

## OUTLINE OF UNIT 1

Tasks	Description	Assessment
<b>Task 1</b> Video: Top Ten writing rules from famous writers	Assista ao vídeo em: <a href="http://www.youtube.com/watch?v=LLIGZEBmBUk&amp;feature=related">http://www.youtube.com/watch?v=LLIGZEBmBUk&amp;feature=related</a>	As atividades 2 e 4 serão avaliadas segundo critérios estabelecidos
<b>Task 2</b> Discussion forum	Participe do fórum de discussões ao longo deste módulo para socializar sua compreensão dos conteúdos trabalhados.	
<b>Task 3</b> Test your spelling skills	Após compreender as implicações de se saber como soletrar as palavras em inglês, visite o <i>website</i> : <a href="http://a4esl.org/q/j/ck/mc-spelling.html">http://a4esl.org/q/j/ck/mc-spelling.html</a> e veja como está a sua habilidade de soletrar.	
<b>Task 4</b> Production forum	Siga as instruções contidas neste guia para produzir textos em diferentes gêneros. Poste sua produção neste fórum para conhecimento de seus colegas e avaliação de seu tutor.	

## Unit 1 – REFLECTIONS ON WRITING IN ENGLISH

### 1. What is writing?

According to the website [www.dictionary.com](http://www.dictionary.com), the verb TO WRITE is defined as:

1. to trace or form (characters, letters, words, etc.) on the surface of some material, as with a pen, pencil, or other instrument or means; inscribe: *Write your name on the board.*
2. to express or communicate in writing; give a written account of.
3. to fill in the blank spaces of (a printed form) with writing: *to write a check.*
4. to execute or produce by setting down words, figures, etc.: *to write two copies of a letter.*
5. to compose and produce in words or characters duly set down: *to write a letter to a friend.*

These definitions help us understand what writing is about. Basically, it involves manual, production and communication actions, in a particular activity. We need to produce a text with our hands, usually on a piece of paper or on a computer screen, because we want to express our thoughts, we want to communicate with others.

Defining “writing” may seem very simple. However, if we ask “what is writing” to different people, we will probably get different answers. Writing can be considered a complex production activity. Let us take a look at

the definitions of writing given by two poets<sup>1</sup>:

“I think writing is really a process of communication. . . . It’s the sense of being in contact with people who are part of a particular audience; that really makes a difference to me in writing.”  
(Sherley Anne Williams, poet)

“I don’t see writing as communication of something already discovered, as ‘truths’ already known. Rather, I see writing as a job of experiment. It’s like any discovery job; you don’t know what’s going to happen until you try it.” (William Stafford, poet)

Both definitions bring fruitful reflections. Williams reminds us that writing is communication; it is being in contact with other people; it is taking the people – your audience (*público*) – into consideration. Stafford presents an interesting point of view: writing is a process; it is experimenting; it is discovering.



## Task 1 – Video: Top ten writing rules from famous writers.

Watch this video: <http://www.youtube.com/watch?v=LLIGZEBmBUk&feature=related>. It will serve as a basis for some reflection on what is important when it comes to writing.



O que você compreendeu ao assistir ao vídeo? Será que poderíamos utilizar as sugestões advindas das citações de escritores famosos para nosso processo de escrita enquanto aprendizes de língua inglesa? O que é escrever para você? Suas opiniões coincidem com as propostas aqui? Reflita e escreva abaixo suas reflexões.



Now, let’s analyze how these tips could be useful to us: everyday English writers!

### 10 – Write a draft. Then let it rest.

It is not a good idea to begin and finish your writing in a single sitting. If you have one week to produce a text, use the first day to write a draft. Wait for a couple of days and then restart the writing process. This will give you fresh ideas and a more critical view of the draft you have produced.

### 9 – Read a lot.

Reading a lot gives you many benefits. First of all, you will be in contact with varied vocabulary and sentence structures. Besides, you will be able to review what you know and learn new stuff. It is very important to read what others have written on the topic you are supposed to write and texts which are similar to yours in terms of structure.

<sup>1</sup> Available at: <http://grammar.about.com/od/advicefromthepros/a/WhatIsWriting.htm>. Retrieved on March 26, 2012.

## **8 – Never use a long word when a short one will do.**

Some people believe a good writer should use words which are difficult to understand or which few people know. That is not true! If you use short and simple words, your writing will reach more people. Sometimes, the use of complicated words may lead the writer to make mistakes by using them inappropriately.

## **7 – Never use a passive voice when you can use the active voice.**

Complicated syntactic structures will also make it difficult for readers to understand your text. Try to use the structures with a goal in mind. The active voice, for example, is used when you are writing about things people do, did or will do (My mom baked a chocolate cake yesterday). The passive voice would be used if the performer of the action were unknown or not important (The chocolate cake was baked at the bakery across the street).



Alguns alunos produzem seus textos em português (com vocabulário rebuscado e estruturas sintáticas complexas) e depois utilizam uma ferramenta de tradução para passar para o inglês. Isso não é uma boa ideia! Você deve tentar escrever diretamente em inglês, utilizando o vocabulário e as estruturas que você conhece.

## **6 – Know and understand your audience.**

You often write for a specific person or group of people and you need to adapt the vocabulary and the structure you use to this specific audience. It is also important to find ideas and examples which will make this audience interested in your writing.

## **5 – Recycle and read the good stuff before you write.**

All the ideas you write do not need to come only from you. Read and explore what other people have written about the topic you are writing. Separate the good ideas you find and paraphrase them in your text. Do not forget to cite the work you mention not to risk plagiarism.

## **4 – Honour the miraculousness of the ordinary.**

Ordinary, every-day experiences look great on a writing piece. Try to find every-day examples to insert in your text and this will give it a more natural appearance and it will probably please your readers.

