is from the Latin *prosa*, meaning “in phrase” which was derived from *prosa oratio*, meaning “straight, direct, unadorned speech,” which itself was derived from *prorsus*, meaning “straightforward or direct” and can be further traced to *pro versusm*, meaning “turned forward.” Novels, essays, short stories, and works of criticism are examples of prose.

The best fiction does not just reveal life, it criticises it. Different critics have different ideas, categories, and definitions of fiction; but most agree on two basic types of prose: non-fiction and fiction.

Non-fiction is exactly what the name declares: true, not fictional. *The American Heritage Dictionary* defines non-fiction as literary works that are not imaginary, which is to say, they are factual. The category includes essays, autobiography, biography, letters, some types of history, the anecdote (a short statement of some interesting or humorous incident). Not all history is non-fiction, nor is, necessarily, all journalism.

More often when we speak of prose literature we mean fiction. Defined by *The American Heritage Dictionary*, fiction is

1. an imaginative creation or a pretence that does not represent actuality but has been

invented;

1. the act of inventing an imaginative creation or pretence; a lie;
2. a literary work whose content is produced by the imagination and is not necessarily based on fact;
3. the category of literature comprising works of this kind, including novels, short stories, and plays.
4. Again—different critics may have different sub-categories, but the traditional sub-categories of prose fiction are: short story, novella, and novel. This category may also include prose poetry and drama not in verse, but these will not be covered in this module.

## ~8.2 Elements of Prose

A. **Character**

To study character, one can ask further questions:

1. What are the qualities — the characteristics — of the characters of the work?

Some will be only *types*, *stereotypes*, *representatives*, *symbols* or *allegorical figures*. Others will be more *complex*, *deeper* (not shallow or superficial), *multi-dimensional*, rounded. They may even be non-human (e.g. animals, nature).

1. How has the work indicated these qualities?

The author may *describe* the person; make a *direct statement*; picture the *surroundings*; give him dialogue; give his *thoughts* or the *opinion of others*; show the person's *action* and *behaviour*.

1. What is the character’s function in the work?

They will have a relationship to the plot, to the other characters, to the surroundings.  They may be active and changing, or inactive and static. They may generate action, or cause conflict.

1. Does the character change? In what way(s)? Why? What motivates the character to action or inaction?

The major character in a work is usually the **protagonist**, i.e., the leading character or principal figure, but he or she may be the **antagonist**, i.e., the one who opposes and actively competes with another character.

The main character is central to the action. A *hero*, loosely speaking, is a main character, but *in literary terms* a classical hero, a hero in epic or [tragedy](http://www.btk.ppke.hu/uploads/introduction/drama/dramatic_genres_tragedy.html) is a main character with special qualities. Because fiction involves happenings, characters *do* things.

Most often inter-relationships among happenings occur as a result of character.  Thus, characters may have functions in a work of fiction, especially minor characters:

* A character may prepare for a particular action. (The introduction of a dishonest character, e.g., may prepare for a deception, a crime, etc.)
* A character may prepare for a change — a reversal — which is at the heart of the pattern of happenings.
* A character may offer signs of the progress and the completion of the narrative pattern.
* A character may carry out a necessary function in the story.

Some qualities are given merely to make a character "lifelike"; some characters may be given traits which make them attractive or unattractive to the reader, 'better than' the reader, or 'worse than' the reader. One goal of the writer may be to have the reader identify *with* the character, or to see in the character someone the reader knows. But whatever qualities the character has, they have been deliberately given by the author to give meaning to the total work. In some short stories, characterization is the purpose of the author.

**Characterization** - the creation of the image of imaginary persons in drama, narrative poetry, the novel, and the short story. Characterization answers the questions: “What type of people are in the novel and how do they behave?” Characterization generates plot and is revealed by actions, speech, thoughts, physical appearance, and the other characters’ thoughts or words about him.

