

Aspects of Language and Branches of Linguistics

Aspects of Language and Their Representations Approaches to Language Branches of Linguistics

Aspects of Language and Branches of Linguistics

Aspects of language and their representations

Variation (1): historical, regional, socio-cultural

Language change	—Diachronic (historical) linguistics
Social and regional varieties	—Dialectology
Relative stability	—Synchronic (descriptive) linguistics

Variation (2): languages

Natural Language (NL)	— Universal Grammar
Languages as variants of NL	— Particular Grammars

Use of language (performance), speech (behavior)

Physical aspects of speech	—Phonetics
Use of language (performance)	—Theory of performance (Pragmatics)

Knowledge of language (non-observable competence evidenced by use of language)

Competence (mental grammar)	— Grammar (=theory) of a language
Morphemes and words	— Lexicon
Grammatical structure of expressions	— Syntactic theory
Sound units, phonological structure	— Phonological theory (≠Phonetics)
Meaning of expressions	— Semantic theory
Form–meaning relationship	— Syntax–Semantics Interface

Regularities, idiosyncrasies, and productivity

Regularities, predictable phenomena	— Categories, rules, principles
Unpredictable phenomena	— List (of morphemes and their meanings in the Lexicon, representing the mental dictionary of speakers)
<ul style="list-style-type: none"> • phonological form of morphemes • meaning of morphemes 	
Productivity, creativity	— Recursive, “generative” rules and principles (e.g., $S \rightarrow NP + V + S$)

Levels of Analysis

	Structural Categories	Component of Grammar
LEVELS OF STRUCTURE	Sentence	Syntax
	Phrase	Syntax
	Word	Morphology / Syntax (Lexicon)
	Morpheme	Morphology / Syntax (Lexicon)
	Phoneme	Phonology

Approaches to Language

Differences: general assumptions and goals

- Traditional Grammar:**
- knowledge of language taken for granted
 - exhaustive account (description) of “facts”
 - multiplicity of categories and concepts
 - no insistence on rigorous consistency
- Structuralism:**
- knowledge of language taken for granted
 - taxonomy of structural patterns
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 - “discovery procedures”
- Generative Linguistics:**
- knowledge of language: mental grammar
 - language acquisition
 - creativity of language
 - parsimony
 - rigorously consistent
- Cognitive Linguistics:**
- cognitive schemata
 - conceptual and linguistic metaphors

Branches of Linguistics

- Distinguished in terms of:
1. Aspects of language
 2. Levels of analysis
 3. Commitment to general assumptions
 4. “Interdisciplinary” problems and goals

1. a. Historical, regional, and socio-cultural variation

- (1) Synchronic linguistics—state of language
- (2) Diachronic linguistics—language change
- (3) Dialectology—regional and socio-cultural varieties

b. Knowledge of language vs. use of language

- (1) Grammatical theory—theories of competence / mental grammar
- (2) Pragmatic theory—theories of performance / language use

2. “Levels of analysis”

- (1) Syntax
- (2) Morphology
- (3) Phonology
- (4) Semantics

3. Approaches

Traditional Grammar

Structuralism

Generative Linguistics

Cognitive Linguistics

etc.

4. Complex “interdisciplinary” problems and goals

Applied linguistics (e.g., language teaching, machine translation, etc.)

Psycholinguistics

Sociolinguistics

Neurolinguistics

Linguistic philosophy

Anthropological linguistics

etc.

**Ahmednagar Jilha Maratha
Vidya Prasarak Samaj's**

**Shree Mulikadevi
College,
Nighoj**

Department of English

**Subject: Compulsory English
(FYBA)**

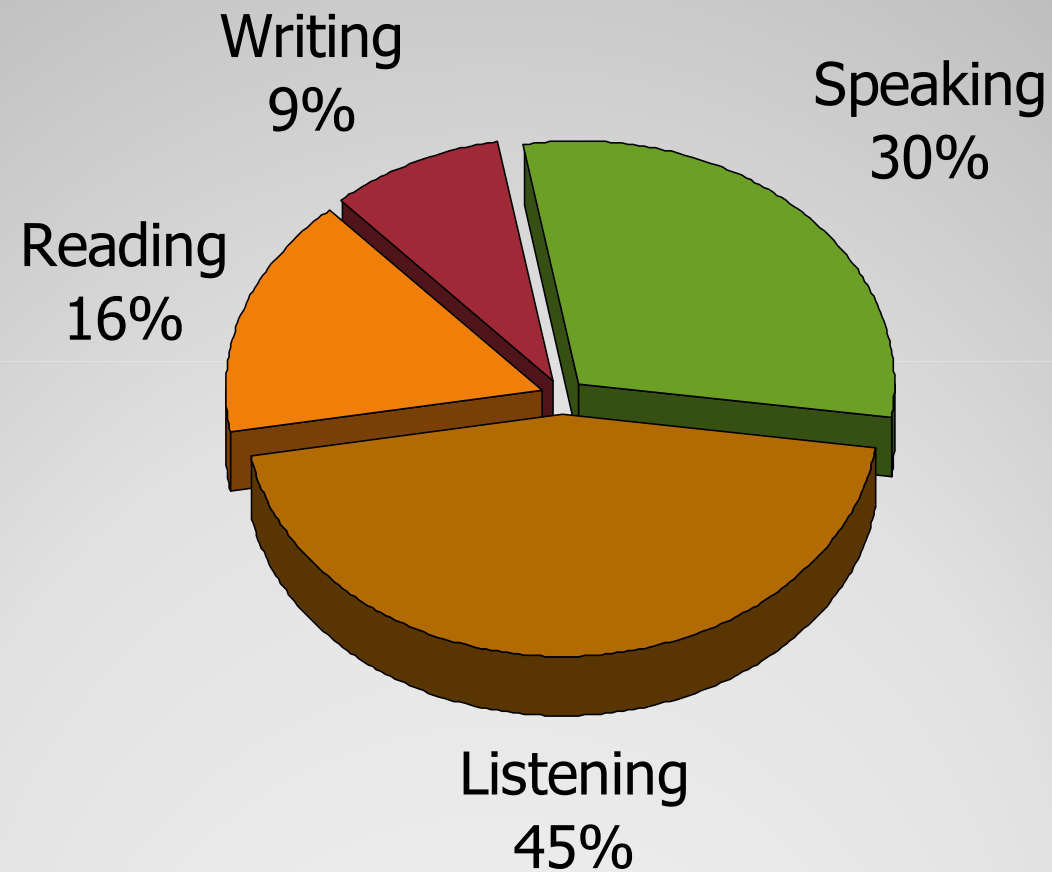
Prof. Swati More.



Communication meaning.

- Communication is a dynamic process...
- through this process we convey a thought or feeling to someone else.
- how it is received depends on a set of events, stimuli, that person is exposed to.
- how you say what you say plays an important role in communication.

TOTAL COMMUNICATION PROCESS



LEVELS OF COMMUNICATION

• Informal Communication...

- Is less rigidly structured
- Has a more relaxed tone
- Uses more casual language
- Places less emphasis on correct grammar and spelling
- Is used mainly with peers and other people you know well
- Is more likely to be needed in personal situations

• Formal Communication...

- Is more rigidly structured
- Has a more formal tone
- Uses more standard language
- Places higher importance on correct grammar and spelling
- Is used mainly with non-peers & people you don't know well
- Is more likely to be needed in business, career, or educational situations

Sub types of communication skill.

- Greeting & taking leave
- Introduction
- Making request & asking for direction.
- Making & accepting an apology.
- Inviting & accepting & declining an invitation.
- Making complaint
- Congratulating
- Expressing sympathy.
- Offering condolence.
- Making suggestion offering advice.
- Agreement- Disagreement.

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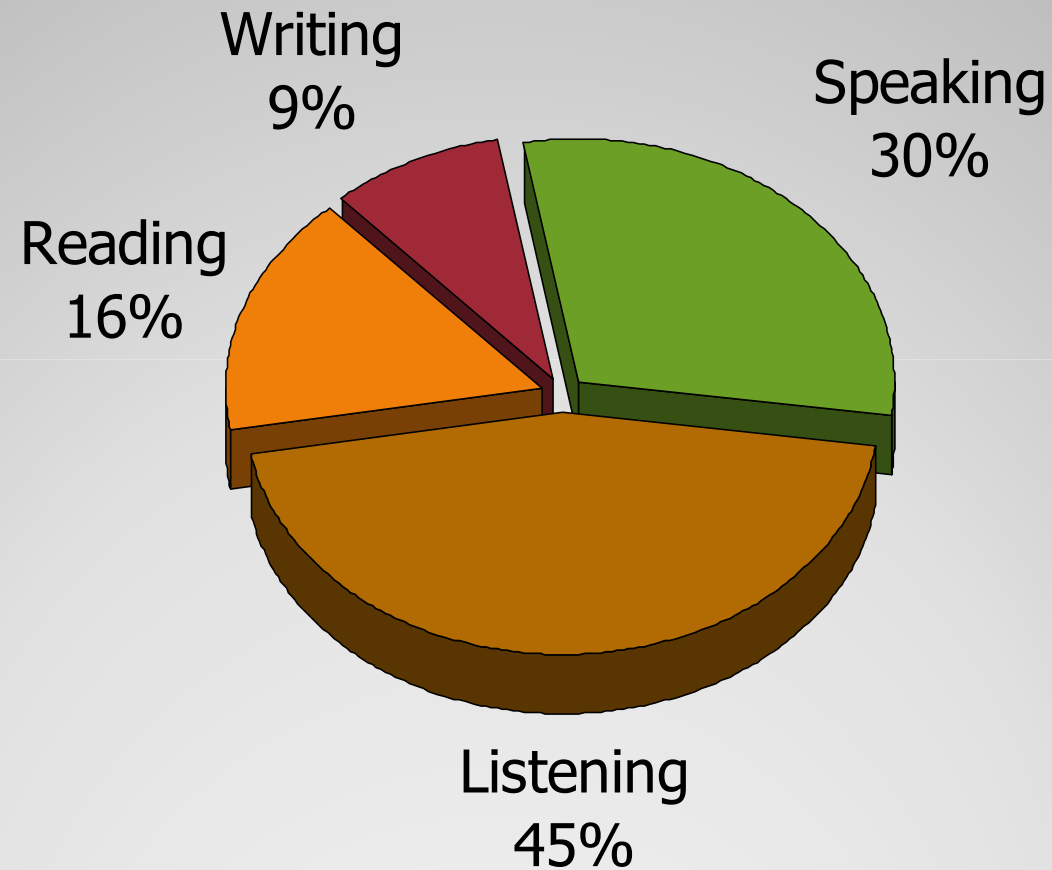
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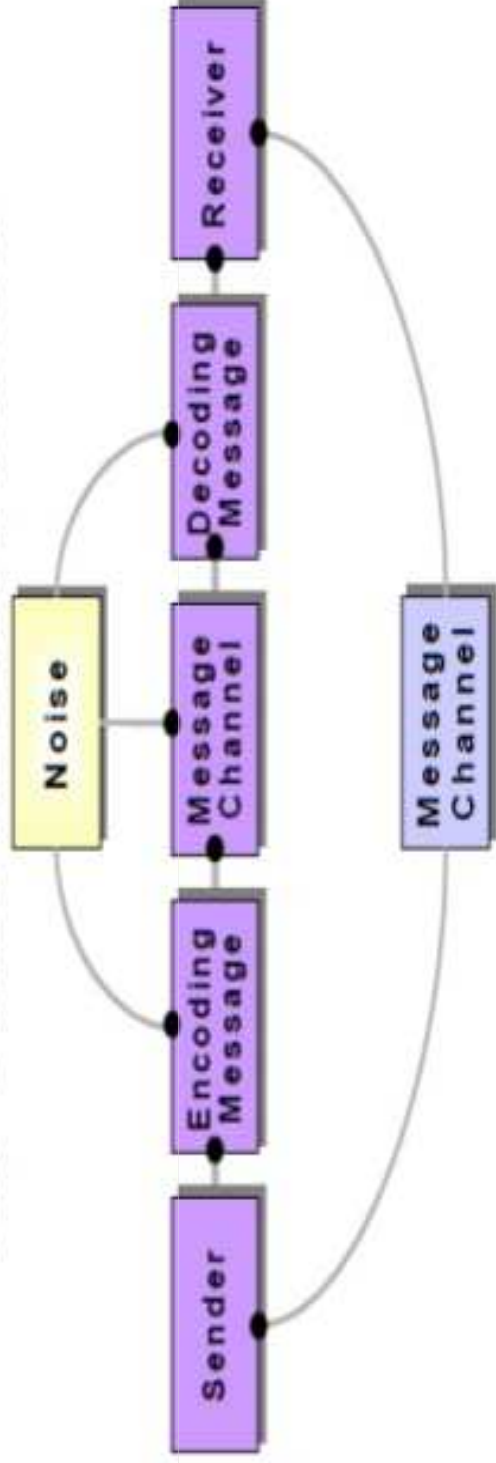