## **3 – Good copy = draft - 10%.**

Do not stick to everything you put in your first draft. Try to eliminate repetitive ideas. Try to find parts of your text which do not match the whole. There are some details which are not really needed.

## **2 – Look at every word in the sentence and decide if they are really needed. If not, kill them. Be ruthless.**

Try to eliminate words which are not necessary to the comprehension of the sentence, which are not important for the readers to understand your idea. Some adjectives and adverbs, especially, may be unnecessary.

## **1 – Remember: writing doesn't love you. It doesn't care. Nevertheless, it can behave with remarkable generosity. Speak well of it, encourage others, pass it on.**

If you have a negative attitude towards the writing process, the act of writing tends to become more complicated. Have a positive attitude, enjoy the moments you are writing, and this will help you do a good job.

## Task 2 – Discussion forum

After reading and reflecting upon what writing means, discuss with your tutor and your classmates at the discussion forum. This forum will be used in other moments of this unit.

### 2. Writing in English as a Foreign Language (EFL)

In the 1970s, many English as a foreign/second language program writing classes were, in reality, grammar courses. Students copied sentences or short pieces of text, making discrete changes in person or tense. This was because in the 1970s, English as a foreign/second language writing was not viewed as a language skill to be taught to learners. Instead, it was used as a support skill in language learning to, for example, practice handwriting, write answers to grammar and reading activities, and write dictations. Writing was limited to structuring sentences, often in direct answers to questions, or by combining sentences – the result of which looked like a short piece of discourse. At that time, there was no coursebook (*livro didático*) available for the teaching of writing.

In the early 1980s, teachers became more conscious of current practices in native English speaker composition theory. The ‘expressive approach’ became prominent in composition classrooms: writing was taught as a process of self-discovery; writers expressed their feelings in a climate of encouragement. Teachers also realized (*percebiam*) the importance of understanding the needs of English students in the academic environment and gradually accepted errors as signs of language development rather than a serious problem of human capacity.

At the start of the twenty-first century, writing classrooms have conquered the status of composition theory. Consequently, new pedagogy has been developed: traditional teacher-centered approaches have opened space to more learner-centered courses and academic writing has become a communicative social act. Most English students practice individualized processes when they are writing. Courses also focus more on classroom community and student responsibility in peer activities, selection of topics, evaluation criteria and collaborative project writing.

During the last decade, the importance of foreign language writing gained international recognition, basically in three ways. First, the inclusion of worldwide writing tests or language proficiency tests, such as the TOEFL (Test Of English as a Foreign Language), and other tests offered by the University of Michigan (USA) and Cambridge (England). Second, the necessity for teacher preparation in foreign language composition has resulted in more graduate TESOL (Teaching English as a Second Language) programs. Finally, there are various coursebook series devoted to develop writing skills from beginning to intermediate English language learners. (REID, 2001)

Why is it so important to study writing when learning a foreign/second language? One probable answer is because written discourse is quite different from spoken discourse. Let’s study some characteristics of written text proposed by Ur (1996), which will help us understand the nature of written discourse:

- 1) Permanence: Written discourse is fixed and stable so the reading can be done according to time, speed and level completeness the reader needs.
- 2) Explicitness: The written text is explicit; it has to make clear the context and all the references.
- 3) Density: The content is presented much more densely in writing.
- 4) Detachment (*disconnection*): The writing of a text is detached (*disconnected*) in time and space from its reading; the writer normally works alone, and may not be information about his or her readers.

5) Organization: A written text is usually organized and carefully formulated. Its composer has time and opportunity for edition before publishing it. A written text conforms more to conventional rules of grammar, and its vocabulary is more precise and formal.

6) Slowness of production, speed of reception: Writing is much slower than speaking. On the other hand, we can usually read a piece of text and understand it much faster than listening to someone reads it for us.

7) Standard language: Writing normally uses a generally acceptable standard variety of the language to be universally understood.

8) A learnt skill: The written form is in most cases deliberately or consciously taught and learned.

Summarizing, there are two basic and fundamental aspects the writer should care when he writes: first, the purpose of writing which, in principle, is the expression of ideas, of a message to the reader. In this sense, the organization of ideas should be a central objective for the writer. It is his/her opportunity to make himself/herself understood. Second, the writer needs to pay some attention to formal aspects: neat handwriting (*escrita à mão*) or typing, correct spelling and punctuation, as well as correct grammar application and coherent selection of vocabulary. Some of these aspects will be studied during our course and you will notice that the slow and reflective nature of the process of writing conducts the writer to devote time and attention to formal aspects during the process of production.



Reid (2001) explica que, até a década de 80, a escrita era utilizada apenas para ações mecânicas, como praticar caligrafia ou responder atividades de gramática. A autora relata que atualmente a escrita passa a ser vista como um ato social comunicativo, com atividade em pares e foco no processo. Você acha que a realidade de aulas de escrita no Brasil também sofreu esta alteração? Reflita e escreva abaixo suas reflexões.



No Brasil, a habilidade de escrita esteve esquecida até muito pouco tempo. Os Parâmetros Curriculares Nacionais para o Ensino Fundamental (BRASIL, 1998), por exemplo, privilegiavam a habilidade de leitura em língua estrangeira, em detrimento de outras. Provavelmente, o documento que veio apontar especificamente para a necessidade de inserir atividades de produção escrita em aulas de línguas estrangeiras encontra-se nas Orientações Curriculares Nacionais para o Ensino Médio (BRASIL, 2006).



TENUTA, Adriana Maria; OLIVEIRA, Ana Larissa Adorno Marciotto. Livros didáticos e ensino de línguas estrangeiras: a produção escrita no PNLD-2011/LEM. *Linguagem & Ensino*, v. 14, n. 2, 2011. p. 315-336. Acesso em: <http://rle.ucpel.tche.br/ojs/index.php/rle/article/view/30>

## Go back to Task 2 – add new ideas to the discussion forum

### 3. Spelling

Observe the two pictures below. Can you identify the spelling errors?