## ~8.3 The 8 Methods of Characterization (8 different ways of looking at a character in a story)

**i**. **Physical Description/Direct Exposition**

The most common way of describing a character identifies anything physical about the character. This includes height, skin, hair and eye colour, short/tall, skinny/fat, wear glasses?, how he/she walks/stands, anything physical about the character

**ii. Name Analysis**

Analysing a character’s name is looking more closely to its meaning (if there is one) and describing it. Not all characters have a name with significance to the story. A lot of times though, authors carefully choose a character’s name to represent something about the character and/or the story.

**iii**. **Attitude/Appearance**

This method of characterisation is the reader’s description of the character’s attitude. The character’s attitude is how the character appears to feel about what is happening to him/her in the story. Similar to how you may describe your attitude if you were in a similar situation.

**iv. Dialogue**

Dialogue is the way in which a character talks. Dialogue includes the characters’ choice of words and syntax. It also includes the tone and diction of the character when he/she speaks. Is the character serious? Sarcastic? Shy? Obnoxious? Ignorant? etc, all these qualities can be conveyed through the character’s dialogue.

**v. Thoughts**

The thoughts of a character can only be analysed if we are inside the head of the character. This means that you can only include an analysis of a character’s thoughts if you are told what the character is thinking.

**vi.** **Reactions of Others**

When analysing the reactions of others you are looking closely at how other characters in the story react to or treat the character that you are analysing. Reactions include verbal responses and physical or emotional treatment. Character reactions can tell you if the character you are analysing is liked or disliked, popular, honest, trust-worthy etc.

**vii. Action or Incident**

A character can be analysed by looking at an action or incident and how it affected them or how they reacted to it. What action did the character take when confronted with a certain situation? Are there incidents in the character’s past that have shaped them as a character and affected the way they look at their life? Each major action or incident determines the way the character develops as the story goes on. .

**viii.** **Physical/Emotional Setting**

The setting of a story affects the characters’ development as well as the plot. The physical setting of a story is where the story is actually taking place and can affect the way a character develops. The emotional setting of a story is the series of emotions that the character deals with throughout the story.

Looking at all 8 methods, you can give an in-depth analysis of the character instead of a flat description that includes only basic information

**B Plot (What?)**

The action of a story, the happening, is the plot. A literary plot consists of three parts:

1. **The Beginning or *Exposition*.**

The author must present sufficient information about characters and situations for us to care about the outcome of the people involved. This portion introduces relationships among people and people, and people and things. It also locates the story in time and place.

1. **Middle or *Body*.**

This is the "proof" of the story, the happenings. This involves conflict, and/or complications. This section shows cause and effect, a necessary element for literature. It also contains such aspects as tension, suspense, reversal, foreshadowing, etc.

1. **End or *conclusion*.**

This must be a satisfying resolution of the events, problems, conflicts, etc. It need not be a happy ending, but it usually leaves nothing unresolved — unless this is the intent.

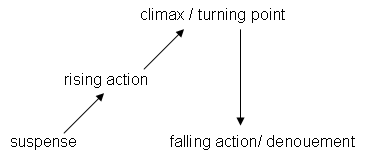
There are three basic types of plots:

1. Revelation of character: the character(s) remains unchanged by events, is static, but more is learned about him. Character in a state of revolution, changed by the events of the plot.
2. Characters are necessary adjuncts, but action dominates.
3. It may be the case that we become more interested in the events than in the characters. Thus we must consider what it is about these events that reveals or changes the personalities (the literary characters) of the persons in the story.

What about the pattern of events which either reveals or changes the character of these characters?

Whatever the pattern of events, however many, whatever kind, they must fit together smoothly, without any gaps or overlaps. Aristotle wrote that the events "must represent one action, a complete whole, with its several incidents so closely connected that the relocation or withdrawal of any one of them will disjoin and dislocate the whole." Thus the story must demonstrate both *coherence* and *unity*. *Coherence* is the logical, orderly relationship of the parts; and *unity* is concord, or agreement, oneness.

How might this unified action be visualized?



In a traditional work of fiction the plot moves toward a resolution, a point at which the conflict, or the struggle that the main character undergoes, is resolved, and the final outcome of the action becomes clear.