LEVELS OF COMMUNICATION

- **VERBAL**
 - Intra verbal: intonation of word and sound
 - Extra verbal verbal: implication of words and phrases, semantics
- **NON-VERBAL**
 - Gestures
 - Postures
 - Movements
- **SYMBOLIC**

The Communication Process

The Communication Process



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Figure of speech

Figures
of
Speech

simile

metaphor

personification

alliteration

onomatopoeia

idioms

hyperbole

Figures of Speech

Use the acronym **S.H.A.M.P.O.**, to remember these 6 common figures of speech:

SIMILE

Simile - a comparison between two unlike things using the words **like, as or than.**

- He is as blind as a bat
- It is black as night
- She eats like a bird
- He is larger than life

HYPERBOLE

Hyperbole - uses exaggeration for emphasis or effect.

- I've told you a million times
- I'm so hungry I could eat a horse
- Your backpack weighs a ton

ALLITERATION

Alliteration - the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.

- Carly cooked a casserole
- Will wanted warm weather
- Boston baked beans

METAPHOR

Metaphor - an expression that describes a person or object by referring to something that is considered to possess similar characteristics.

- Life is a journey
- Laughter is the best medicine
- His words are wisdom
- Her eyes were ice

PERSONIFICATION

Personification - giving human qualities to animals, inanimate objects, or abstract notions.

- The hyena laughed
- The fog crept in
- The wind howled
- The snowflakes danced

ONOMATOPOEIA

Onomatopoeia - a word that sounds like what it is describing.

- Click
- Meow
- Buzz
- Drizzle
- Whoosh
- Splat

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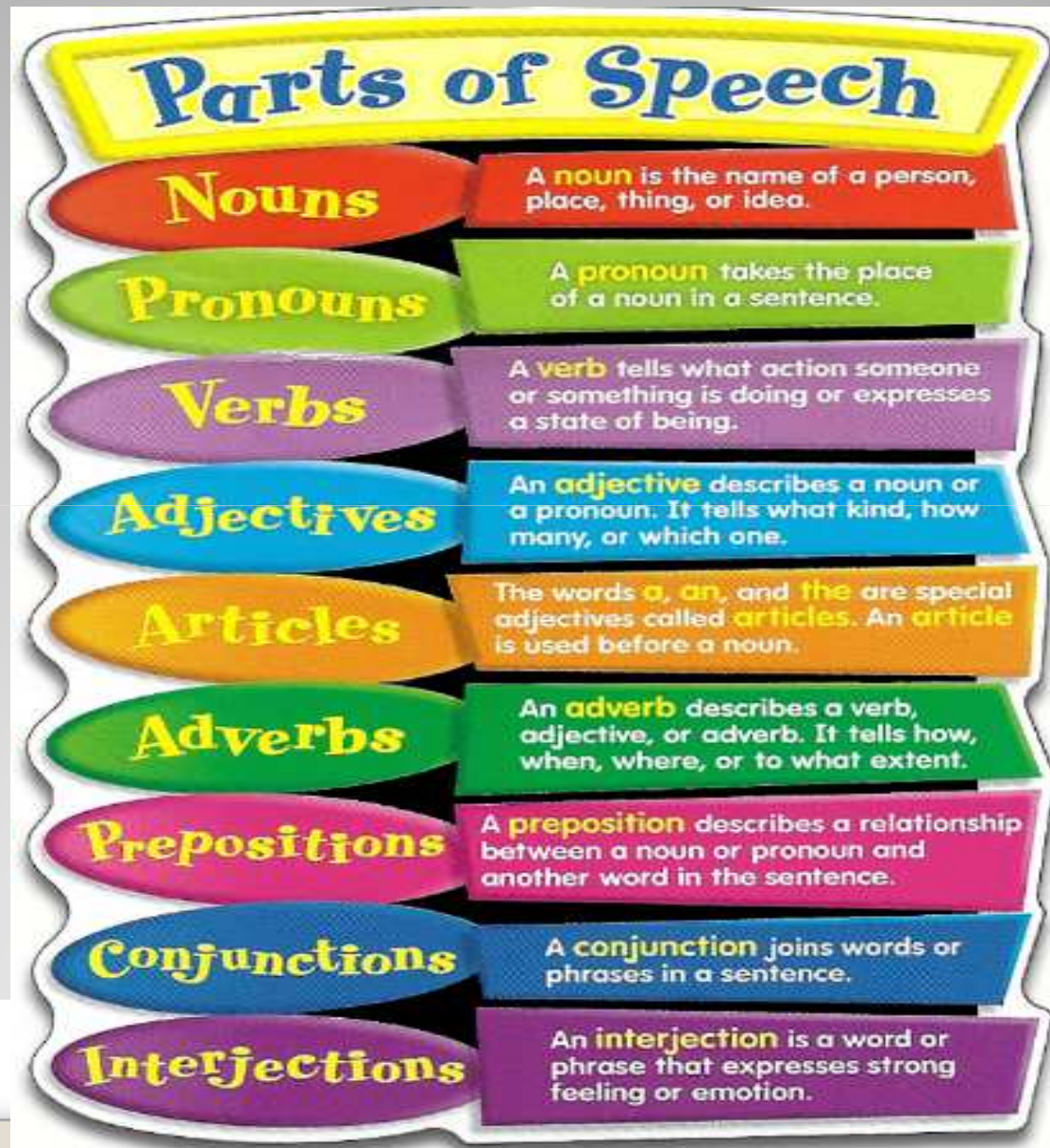
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Parts of speech



Article

Articles

- **ARTICLES** are the way we introduce or address *a subject*
- When words start with a *vowel* letter they receive “an” in front of the word
- When words start with a consonant they receive “A” in front of them



Preposition



What is a Preposition?

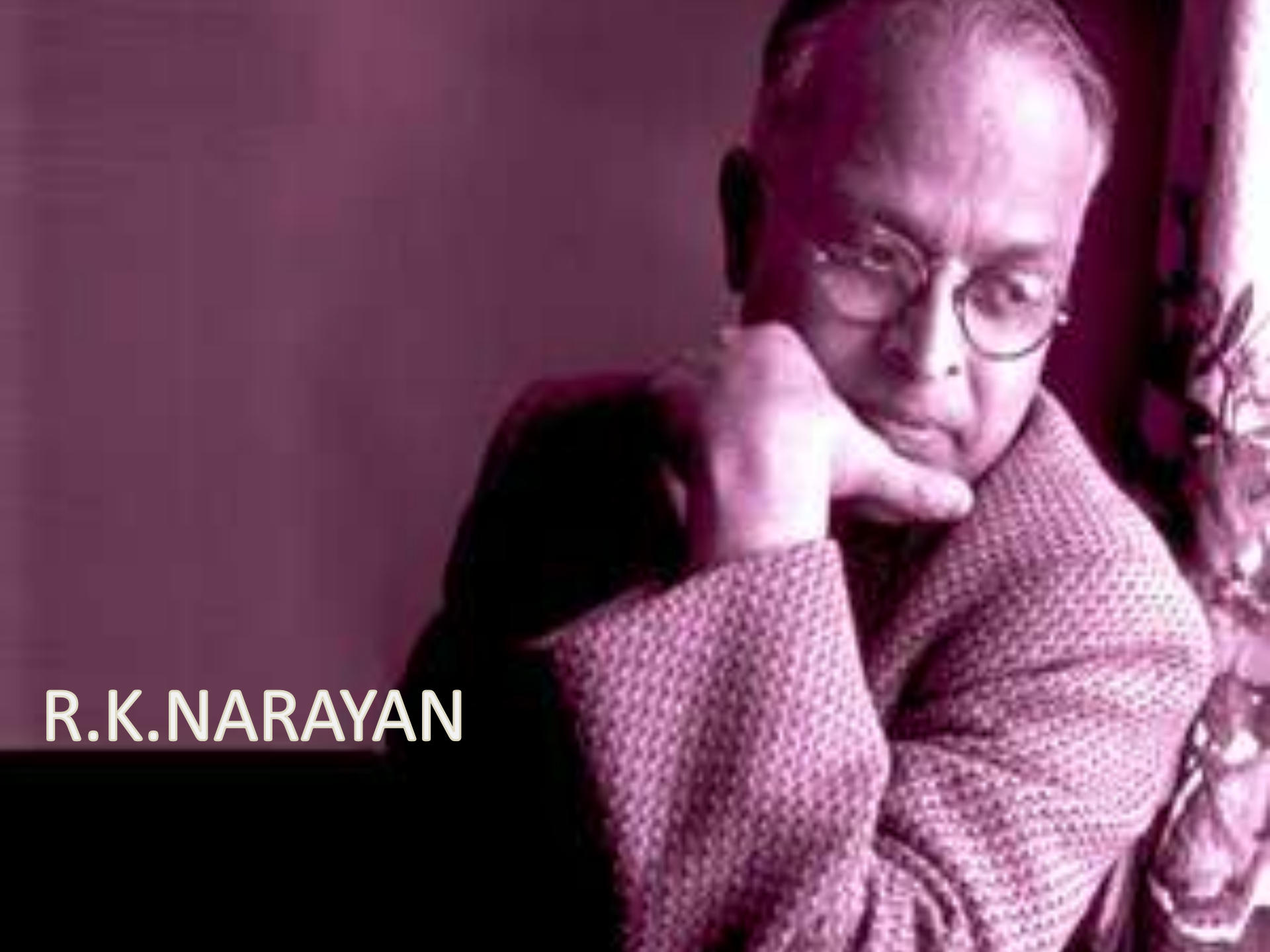
Preposition a word that shows the relationship between a noun or a pronoun and some other word or element in the rest of the sentence.