Source: <http://esolcourses.blogspot.com.br/2009/09/learn-english-funny-spelling-mistakes.html>

The first picture should read: “Entrance to college. Car park only.” The second picture should read: “School”. Both errors could have happened because of lack of attention, but this does not justify the fact that they were made public and probably caused a lot of negative criticism.

Although incorrect spelling does not often prevent understanding of a written message, it can adversely affect the reader’s judgment. All too often bad spelling is perceived as lack of education or care.

Reasons spelling is difficult for students of English:

The correspondence between the sound of a word and the way it is spelled is not always obvious. A single sound may have different spellings – paw, poor, pore, pour, daughter, Sean<sup>2</sup> and the same spelling may have different sounds – or, word, information, worry.

Not all varieties of English spell the same words in the same way. Color or colour? Theater or theatre? (HARMER, 2001, p.256)



## Task 3 – Test your spelling skills

How are your spelling skills? Take this interactive online quiz: <http://a4esl.org/q/j/ck/mc-spelling.html>. You have to choose the correct spelling. How well did you do? Did you have fun while doing it? We hope so.

Most English words have an internationally-accepted spelling, but we have to understand that the spelling of English words is not fixed and invariable. British and American English show various spelling differences, as it can be noticed when we look up words in influential dictionaries or we compare texts written by authors from the United Kingdom and the United States. The figure below shows us a very clear summary of these differences.

<sup>2</sup> Escute estas palavras em um dicionário on-line. Observe a similaridade ou diferença dos sons.



American vs. British Spelling Differences Quick Reference Chart							
<b>-ED vs. -T</b>		<b>-DG vs. -DGE</b>		<b>-ENSE vs. ENZE</b>		<b>Common Words</b>	
<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>
<ul style="list-style-type: none"> <li>• dreamed</li> <li>• learned</li> <li>• leaped</li> <li>• burned</li> </ul>	<ul style="list-style-type: none"> <li>• dreamt</li> <li>• learnt</li> <li>• leapt</li> <li>• burnt</li> </ul>	<ul style="list-style-type: none"> <li>• aging</li> <li>• abridgment</li> <li>• judgment</li> </ul>	<ul style="list-style-type: none"> <li>• ageing</li> <li>• abridgement</li> <li>• judgement</li> </ul>	<ul style="list-style-type: none"> <li>• defense</li> <li>• license</li> <li>• pretense</li> </ul>	<ul style="list-style-type: none"> <li>• defence</li> <li>• licence</li> <li>• pretence</li> </ul>	<ul style="list-style-type: none"> <li>• jewelry</li> <li>• draft</li> <li>• pajamas</li> <li>• plow</li> <li>• program</li> <li>• tire</li> <li>• aluminum</li> <li>• mustache</li> <li>• mommy</li> <li>• specialty</li> </ul>	<ul style="list-style-type: none"> <li>• jewellery</li> <li>• draught</li> <li>• pyjamas</li> <li>• plough</li> <li>• programme</li> <li>• tyre</li> <li>• aluminium</li> <li>• moustache</li> <li>• mummy</li> <li>• speciality</li> </ul>
<b>-ER vs. -RE</b>		<b>-OG vs. -OGUE</b>		<b>-K vs. -QUE</b>			
<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>		
<ul style="list-style-type: none"> <li>• center</li> <li>• meter</li> <li>• theater</li> </ul>	<ul style="list-style-type: none"> <li>• centre</li> <li>• metre</li> <li>• theatre</li> </ul>	<ul style="list-style-type: none"> <li>• analog</li> <li>• catalog</li> <li>• dialog</li> </ul>	<ul style="list-style-type: none"> <li>• analogue</li> <li>• catalogue</li> <li>• dialogue</li> </ul>	<ul style="list-style-type: none"> <li>• bank</li> <li>• check</li> <li>• checker</li> </ul>	<ul style="list-style-type: none"> <li>• banque</li> <li>• cheque</li> <li>• chequer</li> </ul>		
<b>-OR vs. -OUR</b>		<b>-LL vs. -L</b>		<b>-E vs. -OE or -AE</b>		<b>-ZE vs. -SE</b>	
<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>	<b>American</b>	<b>British</b>
<ul style="list-style-type: none"> <li>• color</li> <li>• favorite</li> <li>• honor</li> <li>• armor</li> </ul>	<ul style="list-style-type: none"> <li>• colour</li> <li>• favourite</li> <li>• honour</li> <li>• armour</li> </ul>	<ul style="list-style-type: none"> <li>• enrollment</li> <li>• fulfill</li> <li>• skillful</li> </ul>	<ul style="list-style-type: none"> <li>• enrolment</li> <li>• fulfil</li> <li>• skilful</li> </ul>	<ul style="list-style-type: none"> <li>• encyclopedia</li> <li>• maneuver</li> <li>• medieval</li> <li>• leukemia</li> </ul>	<ul style="list-style-type: none"> <li>• encyclopaedia</li> <li>• manoeuvre</li> <li>• mediaeval</li> <li>• lukaemia</li> </ul>	<ul style="list-style-type: none"> <li>• analyze</li> <li>• criticize</li> <li>• memorize</li> </ul>	<ul style="list-style-type: none"> <li>• analyse</li> <li>• criticise</li> <li>• memorise</li> </ul>

Source: <http://www.cullenhartley.com/2009/05/american-vs-british-spelling/>

For the most part, the other English dialects also use British spelling. There are some exceptions, though. In Australian English, for instance, the appropriate spelling is PROGRAM and not PROGRAMME. Both ISE and IZE are commonly used, and the word ending OUR is gradually becoming OR (therefore, neighbor is preferred over neighbour). As for Canadian English, we can notice the following American English spelling trends: -L not -LL (e.g. fulfill), -M not -MME (e.g. program), -ZATION not -SATION (e.g. privatization) and -ZE not -SE (e.g. analyze).