**C. Where and When (Setting)**

The setting is the time and place in which the story takes place. The definition of setting can also include social statuses, weather, historical period, and details about immediate surroundings. Settings can be real or fictional, or a combination of both real and fictional elements. Setting is particularly important because it helps support the plot and the decisions characters make.

Setting can also be seen in another dimension called “Time Setting”. This refers to the period during which the events in the story occurred. In most African novels, the time setting is measured around the “pre-colonial”, “colonial” (pre-independence) and “post-colonial” (independence) eras.

English novels have time settings like Elizabethan, Victorian, Romantic and Renaissance, referring to periods when certain Queens reigned in England or certain events occurred.

There are a number of possible uses of setting:

1. As a shaper of events (in mystery or horror stories). In stories of men in conflict with nature, the setting (nature) often becomes a character, usually the antagonist. As an adjunct to the plot and characterizations. It shows important changes and developments. Moving from one place to another shows movement in action;
2. It adds an emotional quality to the work, an atmosphere or feel, a mood, or contrasts.  Consider the differences between a crowded party and the back seat of a taxi; a kitchen and a confessional; a graveyard and a library.
3. As an external reflection of the internal state of the character.
4. As a [symbol](http://www.btk.ppke.hu/uploads/introduction/satellite/sym_symbol.html) related to the action and its deeper significance.

Finally, the relationship between setting and character is two-pronged:

* Setting can be determined by characters. If we want to write about sailors, we will likely be at sea.
* Setting can determine character. If we move a man from a university to a battle-field, his character will change.

**D. How (Style)**

Style is the characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style begins with an examination of a writer's choice of words, construction of sentences and paragraphs; indeed of every conceivable aspect of his language and the way he uses it. But it involves much more than this.

"Style" defies complete analysis or definition, because it is the [tone](http://www.btk.ppke.hu/uploads/introduction/prose/style.html#tone) and *voice* of the writer. As readers we often think we are interested in character or plot. But we are also influenced by the author's manner of speaking.

**E. Point of View**:

What is the author's point of view in telling the story?

But before dealing with point of view, we must be careful right from the start in making a very important distinction. The *author* writes the work; the *narrator* tells the story. Thus, we can talk about the author’s style, purpose, etc., but the narrator’s presentation of the narrative. Thus, we must first of all ask:

* *Who* tells the story? And the answer is the *narrator*.
* Where is the narrator when telling the story? From what point is his view?

There are basically three different kinds of *point of view*:

* 1st person limited
* 3rd person limited
* 3rd person omniscient

**i. 1st Person Limited**

In this type, the narrator may be a character in the story, telling the story from the first person, personal point of view. Grammatically this involves the use of "I".

* This gives immediacy and authority, but it is also limited in that the author must make the narrator-character credible, or we will not identify with or believe what we are told. With this point of view the reader must determine whether to trust or believe the narrator, as the reaction, even the interpretation, may depend on it. In this type, this narrator-character may be the main character or a minor (secondary) character:
* This is a personal point of view of a participant, and is subjective. The character might have opinions and emotions, with which we, as readers, may or may not agree.
* With this point of view, the reader may be interested in the narrator as much as the plot, or other characters.
* This narrator, as a witness, can see what people do and say, but only that. As readers, we know what the personal participant narrator thinks, but we cannot know the thoughts of other characters unless they are spoken.

**ii. 3rd Person Limited**

In the second type, the narrator may take a 3rd person, limited point of view. This uses a more objective grammar, and is less personal. Grammatically this involves the use of the third person singular pronoun (he/she).

* The speaker is like a *camera* which records the events. Like the first, it is limited in that we get only what this character sees, knows, thinks, or perhaps what he thinks others think.
* This point of view is often objective, and sometimes is called the *dramatic* point of view. The relationship is objective rather than subjective: the narrator cannot see into the minds of the other characters but can relate what they say or do.
* Sometimes the narrator, from this point of view, is able to tell what the main character thinks as well as does, but no others.
* With this point of view there is not the immediacy of the first, and we do not usually become as interested in the narrator. But it does have intimacy.

