

КУРС ЛЕКЦІЙ З ДИСЦИПЛІНИ ЗА ВИБОРОМ
«СТРУКТУРНО-КОМПОЗИЦІЙНІ ОСОБЛИВОСТІ АНГЛІЙСЬКОГО ЕСЕ»
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I. THE AIM OF THE COURSE

It is aimed at helping students to write by providing them with information about structure, elements, language, types of essays, etc. as well as a number of model essays that are examples of good writing.

II. THE BEST WAYS OF LEARNING TO WRITE AND IMPROVING WRITING

One of the best ways is reading. By reading we can begin to see how other writers have communicated their experiences, ideas, thoughts, and feelings. We can study how they have used the various elements of the essay and thus learn how we might effectively do the same.

We also learn by doing, by writing, by practicing what we are learning.

Being engaged in reading, analysing, and writing in conjunction with one another is to yield results.

III. DEFINITION OF THE ESSAY

Essay is a term not quite 400 years old. From the French *essai* meaning “attempt”, the word was used by the sixteenth-century French writer Montaigne to name the new literary form he had invented.

An essay is a relatively short piece of nonfiction in which the writer attempts to develop one or more closely related points or ideas representing his personal experience and outlook. An effective essay has a clear purpose, often provides useful information, has an effect on the reader’s thoughts and feelings, and is usually a pleasure to read. All well-written essays share a number of structural and stylistic features. /So in the given course we will discuss the elements of the essay, types of essays, the language of the essay./

/Listen to the example of a student’s 500-word essay.

My Father

My father is my favourite relative. I like him a lot. He grew up in Iowa and wanted to be a doctor. Instead, he became a farmer because his parents couldn’t afford to send him to medical school. They couldn’t afford to because they were poor and because

medical school is expensive. I read someplace that the reason medical school is so expensive is because the AMA keeps the number of students low so there will be few doctors who can therefore charge high fees. Farmers, no matter what you read, don't make much money. They have to endure a lot of hardships and get little in return. Doctors, on the other hand, have an easy life. They work for themselves, make a sure income, and are looked up to by everyone in the community. Farmers, however, are just as important to any country as doctors, yet are paid less. But my father wanted to become a doctor and ended up being a farmer, just like his father. I think I want to be a farmer, too, but my Dad wants me to be a doctor. However, I don't hold this against him.

Even to the casual reader, this paragraph would appear muddled. It is glaringly disorganized, with its sentences pulling in different directions as is the writer could not make up his mind which way to go. We may compare this paragraph to an orchestra in which each musician is playing a different tune. No matter how accurately each member of the orchestra renders the tune he is playing, the total effect will still be horribly discordant. Similarly, the individual sentences in this paragraph may be grammatical, but the paragraph as a whole is not./

IV. STRUCTURAL PECULIARITIES OF THE ESSAY

1. PURPOSE

Every essay must have a *purpose*. Purpose refers to the goal of the essay: the effect it hopes to achieve, the information or impression it intends to impart, the sentiment it wishes to arouse.

2. STRATEGY

Having formulated a definite purpose, writers can plan their essays before beginning to write. They can choose a *strategy* for implementing the purpose, gather relevant facts and details, and construct an outline. In effect, purpose imposes limits on the essay, while strategy enables the writer to achieve the purpose within the imposed limits.

There are nine common strategies for developing an essay: narration, description, example, definition, comparison/contrast, process, classification, causal analysis, and argumentation.

/Here are some possible strategies for developing a 500-word essay about a favourite relative, each based on a different purpose:

<i>Purpose</i>	<i>Strategy</i>
To explain why my father has become so bitter and frustrated in his middle	Write a <i>casual analysis</i> of why my father has become bitter.

years.

To give the reader a vivid picture of what my father is like.

To illustrate to the reader the effect of the generation gap on my relationship with my father.

Write an essay *describing* my father – his physical looks, his personality, his personality.