Para aprender mais sobre as diferenças entre o inglês Britânico e o Americano, faça o quiz do seguinte endereço: [http://esl.about.com/library/quiz/bl\\_britamquiz.htm](http://esl.about.com/library/quiz/bl_britamquiz.htm) É importante ter sempre em mente que as diferenças apresentadas são embasadas em generalizações relacionadas aos dois dialetos, não levando em consideração diferentes regionalismos ou registros.

## DICAS



## PERSONAL SPELLING LIST

The most effective way to improve your spelling is to keep a personal spelling list. Every time you find a common or useful word that you have had difficulty spelling, write the correct spelling on your personal spelling list. Keep your spelling list with you as you write and revise, so that you can check and add words (STRAUCH, 2005).

You can adapt an A-Z pocket address book to organize your spelling list.



- Example of personal spelling list:
- Comfortable
- Inconvenience
- Responsibility
- Studying
- Written



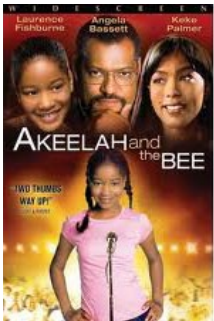
A competição *Soletando*, televisada no Brasil no programa *Caldeirão do Huck*, é um bom exemplo de influências culturais de outros países. Esta competição é muito comum nos Estados Unidos com o nome de *Spelling Bee*. Para conhecer mais sobre esse tipo de competição, você pode visitar o jogo interativo: <http://www.spellingbeethgame.com/> ou assistir um dos dois filmes sugeridos a seguir.



## SUGESTÕES DE VÍDEOS

You can watch one of these movies in order to understand better what a Spelling Bee contest is like.

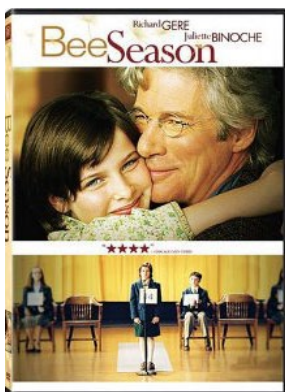
### Akeelah and the bee



**Akeelah and the Bee** is a 2006 American drama film written and directed by **Doug Atchison**. It tells the story of Akeelah Anderson, portrayed by **Keke Palmer**, an 11-year-old girl who participates in the **Scrpps National Spelling Bee**, her mother, portrayed by **Angela Bassett**, schoolmates, and also her coach, portrayed by **Laurence Fishburne**. It also explores issues of education in a low socioeconomic African American community.

Source: [http://en.wikipedia.org/wiki/Akeelah\\_and\\_the\\_Bee](http://en.wikipedia.org/wiki/Akeelah_and_the_Bee)

### Bee Season



**Bee Season** is a 2005 American drama **film adaptation** of the 2000 **novel of the same name** by **Myla Goldberg**. The film was directed by **Scott McGehee** and **David Siegel** and written by **Naomi Foner Gyllenhaal**. It stars **Richard Gere** and **Juliette Binoche**. Saul Naumann (**Gere**) is a somewhat controlling **Jewish** husband and father. A Religious Studies professor at **UC Berkeley**, Saul wrote his graduate **thesis** on the **Kabbalah**. A devout Jew, his wife Miriam (**Binoche**) converted to **Judaism** when they married, and he nurtured his son Aaron (**Max Minghella**) into a traditional studious Jew like him. When Eliza (**Flora Cross**) wins her class spelling bee, they embark on a course of Kabbalah study to help her win. The film follows the family and the spiritual quests upon which they journey, in large part because of Saul: Miriam's attempt to make herself whole, Aaron's religious uncertainty, and Eliza's desire to be closer to her father.

Source: [http://www.dvdlink.ca/images/Movies%20Covers/2222/10/1214688996\\_1214940940.jpg](http://www.dvdlink.ca/images/Movies%20Covers/2222/10/1214688996_1214940940.jpg)



#### 4. Word formation

The structure of words: morphology

○ According to Biber *et. al.* (2009), lexical words (nouns, adjectives, verbs and adverbs) can consist of a single morpheme or they can have a more complex structure created by three processes:

**1. Inflection:** inflectional suffixes signal meanings and roles which are important to their word class, such as 'plural' in the case of nouns, and 'past tense' in the case of verbs. It does not change the identity of the word.

Examples: -ES for plural, -S for 3rd person singular (Simple Present Tense)

tomato (singular) – tomato**ES** (plural), read – read**S** (3rd person singular)

**2. Derivation:** it involves adding an affix (prefix or suffix) and it changes the meaning or word class of a word, and often both, and in effect creates a new base form for the word.

Examples: modern – modern**IZE**, able – **EN**able, forget – **UN**forgett**ABLE**

**3. Compounding:** words that are compound contain more than one stem. It is important to determine if the two words are genuinely a compound or simply a sequence of two words. *e.g.* goldfish or gold fish? The first word 'goldfish' is a compound word and refers to a kind of fish which is usually found in household fishbowls. The second expression 'gold fish' usually refers to a fish made of gold, which could be hanging from a necklace or a bracelet. Check the pictures for the differences.



Compound nouns, for instance, can be written together, separated or hyphenated. Check a dictionary if you are not familiar with writing a particular compound noun.

SEPARATED

Credit card

Train station



TOGETHER

Shoelaces

Sunglasses

HYPHENATED  
Mother-in-law



 LET'S GET READY FOR WRITTEN PRODUCTION! 