**iii. 3rd Person Omniscient**

In the third type, the narrator may be an omniscient storyteller.

* He knows everything: what people do, see, say, and think.
* As omniscient, he may be intrusive or invisible. The narrator is not involved in the story, not a character, and tells the story grammatically in the 3rd person. Thus, unlike the first two, it loses intimacy. But it gains authority.
* This type of point of view is the most common in recent and contemporary prose fiction.

The choice of point of view may be the most difficult for the author because once this selection has been made, other choices are excluded.

F. **Theme**

The theme in a story is its underlying message, or 'big idea.' In other words, what critical belief about life is the author trying to convey in the writing of a novel, play, short story or poem? This belief, or idea, transcends cultural barriers. It is usually universal in nature. When a theme is universal, it touches on the human experience, regardless of race or language. It is what the story means. Often, a piece of writing will have more than one theme.

The writer actually has a message to communicate to his audience and he does this to ridicule, warn or counsel against an unworthy, undesirable or unfortunate behaviour.

**Major and Minor Themes**

Major and minor themes are two types of themes that appear in literary works. A major theme is an idea that a writer repeats in his work, making it the most significant idea in a literary work. A minor theme, on the other hand, refers to an idea that appears in a work briefly and gives way to another minor theme.

**G. Language (Diction)**

Diction refers to the choice of words and [style](http://www.literarydevices.com/style/) of expression that an author makes and uses in a work of literature. Diction can have great effect on the tone of a piece of literature and on how readers perceive the characters. One of the primary things that diction does is to establish whether a work is formal or informal. Choosing more elevated words will establish a formality to the piece of literature, while choosing [slang](http://www.literarydevices.com/slang/) will make it informal. The diction in a piece establishes many different aspects of how we read the work of literature, from its formality to its tone even to the type of story we are reading.

Most African novels for example, are full of proverbs and have a dignified and poetic tenor as seen in the works of writers like Chinua Achebe and Ngugi W’a Thiongo’, who at times use the language of a storyteller. Other writers use pidgin alongside Standard English to focus on social and educational differences as well as for humorous effect.

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# @DEFINITION OF LITERARY TERMS