- with
- at
- from
- into
- during
- including
- until
- against
- among
- throughout
- despite
- towards
- upon
- concerning
- of
- to
- in
- for
- on
- by
- about
- like
- through
- over
- before
- between
- after
- since
- without
- under
- within
- along
- following
- across
- behind
- beyond
- plus
- except
- but
- up
- out
- around
- down
- off
- above
- near
- in spite of
- regarding
- with regard to
- because of



LIST OF REGULAR AND IRREGULAR VERBS

No	Regular Verbs				PRESENT	PAST	PAST PARTICIPLE	PRESENT	PAST	PAST PARTICIPLE
	PRESENT	PAST	PAST PARTICIPLE	PRESENT						
1	Accept	Accepted	Accepted	Be	Was-were	Been				
2	Act	Acted	Acted	Beat	Beat	Beaten				
3	Achieve	Achieved	achieved	Become	Became	Become				
4	Admire	Admired	Admired	Begin	Began	Begun				
5	Advise	Advised	Advised	Bite	Bit	Bitten				
6	Affect	Affected	Affected	Blow	Blew	Blown				
7	Agree	Agreed	Agreed	Break	Broke	Broken				
8	Amaze	Amazed	Amazed	Bring	Brought	Brought				
9	Amuse	Amused	Amused	Build	Built	Built				
10	Answer	Answered	Answered	Buy	bought	Bought				
11	Appear	appeared	Appeared	Choose	chose	Chosen				
12	Attack	attacked	Attacked	Draw	Drew	Drawn				
13	Bother	Bothered	Bothered	Dream	dreamt	Dreamt				
14	Call	Called	Called	Drink	drank	Drunk				
15	Cancel	Canceled	canceled	Drive	drove	Driven				
16	Carry	Carried	carried	Eat	Ate	Eaten				
17	Cook	Cooked	Cooked	Fall	Fell	Fallen				
18	Curse	Cursed	Cursed	Feel	Felt	Felt				
19	Cross	Crossed	crossed	Find	Found	Found				
20	Cough	Coughed	coughed	Fly	flew	Flown				
21	Clear	Cleared	Cleared	Go	Went	Gone				



R.K.NARAYAN

INTRODUCTION

- ❖ Rasipuram Krishnaswami Narayanswami, who preferred the shortened name R.K. Narayan, was born in Madras on October 10, 1906.
- ❖ R.K. Narayan is one of the most famous and widely read Indian novelists.
- ❖ He is credited with bringing Indian literature in English to the rest of the world, and is regarded as one of India's greatest English language novelists.
- ❖ His stories were simple, fictional and celebrated the humor and energy of ordinary life.

EARLY YEARS

- ❖ His father, an educator, who travelled frequently, and his mother was ill most of the time.
- ❖ Narayan was raised in Madras by his maternal grandmother. He studied for eight years in Christian Mission School.
- ❖ Narayan moved to Mysore to live with his family when his father was transferred to the Maharajah's Collegiate High School.
- ❖ The well-stocked library at the school, as well as his father's own, fed his reading habit, and he started writing as well.

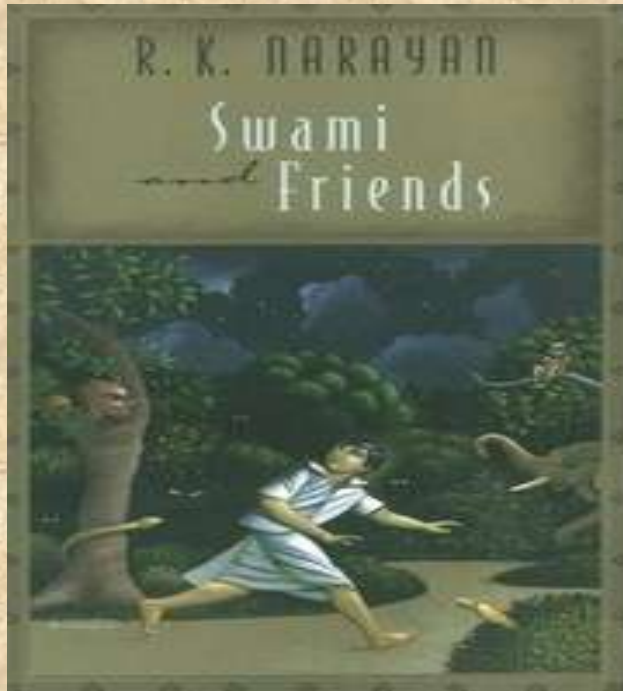


Narayan as a child

YOUNG NARAYAN

- ❖ After completing high school, Narayan failed the university entrance examination
- ❖ Spent a year at home reading and writing
- ❖ He subsequently passed the examination in 1926 and joined Maharaja College of Mysore. It took Narayan four years to obtain his Bachelor's degree
- ❖ Taking a Master's degree (M.A.) would kill his interest in literature, he had a job as a school teacher; however, he quit in protest when the headmaster of the school asked him to substitute for the physical training master.
- ❖ In 1933, he got married to Rajam, who lived near his sister's house.

BEGINNING OF WRITING



- ❖ The book was semi-autobiography and built upon many incidents from his own childhood.

- ❖ That experience made Narayan realize that the only career for him was in writing, and he decided to stay at home and write novels.
- ❖ Narayan broke through with the help of his mentor and friend, Graham Greene, Narayan had sent the manuscript of "*Swami and Friends*" which was published in 1935.

- ❖ Most of his work including *Swami and friends* is set in the fictional town of Malgudi which captures everything Indian while having a unique identity of its own.
- ❖ Graham Greene, helped him in getting publishers for Narayan's first four books



Graham Greene & R.K.Narayan

THE TURNING POINT

- ❖ Narayan's second novel, *Bachelor of Arts* (1937), marked the beginning of his reputation in England.
- ❖ Rajam died of typhoid in 1939. Her death affected Narayan deeply and he remained depressed for a long time, he was also concerned for their daughter Hema, who was only three years old.
- ❖ brought about a significant change in his life and was the inspiration behind his next novel, *The English Teacher*.



THE BUSY YEARS

- ❖ Subsequent publications of his novels, like
- ❖ *The Dark Room* (1938),
- ❖ *The English Teacher* (1945),
- ❖ *Mr. Sampath* (1948),
- ❖ *Waiting for the Mahatma* (1955),
- ❖ *The Guide* (1958),
- ❖ *The Man-eater of Malgudi* (1961),
- ❖ *The Vendor of Sweets* (1967),
- ❖ *Malgudi Days* (1982),
- ❖ *And The Grandmother's Tale* (1993) established Narayan's reputation.

ACHIEVEMENTS

- ❖ He won the National prize of the Indian Literacy Academy.
- ❖ In 1965 he won the National Association of Independent Schools award.
- ❖ He was nominated for the Nobel Prize in Literature multiple times, but never won the any.
- ❖ R.K. Narayan won numerous awards and honors for his works. These include:
 - ❖ Sahitya Academic Award for The Guide in 1958;
 - ❖ Padma Bhushan in 1964
 - ❖ AC Benson Medal by the Royal Society of Literature in 1980
 - ❖ R.K. Narayan was elected an honorary member of the American Academy and Institute of Arts and Letters in 1982.
- ❖ He was nominated to the Rajya Sabha in 1989

A YEAR BEFORE HIS DEATH, IN 2001, HE WAS AWARDED INDIA'S SECOND-HIGHEST CIVILIAN HONOUR, THE PADMA VIBHUSHAN. HE DIED ON MAY 13,2001



Thank you !

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Aspects of language and their representations

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Languages as variants of NL	— Particular Grammars

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Levels of Analysis

	Structural Categories	Component of Grammar
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Approaches to Language

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Branches of Linguistics

- Distinguished in terms of:
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1. a. Historical, regional, and socio-cultural variation

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b. Knowledge of language vs. use of language

- (1) Grammatical theory—theories of competence / mental grammar
- (2) Pragmatic theory—theories of performance / language use

2. “Levels of analysis”

- (1) Syntax
- (2) Morphology
- (3) Phonology
- (4) Semantics

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Traditional Grammar

Structuralism

Generative Linguistics

Cognitive Linguistics

etc.

4. Complex “interdisciplinary” problems and goals

Applied linguistics (e.g., language teaching, machine translation, etc.)

Psycholinguistics

Sociolinguistics

Neurolinguistics

Linguistic philosophy

Anthropological linguistics

etc.

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**Subject: Criticism S-4
(TYBA)**

Prof. Swati More.