**Advertisement** is a form of communication intended to persuade an audience (viewers, readers or listeners) to purchase or take some action upon products, ideas, or services. It includes the name of a product or service and how that product or service could benefit the consumer, to persuade a target market to purchase or to consume that particular brand.

Let's reflect upon advertisement as a genre, basing our reflection on the online class: "A mixed genre: the

<sup>3</sup> Fonte das imagens desta página: <http://images.google.com/>.

advertisement”, by Cristina Pennarola, which can be found at: <http://www.federica.unina.it/scienze-politiche/lingua-inglese-scpol/mixed-genre-advertisement/2/>.

Advertisements or “ads” (abbreviation) can be found anywhere: on the pages of magazines, across the street, on TV and on the Internet. The channel obviously affects the format of the ad, its structure and consequently, the linguistic choices for it. However, no matter the medium they are conveyed, all ads - print ads, hoardings (*cartazes*), commercials or banners – mix verbal and visual elements.

Ads often imitate other genres and masquerade other kinds of text – for example, a commercial may imitate a James Bond movie, an ad for a brand of healthy food may incorporate a recipe.

Finally, also the register used in advertising is mixed as it brings formal and informal features, and mixes characteristics of written and spoken English. For example, the sequence of adjectives and modifiers includes elements of written discourse, while syntactic choices may be more typical of spoken register (*Make a move! Go and get it!*).

## STRUCTURE

- A **print ad** is essentially made up of four elements which carry out different functions:
- the **headline** attracts the reader’s attention;
- the **body copy** presents the product characteristics;
- the photograph or **visual** sets up a glamorous background;
- the **slogan** synthesizes the product value and prompts its purchase.



## GRAPHOLOGY

**Pictures** are an essential component of advertising as they are meant to enhance the objective and associative qualities of products.

Besides pictures, also **graphology** – which means the page **layout** and **visual aspect of words** – expresses connotative meanings.

## LEXICAL CREATIVITY

“Advertising promotes the new, by making use of a novel and almost revolutionary ‘poetic diction’. New words in ads are very frequent and comply with the **rules of word formation**” (TRASK, 1997, p. 240).

- **AFFIXATION:** the process of obtaining words from other words by adding affixes (prefixes and suffixes). Examples: *historical*, *prehistory* derived from *history*.
- **COMPOUNDING:** the process of forming words by combining two or more smaller words. Examples: *teapot*, *armchair*, *fairy-tale*.
- **BLENDING:** the process of forming words by combining pieces of other words. Examples: *brunch* (*breakfast + lunch*), *smog* (*smoke + fog*).



Let's try to discover the meaning of some slogans: Think and, then, check your answers below.

Magnumize your life.  
A fresh un-makeup.  
Dare to be Diorific.  
Traffic-stopping lipstick.  
Essensual perfume.  
Headache-free motoring.

## REGISTER

- Advertising language adopts the syntactic structure typical of spoken language with short, coordinate sentences;
- Another distinctive characteristic of advertisements which points again to spoken exchanges is the frequency of **orders** and **exclamations**, ‘Buy!’, ‘Use!’, ‘Enjoy!’;
- Advertising is well-known for its crafted use of linguistic and rhetorical devices to surprise and entertain the public. The use of **rhyme**, **alliteration** and **metrical pattern** may combine with **metaphor** and **hyperbole** to make a **promotional** message sound particularly impressive;
- In conclusion, advertising mixes features of an informal, spoken register (syntactic choices) and of a formal, elaborate style (lexical choices and rhetorical figures).

### ANSWERS:

Affixation = Magnum + -ize: make something more satisfactory by eating a Magnum  
ice-cream. Affixation = un- + make-up: such light make-up that it almost feels  
unreal. Blending = Dior + terrific: Dior make-up is fabulous. Compounding = traffic +  
stopping: beauty can have unpredictable effects even on traffic. Blending = essence  
+ sensual: a sensual perfume. Compounding = headache + free: driving the right car  
doesn't need to be a hassle.

Now check an example of an advertisement produced by an English student in a class in 2010:

Hey you! Yes, you **my darling!**  
Is it hard to park?  
We can help you!



With this small car you won't have problems anymore!

It helps you park with an automatic function and for its size, it is easier to find places to park it. Also, it has some special functions like radio, DVD, automatic door and seat belt, so you shouldn't forget to put it. The car 'talks' to you, so it was specially designed for women. It talks about love, politics, men, clothes, hair, everything which is helpful for you.

Don't be afraid to drive and to be alone anymore! Just buy it!

**What are you waiting for?**



## Task 4 – Production forum

Now it's your turn. You are going to produce an advertisement and share with your tutor and classmates. Follow the steps:

1. Select a picture of a product on the internet. You can use Google images to do that.
2. Write down an advertisement for this product.
3. Post your ad in the production forum.
4. Comment on your classmates' ads and wait for your tutor's online correction.

Attention! This forum will be used in other moments of this unit to post other productions.

## 5. Parts of speech

Grammatical units are meaningful elements which combine with each other in a structured pattern. Essentially, grammar is the system which organizes and controls these form-meaning relationships.

As we have learned, **Morphology** is the part of grammar dealing with morphemes (parts of words: stems, prefixes, and suffixes). (BIBER, 2009)

In academic writing, we often encounter words that we don't know. However, by using the clues available from morphology and grammatical context, we can usually figure out the word class.

Check an example of a telephone conversation in English. The words in italics are nonsense words.