Begin by *defining* the generation gap. Support this definition with specific *examples* of generation differences that have cropped up between me and my father.

Practical assignment:

In each of the cases you are supposed to write a report.

Try to define the purpose and the strategy of each of these real-world writings:

1. You have applied for a job with a large multinational corporation and have gone successfully through a battery of screening tests. The candidates have been narrowed to a field of five. As a basis for final selection, the personnel psychologist has asked each applicant to write an essay about his or her greatest personal success. You sit down and try to think. Then you begin to write.

Purpose: To persuade the personnel psychologist that you are the person for the job.

Strategy: *Narration*

2. You are a social worker responsible for supervising the living conditions in some state-supported nursing homes for the elderly. You find unsanitary living conditions at one nursing home and file a stop-payment order against it to cut off its state funding.

Purpose: To convince the state to withdraw aid from this nursing home.

Strategy: *Description*

3. As a vocal member of your PTA group, you listen with horror as the school district officials propose curriculum changes that you are convinced will lower the standard of education. You are opposed to the changes because you have read of other districts in which such

changes have not been beneficial. You meet with other parents who share your view and a committee is formed.

Purpose: To persuade the school district not to make the proposed changes in the curriculum.

Strategy: *Example(s)*

4. You are employed in the accounting division of a major department store. An employee has made a suggestion for changing the method of reporting daily income. Your boss likes the idea but is uncertain that it would be enough of an improvement over the existing method to justify the change.

Purpose: To persuade the boss to adopt the new reporting method.

Strategy: *Comparison/contrast*

5. You work as a textbook salesperson for a college publisher. A sociology book published by your company is being criticized by the professors using it because it lacks a section on “deviance”. You report this to your editor, who fires back a memo asking you to find out exactly what the professors mean by “deviance”.

Purpose: To acquaint the editor with the professors’ complaint about the text.

Strategy: *Definition*

6. Mad about creamy chocolate pudding, you have perfected the ideal recipe. Neither riches nor fame can tempt you to share it. Love, however, does. You sit down to write out the recipe for your beloved.

Purpose: To share your recipe for perfect chocolate pudding with a friend.

Strategy: *Process*

7. You work in the counseling office of a major university where entering freshmen are required to take an English test. The university is planning new English classes for its freshmen, and are assigned to write a report dividing and classifying the incoming freshmen according to their English placement scores.

Purpose: To gather data to help with curriculum planning

Strategy: Classification

8. Your firm specializes in the manufacture of household brushes. Sales of one particular item – a plastic brush – have slumped badly. Your boss gives you a task which will improve the state of things.

Purpose: To find out why sales of this brush have fallen

Strategy: Casual analysis

9. You and eleven other jurors have listened for two weeks to a procession of witnesses. Finally, closeted with the other jury members, you begin the painstaking evaluation of evidence. Along with four other jurors, you become convinced of the defendant's guilt, but to your amazement and dismay, the rest of the jurors have come to exactly the opposite view. Each group is asked to prepare a written report outlining its reasons for believing in the defendant's guilt or innocence.

Purpose: To persuade your fellow jurors to vote in favor of a guilty verdict.

Strategy: Argument

3. THESIS/CONTROLLING IDEA

The thesis of an essay is its main idea, the point it is trying to make. The thesis is often expressed in a one- or two-sentence statement, although sometimes it is implied or suggested rather than stated directly. The thesis statement controls and directs the content of the essay: everything that the writer says must be logically related to the thesis statement. The controlling idea serves both the writer and the reader. The writer knows what he/she has to do, the reader – what to expect.

Usually the thesis is presented early in an essay, sometimes in the first sentence. It is often placed as the final sentence of the first paragraph. Here are some thesis statements that begin essays. Say what you expect the authors to tell us in the essays having such controlling ideas.