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| SN | TERM | DEFINITION |
| i. | Plot | Series of events in a narrative that is carefully constructed by the author for artistic purpose; a series of related incidents that build upon one another as the story develops, meant to entertain the reader. |
| ii. | Simple Narrative Account | Chronological description of real events. |
| iii. | http://b.quizlet.com/a/i/spacer.MzUH.gifPlot-less Short Story | http://b.quizlet.com/a/i/spacer.MzUH.gifModern creation that is pleasurable to read as it describes characters in a situation; doesn't employ the development or resolution of a conflict. |
| iv. | |  |  | | --- | --- | |  |  | |  |  | |  |  | | http://b.quizlet.com/a/i/spacer.MzUH.gifMedias Res |  | | |  | | --- | | http://b.quizlet.com/a/i/spacer.MzUH.gifStory is opened in the middle of the action, then information about the beginning of the action is supplied to the reader through flashbacks and other devices for exposition. | |
| v. | http://b.quizlet.com/a/i/spacer.MzUH.gifFrame Story | http://b.quizlet.com/a/i/spacer.MzUH.gifStory within which another story or stories can be told |
| vi. | http://b.quizlet.com/a/i/spacer.MzUH.gifExposition | http://b.quizlet.com/a/i/spacer.MzUH.gifBackground information on the characters, setting, and other events given often in addition to introducing the conflict |
| vii. | http://b.quizlet.com/a/i/spacer.MzUH.gifRising Action | http://b.quizlet.com/a/i/spacer.MzUH.gifThe conflict is developed with complications, suspense is created, and foreshadowing may be used |
| viii. | http://b.quizlet.com/a/i/spacer.MzUH.gifConflict | http://b.quizlet.com/a/i/spacer.MzUH.gifInterplay between opposing elements; the plot of story is produced by and propelled by the conflict |
| ix. | http://b.quizlet.com/a/i/spacer.MzUH.gif3 Types of Conflicts | Internal: Protagonist vs. Self  External: Protagonist vs. Others  Protagonist vs. Environment |
| x. | http://b.quizlet.com/a/i/spacer.MzUH.gifTechnical Climax | http://b.quizlet.com/a/i/spacer.MzUH.gifTurning point in the plot at which the outcome of the action is determined; protagonist has a change of heart at this point; after this the conflict comes to an end. |
| xi. | http://b.quizlet.com/a/i/spacer.MzUH.gifDramatic Climax | http://b.quizlet.com/a/i/spacer.MzUH.gifThe point of greatest interest or intensity of the story; this is subjective. |
| xii | http://b.quizlet.com/a/i/spacer.MzUH.gifResolution | http://b.quizlet.com/a/i/spacer.MzUH.gifEvents following the technical climax where the outcome is worked out. |
| xiii. | http://b.quizlet.com/a/i/spacer.MzUH.gifConclusion | http://b.quizlet.com/a/i/spacer.MzUH.gifFinal event of a story's plot; denouement. |
| ix. | http://b.quizlet.com/a/i/spacer.MzUH.gifSetting | http://b.quizlet.com/a/i/spacer.MzUH.gifTime and place of literary work. |
| x. | http://b.quizlet.com/a/i/spacer.MzUH.gif4 Functions of setting | i. Helps readers understand the characters and their actions.  ii. Helps create mood and atmosphere.  iii. Facilitate plot development.  iv. Pathetic fallacy-technique using the setting, or nature, to parallel or mirror the mood of a character of the story. |
| xi. | http://b.quizlet.com/a/i/spacer.MzUH.gifCharacter | http://b.quizlet.com/a/i/spacer.MzUH.gifFictional personality created by an author. |
| xii. | http://b.quizlet.com/a/i/spacer.MzUH.gifCharacterization | http://b.quizlet.com/a/i/spacer.MzUH.gifTechnique a writer uses to create and reveal characters in a work of fiction; credibility and consistency are essential. |
| xiii. | Dramatic Characterization | http://b.quizlet.com/a/i/spacer.MzUH.gifShowing the reader what a character is like through descriptions of thought, dialogue, action, etc. |
| xiv. | http://b.quizlet.com/a/i/spacer.MzUH.gifExpository Characterization | http://b.quizlet.com/a/i/spacer.MzUH.gifTelling the reader about a character's personality in a straightforward manner |
| xv. | Protagonist | The Character:  i. who is central  ii. who sets the action of the plot in motion  iii. who we pity the most  iv. most involved in conflict  v. who is either the narrator or is followed closely by the narrator  vi. most involved in the conflict  vii. who parallels an important person in the author’s life  viii. who appears in most of the chapters/scenes/actions  ix, who is related to the title/symbols/theme  x. who changes the most. |