A: Good morning, TAM Traveling. May I *plid* you?  
 B: *Blou morning. I'd like an ifonering about flights to Canada. I intend to leave as soon as hertz.*  
 A: **Sure, let me woo...Sorry no flights available at the daroning.**  
 B: **All right, thanks anyway.**  
 A: *Cremarry else I can do for you, sir?*  
 B: **No, blunds. Have a drek day. Bye.**

Check an example of a postcard in Portuguese:

*Karruf* amiga,

A viagem está sendo *enfasticante!* Tenho me divertido *nurras* por aqui. Há muitas *plerras* pra fazer durante a noite. Vários bares, restaurantes, cinemas e teatros e *tilhas* variedades de shows. A cidade é *bruske* bonita, com uma geografia encantadora. Espero *dac* tudo esteja bem com vocês. Volto *cardu* a uma semana. Um grande abraço e até *clum!*

André

## RECOGNIZING PARTS OF SPEECH

Identifying a word as a noun, adjective, adverb, verb, etc.

James **walked slowly** into the **room** and sat down. He looked **unhappy**.  
 VERB ADVERB NOUN ADJECTIVE

How to recognize parts of speech

- Noun (n) – a word referring to a person, thing, place, or quality.
- Adjective (adj) – a word describing something or someone.
- Verb (v) – a word referring to an action.
- Adverb (adv) – a word to describe a verb or an adjective

Think

- ✓ Does the ending of the word show its part of speech?
- ✓ What does the word relate to, describe or explain?
- ✓ What is the function of the word in the sentence?

Practice

Identify the part of speech of each word. Then use the words to complete the sentences:

a. Responsible \_\_\_\_\_ Responsibility \_\_\_\_\_ Responsibly \_\_\_\_\_

1. She said that her new job gave her more \_\_\_\_\_.
2. Who is \_\_\_\_\_ for this mistake?
3. Please try to act more \_\_\_\_\_.

b. Hunger \_\_\_\_\_ Hungrily \_\_\_\_\_ Hungry \_\_\_\_\_

1. The news said that 5,000 people had died of \_\_\_\_\_.
2. I always seem to be \_\_\_\_\_. I don't know what's wrong with me.
3. He sat down at the table and ate the food \_\_\_\_\_.

### ANSWERS:

a) Adjective – Noun – Adverb – 1. Responsibility 2. Responsible 3. Responsibly;  
 b) Noun – Adverb – Adjective – 1. Hunger 2. Hungry 3. Hungrily





## COMPLEMENTARY READING: ESSAY

The term “word” is part of everyone’s vocabulary. Words are often viewed as units of meaning, such as when someone shouts “Fire!”, or as units of sentence structure, for instance when one is analyzing a sentence comprised of more than one word. Traditionally, these building blocks of language have been categorized under the label “parts of speech”. Members of the Indo-European group of languages have been analyzed in terms of parts of speech categories since classical antiquity. According to the Webster’s Dictionary, part of speech refers to one of the traditional class of words of a language according to their function (adjective, adverb, conjunction, etc.).

Following a traditional perspective, I will begin this essay by defining what has been classically understood by each of the terms proposed in the title. In this perspective, if we are to exemplify with words, these would be in their dictionary form and not inflected as they may often appear in sentences, when they function as constituents of phrases and sentences.

- Noun: a word that names a person, place, thing or idea; e.g. book.
- Verb: a word that shows action, or links the subject to a word or phrase that tells about the subject; e.g. produce.
- Adjective: a word that tells what kind, how many or which one; e.g. good.
- Adverb: a word that tells when, where, how or how much; e.g. highly.
- Determiner: a word that goes in front of a noun to identify what the noun refers to; e.g. this.
- Preposition: a word that shows a relationship between a noun and another word in a sentence; e.g. to.
- Pronoun: a word that takes the place of a noun or nouns; e.g. we.
- Conjunction: a word that connects words or groups of words; e.g. and.
- Demonstrative: a word that serves to point out; e.g. those.
- Article: a word used to indicate nouns and to specify their application; e.g. the.
- Interjection: a word that expresses a strong feeling; e.g. Ouch!

Although I can understand the possible pedagogical need for the definitions and examples above, especially when we are dealing with children or beginning foreign learners, there are some limitations in traditional labeling which are worth mentioning. First of all, a simplification such as nouns as “thing-words” and verbs as “doing-words” can generate a deceiving idea that all words in that category will have similar features. If we take a verb such as “seem”, we would definitely not qualify it as depicting an action. Besides, there is the problem of ambivalence; the noun “book”, for instance, could actually be a verb in the sentence “He will book a room”. There is evidence in derivational morphology of word conversion with different meanings depending on the part of speech, but also with the same meaning, such as “produce” that just varies in terms of pronunciation.

Additionally, there is the issue of the taxonomy adopted by different authors and trends. We cannot expect to get the same list of parts of speech such as the one provided previously in all of the grammar reference books we use. Swan and Walter’s Good Grammar Book (2001), for instance, consider a demonstrative a determiner, and not a class apart. Fuchs and Banner’s Grammar Express (2003) do not mention either determiners or demonstratives, instead, they add the class quantifiers.

Formal analysis, under our scrutiny so far, tends to be primarily interested in abstract representations and relationships between structures and less interested in meaning and context. Functional analysis, on the other hand, tends to view language as a communicative resource and to be primarily interested in how linguistic structures express meaning. In Functional English Grammar (LOCK, 1996), parts of speech are named word classes. Pronouns are considered a subcategory of nouns. Articles (an), demonstratives (that), possessives (my) and inclusives (all) are referrers, lexemes that function within the noun group. There is no reference to the part of speech “interjection”.

In traditional grammar, lexical categories are given notional definitions, which means they are categorized in terms of their semantic context. In modern linguistics, they are defined morpho-syntactically in terms of their grammatical properties. The alternative term “morphosyntax” explicitly recognizes the important

relationship between syntax (sentence formation) and morphology (word formation) and may be more appropriate when analyzing the complexity embedded in a word. In any one phrase or sentence, the decision to select a particular word at one place in the structure imposes great constraints on what can be selected at another.