New York is a city of things unnoticed. (Gay Talese)

Most Americans are in a terrible shape. (James F. Fixx)

One of the most potent elements in body language is eye behaviour. (Flora Davis)

The biggest piece of claptrap about the Press is that it deals almost exclusively, or

even mainly with news. (T.S. Matthews, The Power of Press)

While I was still a boy, I came to the conclusion that there were three grades of thinking; and since I was later to claim thinking as my hobby, I came to an even stronger conclusion – namely, that I myself could not think at all. (William Golding, Thinking as a Hobby)

Although Boswell and Johnson belonged to the same literary club, were close friends, held the same views on the Monarchy and the English class system, there are significant differences in their literary opinions and preferences. (Student essay: A Contrast of the Literary Opinions of Boswell and Johnson)

Each of these sentences does what a good thesis statement should do – it identifies the topic and makes an assertion about it.

Often writers prepare readers for a thesis statement with one or several sentences that establish a content. /Notice, in the following example, how the author eases the reader into his thesis about television instead of presenting it abruptly in the first sentence:

With the advent of television, for the first time in history, all aspects of animal and human life and death, of societal and individual behavior have been condensed on the average to a 19 inch diagonal screen and a 30 minute slot. Television, a unique medium, claiming to be neither a reality nor art, has become reality for many of us, particularly for our children who are growing up in front of it. (Jerzy Kosinski)/

On occasion a writer may even purposefully delay the presentation of a thesis until the middle or end of an essay. If the controlling idea is controversial or needs extended discussion and illustration, the writer might present it later to make it easier for the reader to understand and accept it. Appearing near or at the end of an essay, a thesis also *gains prominence*.

Some kinds of writing do not need thesis statements. These include descriptions, narratives, and personal writing such as letters and diaries. But any essay that seeks to explain or prove a point has a thesis that is usually set forth in a thesis statement.

Here are the guidelines on the writing of good controlling ideas. The controlling idea must:

1. predict the content of the essay as specifically as possible without wasting words
2. be clear and coherent
3. be stated in one complete sentence

4. not be obscured by figures of speech
5. be a statement, not a question
6. move toward a single point, not diverge into two or more ideas
7. be a generalization, not a fact
8. be not too broad, but narrowed or limited

The thesis statement or paragraph serves two important functions: first, it catches the reader's attention; second, it gives the reader an idea as to what the essay is about.

There are many ways to approach the writing of effective thesis statements. Here are four:

1. The direct appeal.
2. The personal approach.
3. The statement that describes the over-all effect.
4. The statement that arouses the reader's curiosity.

4. SUPPORTING DETAIL

A controlling idea, once expressed on paper, thereafter convinces or bores the reader according to the quality of the supporting detail. If the detail is vague, the controlling idea will bore; if the detail is crisp, the controlling idea will usually convince. Consider, for instance, this paragraph:

At the turn of the century, many diseases shortened human life. People did not live very long; what life they had was miserable. If disease did not kill them, poor hygiene did. However, through improvement in medicine and public hygiene, we now live many years longer.

Convinced? Probably not. We need more detail. What diseases killed people? How was medicine improved? What improvements were made in public hygiene? How much longer do people now live? A writer doesn't need to be a genius to amass this sort of detail – all he or she needs to do is find more specific information. Consider this rewritten paragraph:

At the turn of the century, infectious diseases were the primary health menace to this nation. Acute respiratory conditions such as pneumonia and influenza were the major killers. Tuberculosis, too, drained the nation's vitality. Gastrointestinal infections decimated the child population. A great era of environmental control helped change all this. Water and milk supplies were made safe. Engineers constructed systems to handle and treat perilous human wastes and to render them safe. Food sanitation and personal hygiene became a way of life. Continual labours of public health workers diminished death

rates of mothers and their infants. Countless children were vaccinated. Tuberculosis was brought under control. True, new environmental hazards replaced the old. But people survived to suffer them. In 1900, the average person in the United States rarely eked out fifty years of life. Some twenty years have since been added to this life expectancy.