Introduction to Literary Criticism

Subject: English S-4

- “Literary criticism” is the name given to works written by experts who critique—analyze—an author’s work.
- It does NOT mean “to criticize” as in complain or disapprove.
- Literary criticism is often referred to as a “secondary source”.
- Literary criticism is used by people who want to use an expert’s opinion to support their own ideas.

Definition and Use of Criticism

- Any piece of text can be read with a number of different sets of “glasses,” meaning you are looking for different things within the text.
- Literary criticism helps readers understand a text in relation to the author, culture, and other texts.



Literary Criticism and Theory



Literary Theory

How Do I Evaluate a Text?

- Formalistic
- Biographical
- Historical/Cultural
- Psychological
- Mythological
- Gender
- Deconstructionist

**The Most Common
Stances for Literat**



The Characters of Good Critics

A. Qualities needed:

- integrity
- modesty
- tact
- courage
- sincerity
- good breeding

B. Concluding eulogy of ancient critics as models

Good Critic

Basic Principles

- In reaction against previous literary theories, Russian Formalists rejected unsystematic, subjective and impressionistic ways of dealing with literature, inherited from the 19th century and attempted a **scientific description of literature as a special use of language**.
- **Biographical, social, political, or cultural contexts are not important in the critical process.**
- They focused on the **form** of literature, rather than its content.
- They emphasized **the difference between literary language and non-literary practical language** that aims at communicating information.

Principle of criticism

**All good criticism
should be judged the
way art is. You
shouldn't read it the
way you read history or
science.**



QUOTEHD.COM

Leslie Fiedler
American Literary critic
1917 - 2003

Criticism

**Ahmednagar Jilha Maratha
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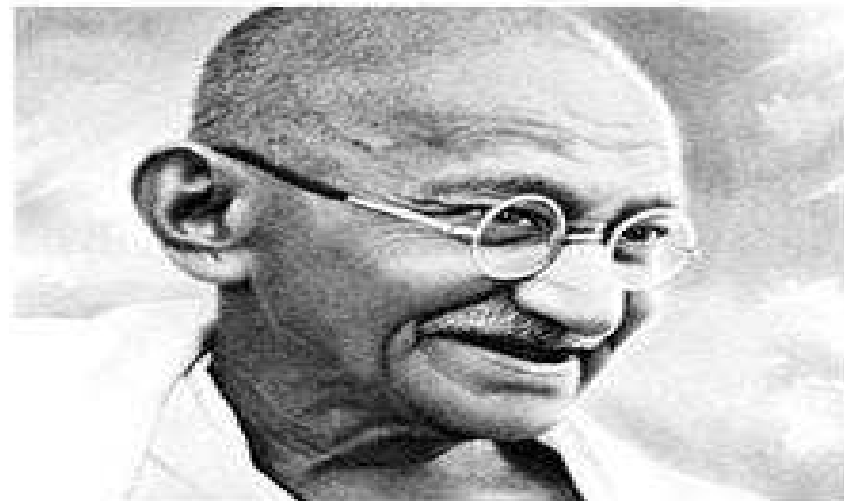


TOTAL COMMUNICATION PROCESS

Mahatma Gandhi

October 2, 1869 – January 30, 1948

- Born and raised in a Hindu family in Bombay Presidency
 - Father was a senior government official
- 1888: Went to London to study law
- 1893: Moved to South Africa to work in an Indian law firm



AN AUTOBIOGRAPHY



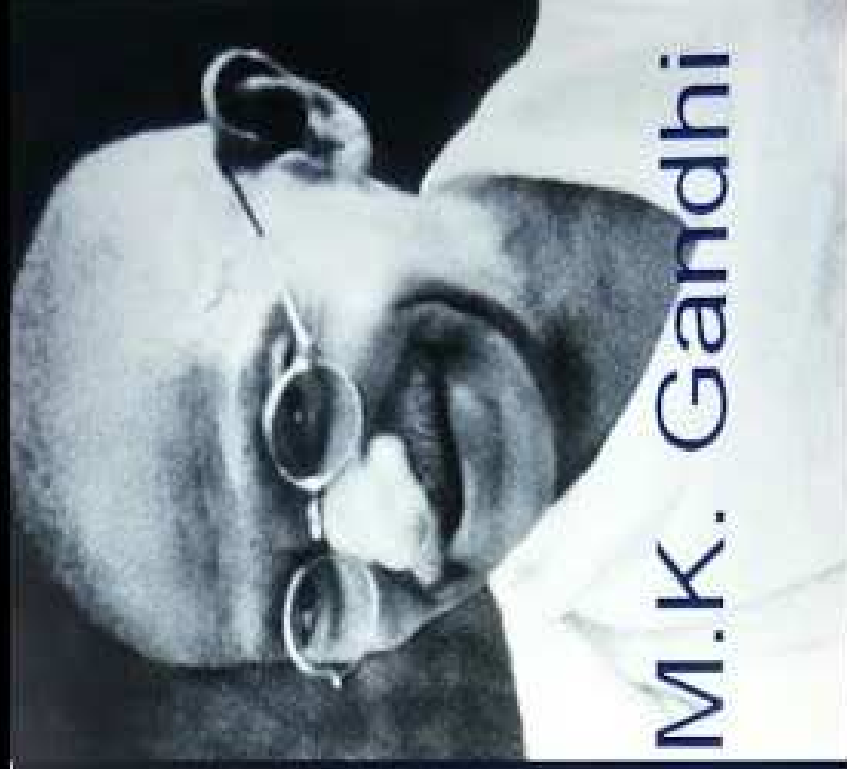
My Experiments

with
TRUTH



M.K. GANDHI

Playing
the
English
Gentleman



M.K. Gandhi

**Your beliefs become your
thoughts,
Your thoughts become your
words,
Your words become your
actions,
Your actions become your
habits,
Your habits become your
values,
Your values become your
destiny.**

Mahatma Gandhi



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Department of English

**Subject: English Drama
(sYBA)**

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**Old Stone
Mansion**

ffanfaeth
Eli. Cynedywâr
mawrthol. 1847





Mahesh Elkunchwar

Characters:

Dadibai

Tatyaji

Aai

Bhaskar- Ranju & Parag.

Vahini

Sudhir-Abhay

Anjali

Prabha

Chandu

BASIC ENGLISH PHONETICS

iː	ɪ	ʊ	uː	ɪə	eɪ	
see	his	put	too	ear	say	
e	ə	ɜː	ɔː	ʊə	ɔɪ	əʊ
ten	ago	her	saw	pure	boy	so
æ	ʌ	ɑː	ɒ	eə	aɪ	aʊ
hat	but	car	hot	air	buy	now

p	b	t	d	tʃ	dʒ	k	g
pen	book	tea	day	chair	jam	key	go
f	v	θ	ð	s	z	ʃ	ʒ
four	very	thin	that	sun	zoo	she	vision
m	n	ŋ	h	l	r	w	j
man	no	sing	hat	look	red	want	yes

VOWELS	long sounds	short sounds	DIPHTHONGS
CONSONANTS	voiced consonants	unvoiced consonants	

Based on Adrian Underhill's British English Phonemic Chart

José A. Alcalde

Why?

The study of phonetics is important for these reasons:

- English **pronunciation and spelling** are very different (since they became apart in the 17th century)
- We can **pronounce new words** without external help
- **Advanced students** must know some basic concepts of phonetics
- If our mother tongue is quite **different** from English

Phonetics

Phonetics is the study of **human speech**.

Phonetics includes the study of **how sounds are physically produced** (by positioning the mouth, lips and tongue), and **how sounds are perceived** by a listener.



Varieties

Obviously there is not a unique way to pronounce or speak English (nor any other language).

Pronunciation will depend on the variety of English or dialect, its geographical location, influences from other languages, social status, etc.

It is commonly considered that **RP (*Received Pronunciation*)** is the most accepted and standard pronunciation of British English. It had much more prestige in the past than now and was connected to mass media, high class, education, etc.

When teaching and learning English we must look for the most standard variety.

Phonetics

The English alphabet has **26 letters** but the possibilities of pronunciation are much higher (**actually 44!!**)

We use the **IPA (*International Phonetic Alphabet*) symbols**. Some may look strange at first but with a bit of practice it is easy as pie. We use **/ /** or **[]** to indicate the phonetic representation.

a b c d e f g
h i j k l m n
o p q r s t u
v w x y z



iː	ɪ	ʊ	uː	ɪə	eɪ		
see	his	put	too	ear	say		
e	ə	ɜː	ɔː	ʊə	ɔɪ	əʊ	
ten	ago	her	saw	pure	boy	so	
æ	ʌ	ɑː	ɒ	eə	aɪ	aʊ	
hat	but	car	hot	air	buy	now	
p	b	t	d	tʃ	dʒ	k	g
pen	book	tea	day	chair	jam	key	go
f	v	θ	ð	s	z	ʃ	ʒ
four	very	thin	that	sun	zoo	she	vision
m	n	ŋ	h	l	r	w	j
man	no	sing	hat	look	red	want	yes

VOWELS
long sounds
short sounds
DIPHTHONGS

CONSONANTS
voiced consonants
unvoiced consonants

Phonetics

iː	ɪ	ʊ	uː
see	his	put	too
e	ə	ɜː	ɔː
ten	ago	her	saw
æ	ʌ	ɑː	ɒ
hat	but	car	hot

ɪə	eɪ	
ear	say	
ʊə	ɔɪ	əʊ
pure	boy	so
eə	aɪ	aʊ
air	buy	now

p	b	t	d	tʃ	dʒ	k	g
pen	book	tea	day	chair	jam	key	go
f	v	θ	ð	s	z	ʃ	ʒ
four	very	thin	that	sun	zoo	she	vision
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VOWELS

long sounds

short sounds

DIPHTHONGS

CONSONANTS

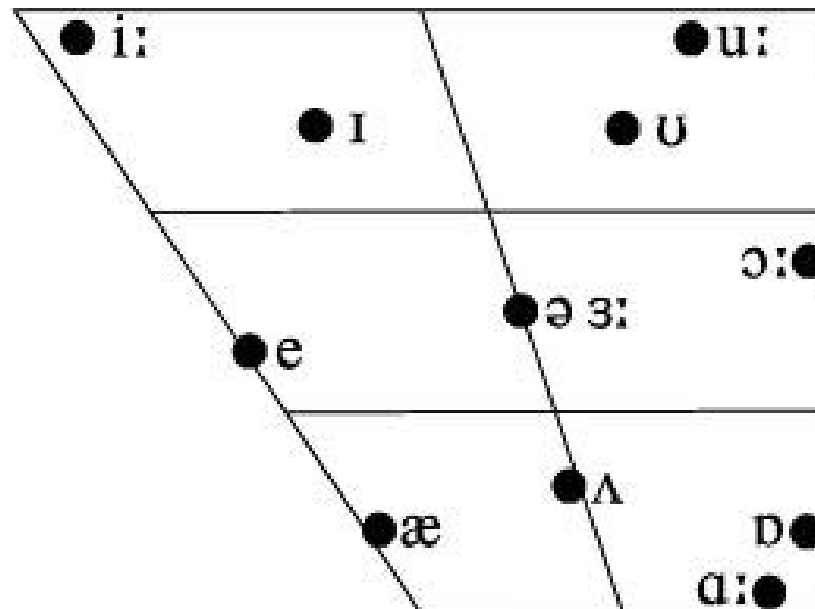
voiced consonants

unvoiced consonants

Vowels

We have **5 vowels** but **12** different pronunciation possibilities in **BrE** (British English) and **10** in **AmE** (American English).