Functional linguists categorize word classes as closed and open classes, leaving numerals (first) and interjections (pew) outside this label due to the ambiguity they offer. Closed class words are those that rarely have added members, such as pronouns, prepositions, determiners, conjunctions, modal and primary verbs. They are also known as function words, grammatical words or structure words. Open class words are indefinitely extended, like nouns, adjectives, full verbs and adverbs. They are also known as major word classes and may be divided into secondary word classes, for instance, the subdivision of proper and common categories when it comes to nouns.

I believe English teachers as a foreign or second language should be aware of traditional and functional premises so that they are able to make informed choices on how to teach in a contemporary context. Larsen-Freeman (2002) proposes more fluid and dynamic notions of reason-driven “grammaring”, which would be the ability to use grammar structures accurately, meaningfully and appropriately. Grammatical knowledge consists of knowing when to use the forms to convey meanings that match our intention in particular contexts and also to understand meanings conveyed by others.

As an English teacher, I will raise some situations in which parts of speech/word classes/lexical categories may be taught and why they should be taught. First of all, they are an important knowledge students should have when they are looking up words in a dictionary. A dictionary definition is usually comprised of lexeme (dictionary entry), phonetic transcription (in an online dictionary also the recorded pronunciation), part of speech (sometimes just an abbreviation) and word definition (sometimes followed by word in context). It would be important for students to understand what that part of speech means especially because this may determine the meaning of the word. Let’s take the lexeme “well” as an example: as an adverb, it may mean “in a manner that gives satisfaction”; as a noun, it usually refers to a deep hole.

Also, it is very useful to tackle parts of speech when we are focusing on reading skills. The awareness of suffixes which generally define that word within a particular class, such as “ness” (goodness), “ity” (purity), and “ism” (radicalism) for nouns; “able” (breakable), “ant” (expectant) and “ive” (repulsive) for adjectives; “ize” (organize), “ify” (beautify) and “en” (deepen) for verbs; and “ly” (quickly) for adverbs, will definitely broaden the students’ vocabulary knowledge.

Finally, knowing the part of speech a word belongs to will help the students in the word order within a sentence. A noun is generally part of the subject or object of a sentence. An adjective usually precedes the noun. Thus, having this in mind, students may come up more easily with sentences such as “Great teachers inspire”, instead of “Inspire teachers great”.

All in all, it is important to point out that grammar is not a straitjacket, so using the examples I have just given, it is wise to notice that not all adverbs are affixed with “ly” and not always adjectives come before nouns. Therefore, teachers should teach critically no matter what they are teaching and try to foster that in students too. In Paulo Freire’s words, “we must adopt a critical view, that of the person who questions, who doubts, who investigates, and who wants to illuminate the very life we live”.

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LARSEN-FREEMAN, Diane. Teaching language: from grammar to grammaring. Boston: Heinle, Cengage learning, 2002.

LOCK, Graham. Functional English grammar. New York: Prentice Hall, 1996.

SWAN, Michael; WALTER, Catherine. The good grammar book: a new grammar practice book for elementary to lower intermediate students of English. Oxford: Oxford, 2001.

O ensaio apresentado, escrito pela professora Valeska, nos leva a refletir sobre a questão das classes de palavras e como sua compreensão não se configura algo simples, mas sim complexo. O ensaio aponta ainda a necessidade de reflexão de professores de língua inglesa acerca deste assunto. Anote abaixo sua compreensão do ensaio.



#### OPINIÃO DA PROFESSORA CARLA SOBRE O ENSAIO:

O objetivo deste texto foi mostrar a importância da reflexão acerca da classificação dos elementos do discurso ou *parts of speech*. Diferentes campos de conhecimento linguístico tratam do assunto de forma diferente e conhecer os seus pressupostos teóricos é tarefa do professor de línguas estrangeiras, para que sua prática seja coerente com o seu entendimento sobre o assunto.

A linguística formal tende a representar os substantivos, verbos, adjetivos, advérbios, preposições e conjunções de forma abstrata, ou seja, enfocando a estrutura por si só, sem se preocupar muito com o sentido e o contexto relacionados a estes elementos. Por outro lado, a linguística funcional compreende a linguagem como um recurso de comunicação e se interessa mais pelo que seus elementos podem significar.

Para se ensinar uma língua, não basta apenas ensinar a gramática pela gramática, é preciso ter uma postura crítica sobre a mesma na tentativa de buscar uma melhor contextualização para a compreensão das estruturas. Um bom exemplo de contextualização é o trabalho com dicionários. Por meio dele, pode-se mostrar a importância das classes de palavras e a variação do sentido da palavra de acordo com a sua função na frase, como verbo ou substantivo. Outra situação que poderia facilitar o entendimento das classes de palavras seria a prática da leitura, por meio da conscientização sobre a presença dos afixos (prefixos e sufixos) na formação de palavras.

Estes procedimentos, certamente, trariam oportunidades para o aluno aprimorar seus conhecimentos de vocabulário. Além disso, dada a natureza complexa das classes de palavras, é primordial saber usar as estruturas para que se possa não só expressar intenções em diferentes contextos, mas também entender o sentido da linguagem na interação com o outro.

#### LET'S GET READY FOR WRITTEN PRODUCTION!



A Diamante Poem is a poem that describes one topic. It can be a synonym or antonym poem. It has a specific structure of seven lines and should be written in the format of a diamond. For the first and last lines, write two synonymous or opposite NOUNS. For the second and sixth lines, write two ADJECTIVES that describe these nouns. For the third and fifth lines, write VERBS in the ING forms. In the fourth line, you can write words, phrases or even a sentence. The poem about monsters is a synonym Diamante Poem. Check in the figure below an antonym Diamante Poem.