(Benjamin A.Kogan, Health: Man in a Changing Environment)

By the time we read the final sentence, we are convinced simply because of the writer's generous use of detail.

5. UNITY/ COHERENCE

A well-written essay should be unified; that is, everything in it should be related to its thesis, or controlling idea. *The first requirement* for unity is that the thesis itself be clear, either through a direct statement or by implication. *The second requirement* is that there be no digressions, no discussion or information that is not shown to be logically related to the thesis. A unified essay stays within the limits of its thesis.

To achieve coherence you should

- Group information and ideas in an orderly way. Finish what you have to say about one thing before moving on to something else. Arrange ideas in some sort of natural progression: from general to specific, least to most important, simple to complex, easy to difficult, problem to solution, etc.
- Imagine yourself as audience. Put yourself in the place of someone coming to your writing for the first time. One of the difficult things about writing is that you may know what you mean, but a reader might not understand in the same way what you've said, or may not see how one idea is connected with another unless you make the connection clear. Think about what a reader would need to know in order to understand the point you are making, and in what order the reader would need to know it.

If your controlling idea is a comparison of cows and goats, write about that and nothing else. If your thesis is to define love, then you must define love. Good writing does not beat about the bush; it approaches the subject directly. The writer moves in the direction of his point without being distracted. An essay crowded with irrelevant facts, anecdotes or illustrations is like a quart of hearty beef soup diluted with a gallon of water.

The following excerpt is an example of writing that does not stick to the point. Notice the pieces of irrelevant information, that are thrown in here and there, destroying the unity of the essay. Read the essay without them and you will see how the writing is strengthened.

The deadly routine of my studies and work turned the past year into unbreakable boredom. Each day proceeded with unerring predictability, from sunrise to sunset. If I were to use a symbol to reflect my life this past year, it would be one gigantic yawn – so dull was the schedule by which I was tyrannized. Of course, there were always a few bright accidents that invaded the boredom, but they were rare. Every morning at 7:00 A.M. the alarm dragged me out of bed so that I could race to school in time to answer Prof. Huber’s Western Civilization roll call at 8:07 A.M. For the next 50 minutes I listened to the prof drone through his battered and stained lecture notes on the meaning of civitas, the First Triumvirate, or the Barbarian Invasion. I took plenty of notes so that I could quote verbatim on the next test. Then I moved on to the next class, Introduction to Psychology, where the instructor always got hung up on “standard deviations”, “chi square”, and “correlation” because those were his graduate work specialties. Then I moved on to the next class, the next – all equally numbing to my senses.

At 1:00 P.M. it was time to report to my job as cashier of the Arco self-service gas station, located one block from where I live. I should probably mention that I live in Bakersfield, a town whose reputation is cruelly maligned. I have found that most people think of Bakersfield as the garbage dump of creation. “How can you stand to live in that ugly place?” they often ask. “Nothing but Oakies, fog and cow dung there,” they insist. But I’m defensive of my hometown, so I stick up for it. Anyway, at the Arco station, I sat in a cage, like a monkey at the zoo, collecting money through a barred window from citizens whose lives must have been duller than mine judging by the way their feet dragged and their faces drooped. “That will be \$8.50. Thank you, ma’am.” “That will be \$9.00. Thank you, sir.” “No, you will have to work the pump yourself. This is self-service.” I repeated myself over and over again – endlessly until I felt that my voice was floating out in the air somewhere, separate from my body. Sometimes I almost wished for a robbery to inject a moment of excitement into my life. My friend Jimmy Davenport, who works for a posh liquor store, was held up once, and the robbers handcuffed him in the man’s toilet, along with the manager of the store and two customers. He told me that he was never so scared in his life as when he looked down the barrel of that big black pistol one of the robbers stuck in his face. But for me the most exciting event of the job was when I opened my sandwich bag to see if I was having salami or cream cheese.