English vowels can be **short** or **long** (:)



Vowels

/ɪ/ as in *sit, very, pretty, ladies, village...*

/i:/ as in *meet, be, knead, field, seize, key, police...*

/e/ as in *bed, head, many...*

/ɜ:/ as in *bird, her, heard, turn, word...*

/æ/ as in *hand, fail...* (not in AmE)

/ʌ/ as in *sun, son, country, does, flood...*

/ɑ:/ as in *pass, heart, clerk, half, farm, aunt...*

/ɒ/ as in *pot, was, cough, Austria...* (not in AmE)

/ɔ:/ as in *horse, cause, door, bought...*

/ʊ/ as in *put, wolf, could, tool...*

/u:/ as in *too, move, group, rude, grew, blue, shoe...*

/ə/ this is the most frequent pronunciation of any unstressed vowel in English as in *ago, mother, priority, customer, Portugal...*

Diphthongs

There are **7 or 8 diphthongs** in English depending on the classification we follow:

/eɪ/ as in *bay, hey, fate, jail, veil, convey, great...*

/aɪ/ as in *buy, high, sky, height, pie, dye...*

/aʊ/ as in *mouth, how, brown...*

/ɔɪ/ as in *boy*

/ɪə/ as in *here, deer, dear, pierce, weird, idea, Ian, museum, theory...*

/eə/ as in *spare, chair, tear, there...*

/əʊ/ as in *home, road, Joe, slow...*

/ʊə/ as in *poor, sure...*

Semivowels or semiconsonants

They are sounds that share some characteristics with vowels and others with consonants. There are **2** semivowels in English.

Here are they:

/w/ as in *twelve, conquest, language...*

/j/ as in *yes, uniform, Europe...*

Consonants

Most consonants are divided into **voiced** or **unvoiced** depending on the vibration of vocal cords.

Voiced

/b/ as in ***b**each, **w**eb, **s**ubway...*

/d/ as in ***D**ani, **s**ad, **a**dd...*

/g/ as in ***g**irl, **d**rag, **c**logged...*

/dʒ/ as in ***j**am, **g**el, **g**in, **j**oy, **e**dge...*

/v/ as in ***v**ehicle, **l**ive...*

/ð/ as in ***t**his, **f**ather...*

/z/ as in ***z**oo, **r**ose...*

/ʒ/ as in ***v**ision, **p**leasure, **b**eige...*

Consonants

Unvoiced

/p/ as in *potato, tap, clapping...*

/t/ as in *tea, pet, setting ...*

/k/ as in *car, key, trekking, chicken, accurate, queen, thick, book, chaos...*

/f/ as in *fast, phone, leaf, staff, enough...*

/s/ as in *sell, city, pass...*

/θ/ as in *thin, teeth...*

/ʃ/ as in *she, sugar, nation, leash...*

/tʃ/ as in *charity, nature, teach...*

Consonants

Finally there are other consonants to consider:

/m/ as in *man, Tom, trimmed...*

/n/ as in *nose, sin, running...*

/ŋ/ as in *ringer, sing, sink...*

/l/ as in *late, tale, tall, called...*

/h/ as in *hit, ahead...*

/r/ as in *rat, very, carrot...*

Silent letters

In English many times we find letters that are written but NOT pronounced. Here are some examples:

A (logically), **B** (climb, plumber), **C** (muscle, scissors), **D** (Wednesday, handsome), **E** (like, name), **G** (high, sign), **H** (hour, what), **I** (business), **K** (know, knife), **L** (could, walk), **M** (mnemonic), **N** (autumn, hymn), **O** (colonel), **P** (psychology, receipt), **R** (*especially in final position in BrE*), **S** (island, isle), **T** (listen, castle), **U** (guard, guest), **W** (two, who)



Stress

Inside a word *not all syllables* have the same stress.

Actually, English has a **stress-based rhythm** so we can expect stress at fairly regular intervals.

As a rule of thumb, English has a tendency for stress on **first syllables** (unlike French or Spanish).

In words with three or more syllables we can find a **primary stress** (') as in *chocolate* > /tʃɒk(ə)lɪt/ and a **secondary stress** (,) as in

Connected speech

One thing is to pronounce words isolatedly (with all the perfection we can think of) and another is to do it in connected speech.

Connected speech is the usual thing for most people and is full of **fusion** and **assimilation** because of neighbouring sounds.

Besides some words may have a **strong** and a **weak** form depending on the importance we give them when speaking.

Example: he (/hi:/, /hɪ/ or even /ɪ/)

Main difficulties for Spanish speakers

- Spanish vowels aren't **short nor long**
- Spanish vowels aren't **weakened** so much as in English
- Consonants are **more intensely pronounced** in English rather than in Spanish
- Some **consonant clusters** are strange in Spanish (/pt/, /kt/...)
- Non-existent English sounds are **replaced** by similar Spanish ones (w>g, j>y...)
- **Overaccentuation** of non-important words
- Spanish is **syllable-timed** and English **stress-timed**

BASIC ENGLISH PHONETICS

iː	ɪ	ʊ	uː	ɪə	eɪ	
see	his	put	too	ear	say	
e	ə	ɜː	ɔː	ʊə	ɔɪ	əʊ
ten	ago	her	saw	pure	boy	so
æ	ʌ	ɑː	ɒ	eə	aɪ	aʊ
hat	but	car	hot	air	buy	now

p	b	t	d	tʃ	dʒ	k	g
pen	book	tea	day	chair	jam	key	go
f	v	θ	ð	s	z	ʃ	ʒ
four	very	thin	that	sun	zoo	she	vision
m	n	ŋ	h	l	r	w	j
man	no	sing	hat	look	red	want	yes

VOWELS	long sounds	short sounds	DIPHTHONGS
CONSONANTS	voiced consonants	unvoiced consonants	

Based on Adrian Underhill's British English Phonemic Chart

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Introduction to Soft Skill.

Soft skills defined ...

- Skills, abilities and traits that pertain to **personality, attitude and behavior**

Hard Skills vs. Soft Skills

- **Hard Skills:** teachable skills that can be defined and measured. Examples of hard skills developed in high school include math, science, reading, writing, use of technology. These skills also include jobs skills like typing, welding and nursing.
- **Soft Skills:** personality-driven skills like etiquette, getting along with others, listening and engaging in small talk.
- Hard skills and soft skills are equally important in preparing for college and career.

Soft Skills for Success

- Leadership skill
- Team work skill
- Time management
- Positive attitude
- Goal setting
- Stress management

- Leadership skill:
 - Ability to communicate
 - Loyalty
 - Judgement
 - Selflessness
 - Problem solving capacity
 - Openness to change
 - Distant vision and close focus
 - Balance

- Team work:

Personal reflection:

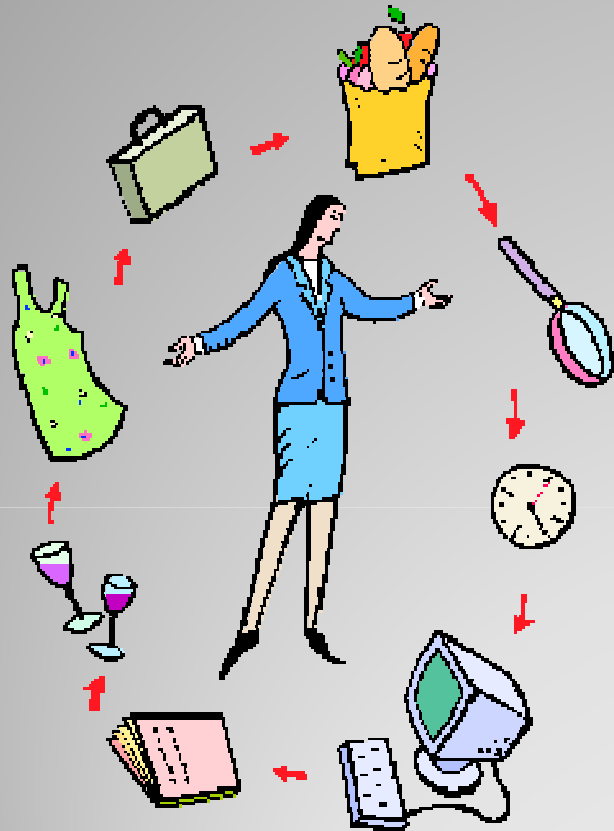
How well do I work in groups and teams?

Do I have a preference?

How important is this to my career choice?



- Time management



Questions to ask yourself:

How well do I prioritize different tasks and projects at one time?

Are you wise about the way you spend your time, use your time?

- Positive attitude:
- *"Attitude is a little thing that makes a big difference."*
 - Winston Churchill
- Personal reflection:
 - Am I optimistic and upbeat?
 - Do I generate good energy and community with the people around me?