The screenshot shows a worksheet titled "Write your poem" with a diamond-shaped structure. The lines are as follows:

- Line 1: Your beginning topic: **walk**
- Line 2: Two **adjectives** about walk: **hectic** and **late**
- Line 3: Three **-ing words** about walk: **rushing**, **going**, and **trying**
- Line 4: Four **nouns** or a **short phrase** linking your topic or topics: **whatever you do, you never get anywhere that matters**
- Line 5: Three **-ing words** about stop: **hushing**, **slowing**, and **dying**
- Line 6: Two **adjectives** about stop: **still** and **wait**
- Line 7: Your ending topic: **stop**

At the bottom of the diamond, there is a "continue" button.

Check a sample of an antonym Diamante Poem written by professor Valeska back in 1990 when she was an exchange student at Oak Hills High School, in Cincinnati, Ohio, U.S.A.

Fire  
 Red, Dynamic  
 Burning, Flaming, Brightening  
 Flames, Blazes, Drops, Bubbles  
 Falling, Effacing, Cooling  
 Clear, Quiet  
 Water

Now write your diamante, using the website <http://www.readwritethink.org/files/resources/interactives/diamante/> as a helper. Then, copy it and post it to the production forum.



**Go back to the Production forum to post your activity and check your classmates' ideas.**



### Creative writing

The poem activity you have just finished is an example of writing creatively, so is the advertisement you have produced. Harmer (2001) explains that the term 'creative writing' suggests imaginative tasks such as writing poetry, stories, and plays. Such activities have a number of benefits, and among them is that the end result is often felt to be some kind of achievement, and that most people feel pride in their work and want it to be read.



Creative writing is a journey of self-discovery, and self-discovery promotes effective learning. While writing a poem about someone you care about or while trying to construct a narrative of your childhood, for example, you are tapping into your own experiences. This many provide powerful motivation to find the right words to express such experiences. However, if you feel like you have 'nothing to say' and a little bit frustrated with the creative writing process, check the work of other people and we are sure you will soon feel inspired.

## LET'S GET READY FOR WRITTEN PRODUCTION!

### 6. Professional writing 1

During this course, we are going to finish each unit with a writing activity which will be important for your academic and professional future. Did you read our biodata written in English in the introductory part of this guide? They will serve as example for your writing. Also, check the biodata of two of the researchers in our reference list, a longer and a shorter one:

Douglas Biber is currently Regents' Professor in the Applied Linguistics Program (English Department) at Northern Arizona University. He received his Ph.D. in Linguistics from the University of Southern California in 1984, and was awarded an Honorary Ph.D. from the University of Uppsala in 2000. Since 1990, he has spent time as a visiting professor at numerous universities around the world. Biber has published 11 authored and co-authored books, with Cambridge University Press, Oxford University Press, Longman, and John Benjamins. In addition, he has published 5 edited books and monographs, and over 150 journal articles and book chapters. (SOURCE: adapted from [http://www.frias.uni-freiburg.de/lang\\_and\\_lit/fellows-en/biber\\_lili\\_en](http://www.frias.uni-freiburg.de/lang_and_lit/fellows-en/biber_lili_en))

Jeremy Harmer is a teacher, teacher trainer and author. Among his many books are the classics, *The Practice of English Language Teaching* (now in its third edition) and *How to Teach English*, both published by Longman. He is the general editor of the Longman methodology series, and hosts the popular teacher development site *ELT Forum* (SOURCE: <http://www.eltforum.com/>).

Now, it is your turn to write. Remember: student biodata are short and simple. You should include achievements, education, experience and your interests. You should try to avoid certain personal information such date of birth, marital status and nationality. This time, you are supposed to write directly in an online tool name *livetyping*. Follow the steps below to learn how to use this online tool. After writing it, share with you tutor and your classmates in the production forum.

A. Enter the website: [www.livetyping.com](http://www.livetyping.com)





B. Click on the word “Registration” on the left side of the screen.

C. Write a username, a password and then click on ENTER.

D. You will see the message “Registration is successful”. Click on ENTER again. This way you will be able to save all your livetyping episodes.

Sign up to save this livetyping in your archive.  
Already signed up? So enter your login and pass.

Username

Password

**Registration is successful.**

E. Every time, you want to come back, click on LOGIN and write your username and password.

F. In order to record your livetyping episode, type your text inside the box with a red frame. There will be a message blinking while you are typing: “Typing is recording”. When you are done, click on ENLIVEN, and you will get a website production which you will be able to post in the forum.

Livetyping creation

• Typing is recording

Digite o que você quer escrever. Você pode escolher a fonte (FONT) o tamanho (SIZE) a rapidez da apresentação da digitação (SPEED OF VIRTUAL TYPING) e a largura da figura (WIDTH OF THE RESULT PICTURE). Depois clique em ENLIVEN.

Settings

Font:  size:

Speed of virtual typing:  fast  normal  real

Width of the result picture:



**Go back to the Production forum to post your activity and check your classmates' biodata.**



O que você achou da ferramenta on-line livetyping? Você acha que esse tipo de ferramenta pode contribuir para a conscientização do processo de escrita? Reflita e escreva abaixo suas reflexões.

## OUR OPINION:

As English teachers, we believe that recording your own typing, you can create a portfolio (better, a webfolio) of how you are improving in your writing skills. Because the website records all the times you hesitate, the moments you come back and correct your own writing, this means that you can become aware of your difficulties and where you should improve.

What have we learned so far?

- Reflecting on the complexity of the writing process
- Background on writing in English as a foreign language
- Understanding the word: spelling and morphology
- Word classes: the importance of parts of speech
- Creative writing: poetry and advertisement
- Professional writing 1: biodata



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