At night my routine involved first propping up fat textbooks on my desk and then propping up my eyelids to keep from falling asleep as I doggedly underlined the significant passages with a thick yellow pen. I recommend these pens to all my friends because they really make the print stand out. For example, in English Lit, we studied poems like Shelley's "Hymn to Intellectual Beauty", a long rambling piece about shadows, unseen powers, and shrieks of ecstasy; but I never understood a word that I read, so gradually I would nod and nap. Then I would rise up, startled, and slap my face to keep awake. As I underlined steadily, tome after tome, I eventually allowed myself the luxury of crawling into bed, where I would fall asleep, knowing that the next day would repeat that day's petty pace.

In order to give an essay a feeling of unity a good writer makes use of *transitional devices*. They are words and phrases that are used to signal the relationships between ideas in an essay together by making reference both to the idea that precedes and the idea that follows.

These are the most typical transitional expressions categorized according to their functions:

- *Addition:* and, again, too, also, in addition, further, furthermore, moreover, besides;
- *Cause and effect:* therefore, consequently, thus, accordingly, as a result, hence, then, so;
- *Comparison:* similarly, likewise, by comparison;
- *Concession:* to be sure, of course, it is true, to tell the truth, certainly, with the exception of, although this may be true, even though, naturally;
- *Contrast:* but, however, in contrast, on the contrary, on the other hand, yet, nevertheless, after all, in spite of
- *Example:* for example, for instance
- *Place:* elsewhere, here, above, below, farther on, there, beyond, nearby, opposite to, around
- *Restatement:* that is, as I have said, in other words, in simpler terms, to put it differently, simply stated
- *Sequence:* first, second, third, next, subsequently, later, finally
- *Summary:* in conclusion, to conclude, to summarize, in brief, in short
- *Time:* afterward, later, earlier, subsequently, at the same time, simultaneously, immediately, this time, until now, before, meanwhile, shortly, soon, currently, when, lately, in the meantime, formerly

Besides transitional expressions there are the following important ways of achieving unity:

- Using a pronoun that refers to the word used earlier
- Repeating key words and phrases
- Using a synonym for a word used earlier

/This paragraph begins with the phrase *Besides transitional expressions*. The phrase contains the transitional word *besides* and also repeats an earlier idea.

Repetition can also give a word or idea emphasis *Foreigners look to America as a land of freedom. Freedom, however, is not something all Americans enjoy.*

These devices help to avoid monotonous repetition of nouns and phrases.

/E.g. Without pronouns, these two sentences are wordy and tiring to read: *Jim went to the concert, where he heard some of Beethoven's music. Afterwards Jim bought a recording of some Beethoven's music.* A more graceful and readable passage results if two nouns are substituted in the second sentence: *Afterwards, he bought a recording of it.* Now the two sentences are more tightly related, the transition between them is smoother./

5. ORGANIZATION

In an essay, ideas and information cannot be presented all at once, they have to be arranged in some order. That order is the essay's organization.

The pattern of organization in an essay should be suited to the writer's subject and purpose.

Some often-used patterns of organization are time order, space order, and logical order. *Time order*, or chronological order, is used to present events as they occurred. A personal narrative, a report of an incident, or an account of a historical event can be most naturally and easily related in chronological order. The description of a process always calls for a chronological organization. Of course, the order of events can sometimes be rearranged for special effect. (For example, an account of an auto accident may begin with the collision itself and then go back in time to tell about the events leading up to it.)

Space order is used when describing a person, place or thing. This organizational pattern begins at a particular point and moves in some direction, such as left to right, top to bottom, east to west, outside to inside, front to back, near to far, around, or over. (In describing a house, for example, a writer could move from top to bottom, from outside to inside, or in a circle around the outside.)