- Goal setting

S.M.A.R.T. GOALS

- Specific
- Measurable
- Attainable
- Relevant
- Timeline / Trackable

- Stress management

TIPS TO REDUCE STRESS

- Learn to plan
- • Recognize and accept limits
- • Talk out your problems
- • Avoid unnecessary teachers' competition
- • Learn to play a sport
- • Decide to be positive
- • Love yourself more than anybody else
- • Exercise
- • Change your surroundings



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SHAKESPEARE'S MERCHANT OF VENICE

CONTEXT



Characters

- ❑ **Antonio-** *The* merchant of Venice, a Christian

- ❑ **Bassanio-** Antonio's closest friend, Portia's lover/suitor
- ❑ **Portia-** A wealthy heiress of Belmont
- ❑ **Nerissa-** Portia's waiting-maid
- ❑ **Salarino, Salerio, Solanio, Gratiano, Lorenzo-** Friends to Antonio and Bassanio

- ❑ **Shylock-** A rich Jewish moneylender
- ❑ **Jessica-** Shylock's daughter, beloved of Lorenzo
- ❑ **Lancelet Gobbo-** A clown, servant to Shylock
- ❑ **Old Gobbo-** Lancelet's father
- ❑ **Tubal-** another Jew, Shylock's friend

The Duke of Venice

The Prince of Marocco & The Prince of Aragon- suitors of Portia

Act One Summary

- Antonio = very influential merchant
 - Has many ships out at sea
- Bassanio is pursuing Portia
 - Her father wants her to marry
 - “Casket Game”
 - Portia: not impressed
- Shylock is mocked by Antonio
 - The deal



© 1887 J.M.W. Turner, "Rain, Steam, and Great Railway Bridge"

Act Two Summary

- Portia's suitors:
 - Morocco chooses gold
 - Arragon chooses silver
 - Significance



<http://outgoing.org/objects/142014/142014.htm>



<http://www.vivianandjessicajacobson.com>

- Shylock's daughter, Jessica
 - Her plot and elopement; Shylock's lament

Act Five Summary

- Happy Ending!
 - Jessica and her lover
 - Portia and Bassanio
 - The “Ring Game”
- Interpretations, Analyses, or Ideas?
 - What the “Ring Game” says about Portia
 - And women in general



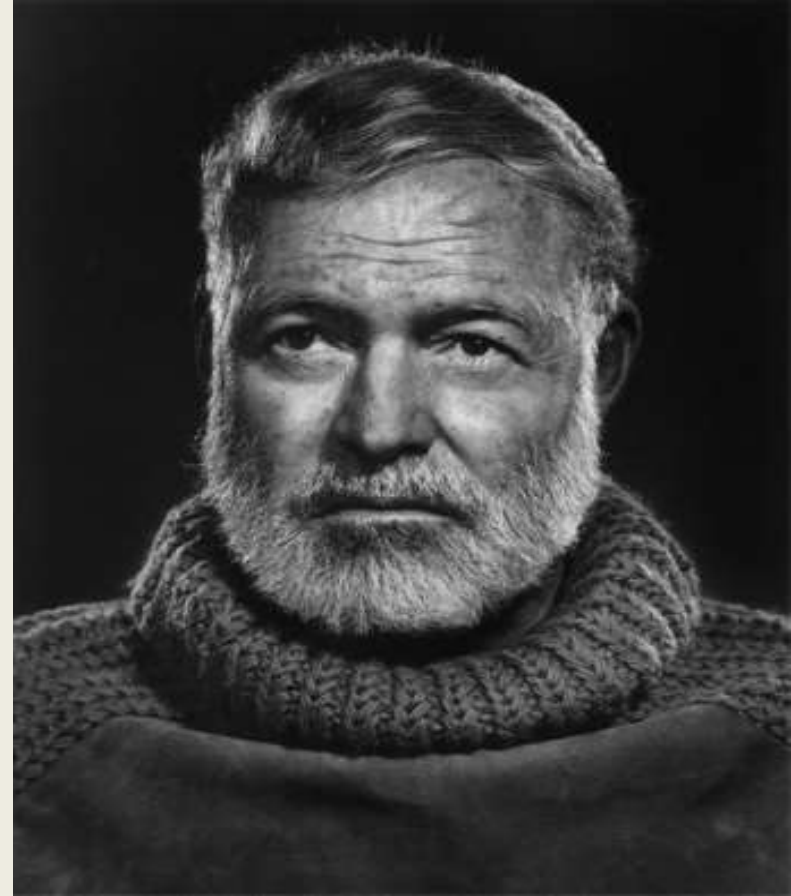
The Old Man and the Sea

Ernest Hemingway



Author Biography

Ernest Miller Hemingway was an American author and journalist. He was born on July 21st 1899 in Oak Park, Illinois. In 1917 Hemingway joined the Kansas City Star as a cub reporter. The following year he volunteered to work as an ambulance driver on the Italian front where he was badly wounded. For his service, he was awarded the Italian Silver Medal of Bravery. Wartime experiences formed the basis for his novel “A Farewell to Arms” . In 1919 he returned to America and took a job at the Toronto Star. Hemingway’s first novel “The Sun Also Rises” was published in 1926. It was widely considered his greatest work. Hemingway spent most much of 1930s chasing adventure; hunting, bullfighting and deep-sea fishing, his writing reflected this. He visited Spain during the Civil War (1937) and described his experiences in the bestseller “For Whom the Bell Tolls”. He then moved to Cuba. His direct and simple style of writing spawned generations of imitators. Recognition of his position in contemporary literature came in 1954 when he was awarded the Nobel Prize, following the publication of “ The Old Man and The Sea”. Hemingway suffered depression, alcoholism and numerous physical ailments due to a hereditary disease known as bronze diabetes. In 1961, at the age of 62, Ernest Hemingway committed suicide with a shotgun at his cabin in Ketchum, Idaho.



Introduction

The Old Man and the Sea is a novel written by Ernest Hemingway in 1951 in Cuba, and published in 1952. It was the last major work of fiction to be produced by Hemingway and published in his lifetime. It is one of his famous works and it centers upon Santiago, an aging fisherman who struggles with a giant marlin far out in the sea. *The Old Man and the Sea* was awarded the Pulitzer Prize for fiction in 1953 and was cited by the Nobel committee as contributing to the awarding of the Nobel Prize in literature in 1954.

Characters

Santiago

He is the protagonist of the novella. Santiago is an old fisherman, who is considered as unlucky because he has not caught a fish for eighty-four days, but he is hopeful that next day will bring him better luck. He makes up his mind to go far out to sea and try his luck, optimistic that may catch a really large fish. Santiago is brave, confident, cheerful and optimistic, not letting anything in life rattle him.

Manolin (the boy)

Manolin is a young teenage boy. He is Santiago's only friend. He believes in the old man's fishing abilities and enjoys his company. Manolin helps Santiago pull in his boat in the evening and provides the old man with food and bait when he needs it. Santiago taught Manolin to fish, and the boy used to go out to sea with the old man until his parents objected to Santiago's bad luck.

The Marlin (symbolic)

The marlin is the fish Santiago spends the majority of the novel tracking, killing, and attempting to bring to shore. Santiago idealizes the marlin of great nobility, a fish to which must prove his own nobility if he is to be worthy to catch it.



The Mako Shark (symbolic)

This is the first shark– the first of a series of ruthless antagonists to attack the dead marlin attached to Santiago’s skiff. Although the old man successfully kills the Mako, the victory comes at a great price : the shark takes forty ponds of marlin meat, Santiago’s harpoon and rope, and most of importantly, makes the marlin bleed, ensuring that other sharks will soon appear.



Plot

The Old Man and the Sea is the story of a battle between an old experienced Cuban fisherman and a large marlin. The novel opens with the explanation that the fisherman, who is named Santiago, has gone eighty-four days without catching a fish. Santiago is considered *salao*, the worst for of unlucky. In fact, he is so unlucky that his young friend, Manolin has been forbidden by his parents to sail with the old man and been ordered to fish with more successful fishermen. The boy visits Santiago's shack each night, hauling back his fishing gear, getting him food and discussing American baseball especially his player Di Maggio. Santiago tells Manolin that on the next day, he will sail far out into the Gulf to fish, confident that his unlucky streak is near its end. Thus, Santiago sets out alone, taking his skiff far onto the Gulf. He sets his lines and by noon of the first day, a big fish that surely is a marlin takes his bait.

Santiago is unable to pull in the great marlin, Santiago instead finds the fish pulling his skiff. Two days and nights pass in this manner, during which the old man bears the tension of the line with his body. Though he is wounded by the struggle and in pain, Santiago expresses compassionate appreciation for his adversary, often referring to him as a brother. The old man determines that because of the fish's great dignity, no one will be worthy of eating the marlin. On the third day of the ordeal, the fish begins to circle the skiff, indicating his tiredness to the old man. Santiago uses all the strength he has left in him to pull the fish onto its side and stab the marlin with his harpoon, ending the long battle between him and the fish. Santiago straps the marlin to the side of his skiff and then heads home, thinking about the high price the fish will bring him at the market and how many people he will feed.

While Santiago continues his journey back to the shore, sharks are attracted to the trail of blood left by the marlin in the water. The first is a great Mako shark, that Santiago kills with his harpoon and then loses the harpoon in the process. Santiago makes a new harpoon by strapping his knife to the end of an oar to help killing the next line of sharks that are slain and many others are driven away. The sharks keep coming, and by night the sharks have almost eaten all the marlin, leaving a skeleton only. Finally, reaching the shore before dawn on the next day, carrying the heavy mast on his shoulder. Once home, he slumps onto his bed and falls into a deep sleep. Manolin worried during the old man's endeavor, cries upon finding him safe asleep. The boy brings him newspapers and coffee. When the old man wakes, they promise to fish together once again. Upon his return to sleep, Santiago dreams of his youth- of lions on an African beach.

Themes

Pride

Pride is often defined as a negative attribute that causes people to reach for too much and as a result, suffer a terrible fall. Santiago knows that he killed the Marlin for pride and wonders if pride is problem, if killing for pride makes the act a sin, but Santiago's pride is his main motivation that pushes him to survive three struggling days and nights at sea, and his pride is of a particular, limited sort. Santiago takes pride in being exactly what he is, a man and a fisherman, nothing more.



The Honor in Struggle, Defeat & Death

From the very first paragraph, Santiago is characterized as someone struggling against defeat. He has gone eighty-four days without catching a fish—he will soon pass his own record of eighty-seven days. Almost as a reminder of Santiago's struggle, the sail of his skiff resembles "the flag of permanent defeat." But the old man refuses defeat at every turn: he resolves to sail out beyond the other fishermen to where the biggest fish promise to be. He lands the marlin, tying his record of eighty-seven days after a brutal three-day fight, and he continues to ward off sharks from stealing his prey, even though he knows the battle is useless.