| xvi. | http://b.quizlet.com/a/i/spacer.MzUH.gifAntagonist | http://b.quizlet.com/a/i/spacer.MzUH.gifOpponent of the main character; against the protagonist. |
| xvii. | http://b.quizlet.com/a/i/spacer.MzUH.gifRound Character | http://b.quizlet.com/a/i/spacer.MzUH.gifWell described character and whose thoughts and actions are clearly revealed during the story. |
| xviii. | http://b.quizlet.com/a/i/spacer.MzUH.gifFlat Character | http://b.quizlet.com/a/i/spacer.MzUH.gifNot well developed character. |
| xix | http://b.quizlet.com/a/i/spacer.MzUH.gifDynamic Character | http://b.quizlet.com/a/i/spacer.MzUH.gifCharacter who grows, learns, or changes in some significant way throughout the story; character different at the end of the story than at the beginning. |
| xx. | http://b.quizlet.com/a/i/spacer.MzUH.gifStatic Character | http://b.quizlet.com/a/i/spacer.MzUH.gifCharacter who resists change during the story. |
| xxi. | http://b.quizlet.com/a/i/spacer.MzUH.gifFoil Character | http://b.quizlet.com/a/i/spacer.MzUH.gifCharacter who contrasts in some important way with a more important character; Character who through contrast underscores the distinctive characteristics of another. |
| xxii. | http://b.quizlet.com/a/i/spacer.MzUH.gifConsistent Character | http://b.quizlet.com/a/i/spacer.MzUH.gifCharacter whose actions are what the reader has been led to expect from that character. |
| xxiii. | http://b.quizlet.com/a/i/spacer.MzUH.gifStock Character | http://b.quizlet.com/a/i/spacer.MzUH.gifAlways found "in stock" in a particular type of story. |
| xxiv. | http://b.quizlet.com/a/i/spacer.MzUH.gifStereotyped Character | http://b.quizlet.com/a/i/spacer.MzUH.gifCharacter created according to widely held, often narrow-minded, ideas about a particular type or group of people; this character has no individuality; not well developed. |
| xxv. | http://b.quizlet.com/a/i/spacer.MzUH.gifPoint of View | http://b.quizlet.com/a/i/spacer.MzUH.gifPhysical and psychological relationship between the narrator and the story's characters and events. |
| xxvi | Types of point of view | i. First person.  ii. Third person objective.  iii. Third person limited omniscient.  iv. Third person omniscient. |
| xxvii. | http://b.quizlet.com/a/i/spacer.MzUH.gifTheme | http://b.quizlet.com/a/i/spacer.MzUH.gifGeneral truth about the story. |
| xxviii. | Three guidelines to stating a theme | i. Declarative sentence.  ii. General truth about life.  iii. Clearly brought out throughout the entire work. |
| xxix. | http://b.quizlet.com/a/i/spacer.MzUH.gifAtmosphere | http://b.quizlet.com/a/i/spacer.MzUH.gifGeneral feeling of the story; established by the setting's description. |
| xxx. | http://b.quizlet.com/a/i/spacer.MzUH.gifMood | http://b.quizlet.com/a/i/spacer.MzUH.gifDescribes the reader's state of mind; how the reader feels about the story. |
| xxxi. | http://b.quizlet.com/a/i/spacer.MzUH.gifStyle | Distinctive handling of language by a writer through the syntax and diction. |
| xxxii. | http://b.quizlet.com/a/i/spacer.MzUH.gifDiction | http://b.quizlet.com/a/i/spacer.MzUH.gifRefers to a writer's word choice. |
| xxxiii. | http://b.quizlet.com/a/i/spacer.MzUH.gifSyntax | http://b.quizlet.com/a/i/spacer.MzUH.gifSentence structure. |
| xxxiv. | Tone | i. Author’s attitude towards the character  ii. Writer’s ability to create an attitude towards the subject matter. |
| xxxv. | http://b.quizlet.com/a/i/spacer.MzUH.gifSymbolism | http://b.quizlet.com/a/i/spacer.MzUH.gifUse of something concrete to represent something abstract. |
| xxxvi. | http://b.quizlet.com/a/i/spacer.MzUH.gifIrony | Contrast between the way things truly are. |
| xxxvii. | http://b.quizlet.com/a/i/spacer.MzUH.gif3 Types of Irony | http://b.quizlet.com/a/i/spacer.MzUH.gif-Verbal -Situational -Dramatic |
| xxxviii. | http://b.quizlet.com/a/i/spacer.MzUH.gifVerbal Irony | http://b.quizlet.com/a/i/spacer.MzUH.gifSarcasm; discrepancy between the literal meaning of a word and the meaning conveyed. |
| xxxix. | http://b.quizlet.com/a/i/spacer.MzUH.gifDramatic Irony | http://b.quizlet.com/a/i/spacer.MzUH.gifThe reader knows something the character doesn't. |
| xxxx. | http://b.quizlet.com/a/i/spacer.MzUH.gifSituational Irony | http://b.quizlet.com/a/i/spacer.MzUH.gifThe unexpected outcome. |

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