Isolation

The old man is a character isolated from people – and in fact from the world of humans entirely – in his time on the sea. This isolation defines who he is, and emphasizes the unique nature of his character. Isolation becomes both a weakness (he suffers from loneliness), but also a necessary element to his battle with the fish. Although the old man accepts and admits help from others, it is alone that he does battle with the marlin, that he must prove himself and his capabilities.



Perseverance

The old man's battle with the fish is not only a battle of strength, but a battle of wills. The old man makes up for his old age with incredible endurance, willing to withstand hunger, physical pain, and isolation from the rest of the world as he battles the fish.

Endurance becomes a way we connect the old man and the fish he fights, as they share a determination that, in its magnitude, separates them from other people and creatures.



Friendship

The friendship between Santiago and Manolin plays a critical part in Santiago's victory over the Marlin. Santiago refuses to accept defeat because he knows Manolin would be disappointed in him. Yet most of the novel takes place when Santiago is alone. Except for Manolin's friendship in the evenings, Santiago is characterized by his isolation, but he refuses to give in to loneliness. Santiago finds friends in other creatures, like the fish, birds and the sea.



Friends will come and friends will go,
The seasons change and it will show,

I will grow and so will you,

But our friendship stays, strong and true..

The Man and The Natural World

The old man is unique in his relationship to and understanding of the natural world. He talks about the sea as though it were a woman, the birds as friends, the sharks as personal enemies. He examines the relationship between turtles and jellyfish, between fish and birds. The creatures and the natural world become a lens through which we examine the old man; they become parables and analogies that allow us to gain insight into his character. The old man justifies and interprets his actions and the actions of others as things that they "are born to do." We see a sense of inescapability in these ideas



Respect and Reputation

Although he does not recognize himself, what makes the stakes of the battle with the marlin so high is the notion of respect. The old man derives respect from others with displays of strength and prowess. Santiago himself feels great awe and respect for the marlin, repeatedly emphasizing this during his struggle and after he has killed the fish. Additionally, the old man's friendships are based on mutual respect.



Hunger

The old man is almost superhuman in his eating patterns. He never professes hunger, despite eating very little or not at all. For him, eating is not about pleasure, but is instead a painful act that he must endure for strength. The old man does at one point refer to hunger as pain, but in terms of the fish's hunger, not his own.



Suffering

In *The Old Man and the Sea*, the ability to withstand physical pain is one of Santiago's defining characteristics. Suffering is a necessary step in his battle with the fish. It adds intensity to the struggle, and commands a respect from the reader. The mental anguish of losing the fish to the sharks is surprisingly underplayed; this is a type of pain, it seems, that can be controlled by sheer willpower.



Luck

The Old Man and the Sea begins with a declaration that the old man is unlucky. He agrees with such an assessment, but by the end of the story the reader is left wondering what it really means to be lucky or unlucky, and whether the old man truly is *salao*. At one point, the old man states that, although he believes in luck, he would "rather be exact," suggesting that skill and preparedness are more important than superstition. He does still, however, base many of his decisions and actions in a persistent belief in luck.

The word "LUCK" is written in a large, bold, black, stylized font with a white outline. The letters are thick and have a decorative, almost gothic or Art Deco feel. The 'L' has a vertical line through it, the 'U' has a vertical line through it, the 'C' has a vertical line through it, the 'K' has a vertical line through it, and the 'K' has a vertical line through it.

+ Where Everyone is a Winner +

Symbols

THE SEA

According to Hemingway, man was most able to prove himself worthy in isolation. The sea, in the novel, represents the Life and Santiago's isolation in the Universe. It is at sea, with no help and no recognition, that Santiago faces his ultimate challenge. The novel, in this regard, is an example of Naturalism in Literature.



The Marlin

Magnificent and glorious, the marlin symbolizes the ideal opponent. In a world in which “everything kills everything else in some way,” Santiago feels genuinely lucky to find himself matched against a creature that brings out the best in him: his strength, courage, love, and respect.



THE SHARKS

Santiago considers the sharks base predators, not worthy of glory. They represent destructive forces in life that serve no purpose.



JOE DIMAGGIO

Santiago considers Joe DiMaggio unbeatable. He symbolizes the indomitable will of the human spirit. DiMaggio, at the time the book was written, suffered from a bone spur, mentioned in the novel. Despite the bone spur, DiMaggio overcame his opponents, much in the same way Santiago overcomes his, despite injuries.



THE LIONS

The use of lions is symbolic for the old man's memory of his youth. They represent virility and youth. The lion imagery at the end of the novel represents hope of eternal life. Much of his struggle with the fish is spent proving to himself he's still there. He's still rocking the boat proving his past, including the lions, is not just a distant memory.

Lions are strong creatures, predators, hunters just as the old man now hunts the Marlin. Even though lions are at the top, they still must go out everyday and successfully hunt to survive, and prove they still can.



THE MAST

The mast is an obvious allusion to the cross of Jesus. It is on his skiff, where stands the mast, that Santiago suffers. Santiago suffers at sea for three days with painful injuries to the palms of his hands and his back.



MANOLIN

Santiago's young friend represents hope. Although Manolin's father prohibits him from fishing with Santiago, who is believed to be cursed, Manolin never abandons him emotionally. It can be argued, however, that as Santiago fishes, he is without hope. The 84-day fishless streak attests to it.



THE LOST HARPOON

Santiago loses the harpoon as he fends off sharks, symbolic of individuals who lose their faith as life's woes attack. Much like Santiago without a harpoon, those without faith are defenseless.





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Theory of Imitation

Subject: English S-4

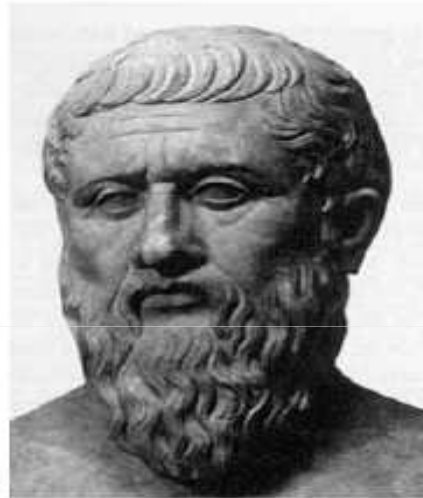
Imitation

IMITATION IN LITERATURE

- In literature, the word imitation is firstly defined by Plato (He is the mentor of Aristotle). Aristotle then took the term 'imitation' and gave new dimensions and significance to the term .

Theory of Imitation by Plato

Plato and the Arts



PLATO (427-347 B.C.): attacks the arts of his days (epic poets and dramatists) in *The Republic*.

(Text and Illustrations by Donald Palmer, *Does the Center Hold?: An Introduction to Western Philosophy*, CA, Mayfield, 1991) 1

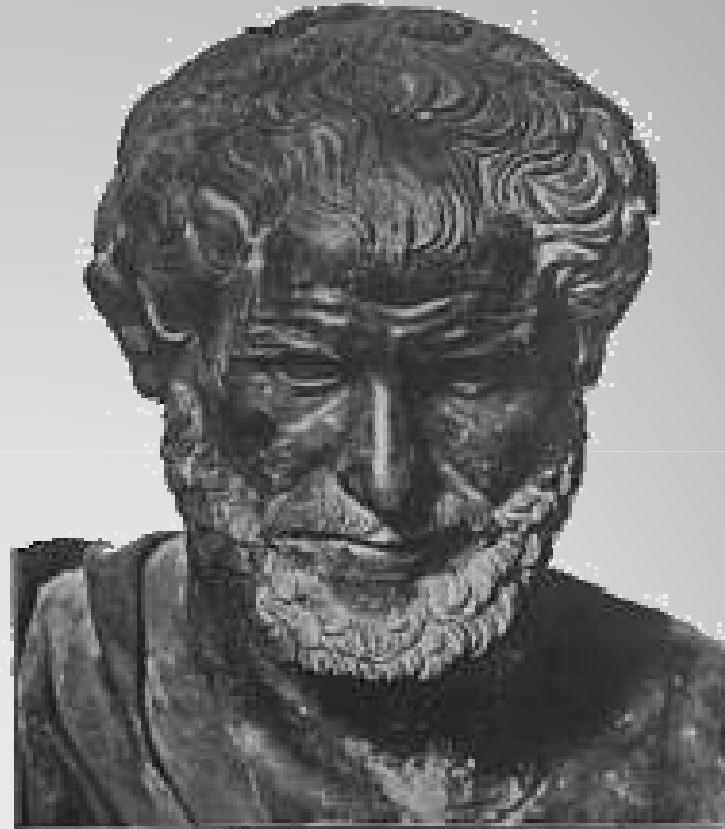
Idea of Imitation by Plato

PLATO'S IDEA OF IMITATION

- Plato divides arts into useful arts like medicine and agriculture and imitative arts like poetry and drama.
- IDEA was the truth or reality and the world is mere representation of reality.(imitation of reality)
- The objects before us are the imitation of reality.

Theory of Imitation by Aristotle

- Born in Stagira, Greece in 384 BCE
- Became Plato's student at 18 years old
- Subjected to Plato's philosophies
- Developed his own philosophies after Plato's death
- Died in Euboea in 322 BCE



Aristotle's Concept of Mimesis

- Mimesis, a "natural" human inclination described as "inherent in man from his earliest days.
- A fundamental expressions of human experience within the world - a means of learning about nature that, through the perceptual experience, allow us to get closer to the "real".
- Mimesis not only functions to re-create existing objects or them.
- Mimesis creates a fictional world of representation in which there is no capacity for a non-mediated relationship to reality.

Aristotle's theory of imitation

- Mimesis is manifested in 'particulars' which resemble or imitate the forms from which they are derived.
- Thus, the mimetic world (the world of representation) is inferior for it consists of imitations which will always be subordinate to their original.
- Mimetic activity produces appearances and illusions that affect the perception and behavior of people. In *Republic*,

PLATO VS. ARISTOTLE



Differences between Aristotle and

Plato

- Plato considered imitation merely as mimicry or a servile copy of nature.
- Plato compared poetry to painting.
- Aristotle interpreted it as a creative process.
- Aristotle compared it to music.

Differences between Aristotle and Plato

- Poetry presents a copy of nature as it is. Poetry is twice removed from reality and it's a 'shadow of shadows'.
 - Poetry may imitate men as they are, or better and worse. Poetry gives us idealized version of reality.
-
- Plato takes up the cudgel on behalf of philosophy and shows that philosophy is superior than poetry.
 - He takes up the cudgels on behalf of poetry and effectively brings out its superiority.

Varying Sentence Structure

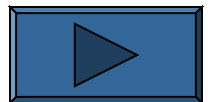


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References



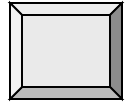
Adding Variety to Sentence Structure

To make your writing more interesting, you should try to vary your sentences in terms of length and structure. You can make some of your sentences long and others short. Read the two paragraphs on the next page.

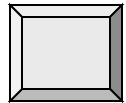


Two Paragraphs

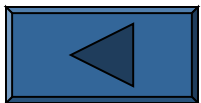
Read the paragraphs below. Choose the paragraph that is more effective.



I love living in the city. I have a wonderful view of the entire city. I have an apartment. I can see the Golden Gate Bridge. I can see many cargo ships pass under the bridge each day. I like the restaurants in San Francisco. I can find wonderful food from just about every country. I don't like the traffic in the city.



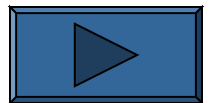
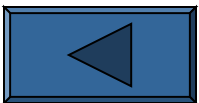
I love living in the city of San Francisco. I have a wonderful view of the entire city from my apartment window. In addition, I can see the Golden Gate Bridge under which many cargo ships pass each day. I also like San Francisco because I can find wonderful restaurants with food from just about every country; however, I don't like the traffic in the city.



How do you vary sentence structure?

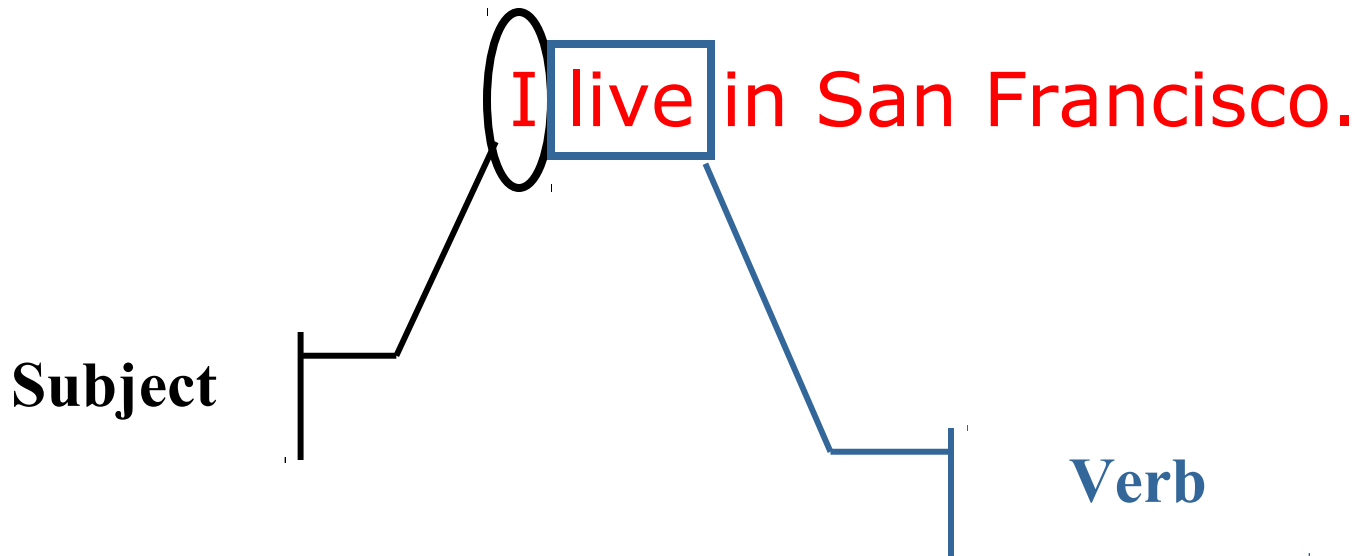
You will want to use a variety of sentence structures in your writing. There are three types of sentences we will study in this lesson:

- Simple Sentence
- Compound Sentence
- Complex Sentence



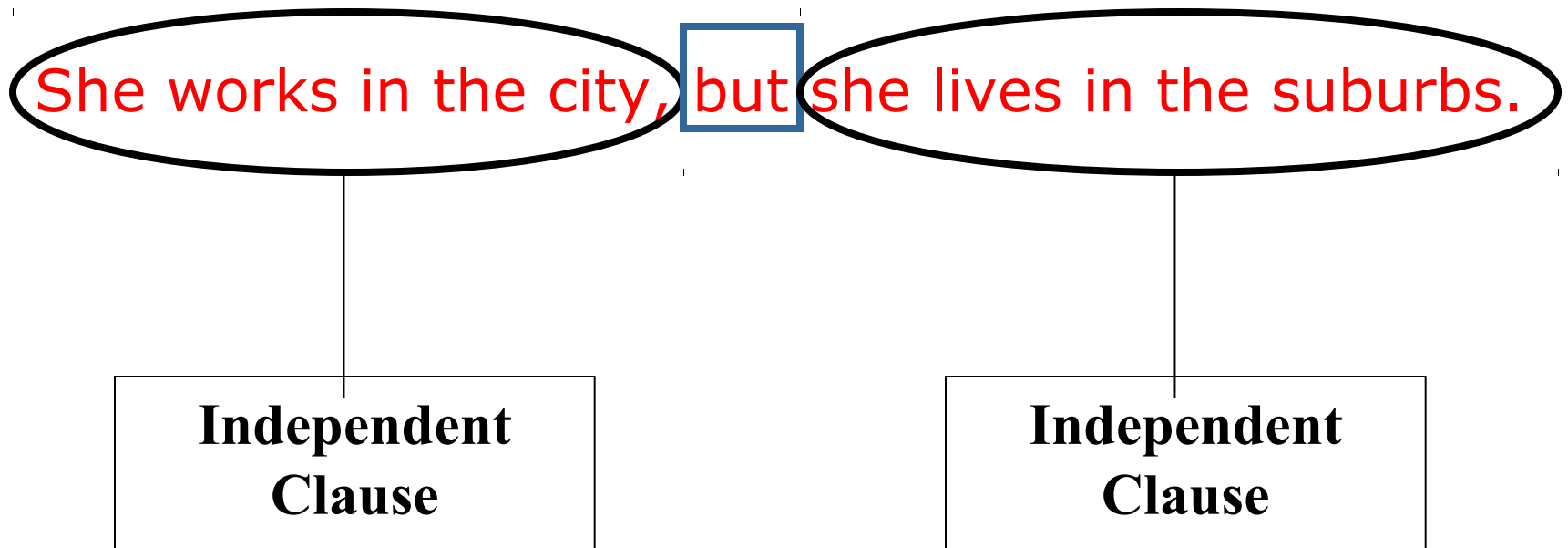
The Simple Sentence

A simple sentence has one ***independent clause*** (one subject and a verb):



Compound Sentence

A **compound sentence** contains two independent clauses that are joined together.



Compound Sentence

You can make a ***compound sentence*** by joining two logically related independent clauses by using...

- a semicolon
- a coordinating conjunction
- a transition



Using a Semicolon

Independent Clause ; Independent Clause

I love living in the city ; there are so many things to do.

Independent
Clause

Independent
Clause



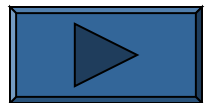
Using a Coordinating Conjunction

Independent Clause , coordinating conjunction Independent Clause

He couldn't watch the show , so he decided to tape it.

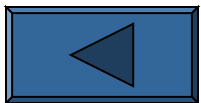
Independent
Clause

Independent
Clause



Coordinating Conjunctions

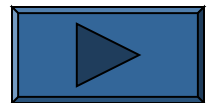
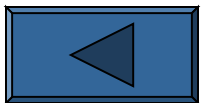
Logical Relationship	Coordinating Conjunction
Addition	<i>And</i>
Contrast	<i>But, yet</i>
Choice	<i>Or, nor</i>
Cause	<i>For</i>
Result	<i>So</i>



FANBOYS

Another way to remember these is...

- For → **F**
- And → **A**
- Nor → **N**
- But → **B**
- Or → **O**
- Yet → **Y**
- So → **S**



CAUTION!

Do **NOT** use a comma every time you use the words ***and, or, but, nor, for, so, yet.*** Use a comma only when the coordinating conjunction joins two independent clauses.

Simple Sentence

The necklace was beautiful but expensive.

Independent
Clause

No comma- not an
independent clause



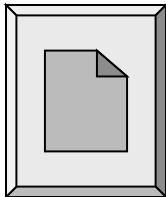
Using a Transition

Independent Clause ; transition , Independent Clause

I love San Francisco ; **however,** I hate the traffic.

**Independent
Clause**

**Independent
Clause**



Click here to see lists of transitions.



Complex Sentences

A **complex sentence** contains at least one independent clause and one dependent clause.

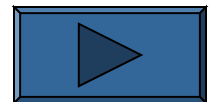
John cannot set up his typewriter

Independent Clause

because the wall has no outlet.

Subordinating
Conjunction

Dependent Clause



Example- Complex Sentence

A **complex sentence** contains at least one independent clause and one dependent clause.

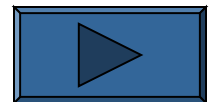
She will go to school in the city

Independent Clause

until she finds a job.

Subordinating
Conjunction

Dependent Clause



Complex Sentences

Use a comma after a dependent clause if it begins the sentence.

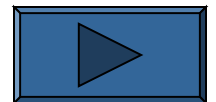
When I first moved to the city,

Subordinating
Conjunction

Use a comma if
the dependent
clause is the first
part of the
sentence.

I was afraid to drive the steep and narrow streets.

Independent
Clause



Relationship

Addition

Moreover
Furthermore
In addition
besides

Contrast

However
In contrast

Result or Effect

Consequently
Thus
Therefore

Reinforcement/Emphasis

Indeed
In fact

Transition

On the contrary

On the other hand

Accordingly

Hence

As a result



Relationship

Exemplification

Time

Reinforcement/Emphasis

Exemplification

Transition

For example

For instance

In particular

Meanwhile (at the same time)

Subsequently (after)

Thereafter (after)

Indeed

In fact

For example

For instance

In particular