Logical order or order of climax can take many forms depending on the writer's purpose. These include: general to specific, most familiar to least familiar, and smallest to biggest. Perhaps, the most common type of logical order is order of importance. /Notice how the writer uses this order in the following paragraph:

The Egyptians have taught us many things. They were excellent farmers. They knew all about irrigation. They built temples which were afterwards copied by the Greeks and which served as the earliest models for the churches in which we worship nowadays. They invented a calendar, which proved such a useful instrument for the purpose of measuring time that it has survived with a few changes until today. But most important of all, the Egyptians learned how to preserve speech for the benefit of future generations. They invented the art of writing. / Organizing the material according to the order of increasing importance, the writer places special emphasis on the final sentence.

General to particular or particular to general order. A great many paragraphs begin with a topic sentence that makes a general statement. Sentences that follow support the general statement with details, examples, evidence, and the like. Other paragraphs reverse this order, presenting first a series of details or reasons and concluding with a general statement that summarizes.

In writing a *descriptive essay* the writer can move from the least striking detail, so as to keep the reader interested and involved in the description. In an *explanatory essay* the writer can start with the point that readers will find least difficult to understand and move on to the most difficult. In writing an *argumentative essay*, the writer can move from the least controversial point to the most controversial, preparing the reader gradually to accept the writer's argument.

6. TITLE

From linguistic point of view it is the name of the literary work, from semiotic – it is its first sign. The title of an essay can be expressed by

- a nominative sentence (H.Keller. The Most Important Day);
- one word (Z.Huges. Salvation);
- an imperative sentence (E.Bigler. Give Us Jobs, Not Admiration);
- a declarative sentence (S.Hyde. Boy Meets Bear);
- a gerundial construction (D.Raymond. On Being 17, Bright and Unable to Read);
- an infinitive complex (K.Stanat. How to Take a Job Interview);
- an exclamatory sentence (M.O'Neill. Let's Hear it For Losers!);

- an interrogative sentence (J.Jellison and J.Harvey. What is Freedom?)

The title of the essay in a concise form presents its message, is the key to its understanding. But complete understanding of the title comes after reading the whole work.

7. BEGINNINGS AND ENDINGS

/"Begin at the beginning and go on till you come to the end, then stop," advised the King of Hearts in "Alice in Wonderland". "Good advice, but more easily said than done," you might be tempted to reply. Certainly, many writer feel that effective beginnings and endings are the most important parts of any piece of writing. Of course the readers will usually know something about the writer's intentions from the title which indicates both the subject and approach, and prepares the readers for what is to follow./

So, what is *beginning*? It is that sentence or group of sentences, or section that introduces an essay. Good beginnings usually identify the thesis or controlling idea, attempt to interest readers, and establish a tone.

Although there are no strict rules for writing introductions, the best way will be: wait until the writing process is well underway or almost completed before focusing on the opening of the essay. The best beginning is not necessarily the most catchy or the most shocking but the one most appropriate for the writing.

What makes for an effective beginning?

1. Short generalization.

Every culture develops some kind of art as surely as it develops language.

2. Startling claim.

It is possible to stop most drug addiction in the United States within a very short time.

The world does not much like curiosity. The world says that curiosity killed the cat.

3. Questions.

Just how interconnected is the animal world? Is it true that if we change any part of that world we risk unduly damaging life in other, larger parts of it?

Do you remember yourself sitting at a desk and writing a letter to somebody?

4. Humour/ a brief anecdote or incident

The right to pursue happiness is issued to Americans with their birth certificates, but no one seems quite sure which way it ran. It may be we are issued a hunting license but offered no game.

When Mark Twain left home at an early age, he had no great respect for his father's intelligence. When he returned a few years later, he was astounded at how much his father and mother have learned in the time I have been away from home.

5. Quotation.

"Courage is what it takes to stand up and speak," Winston Churchill once said, and then added, "Courage is also what it takes to sit down and listen." Churchill was talking about politics. But the advice is sound advice for college students who often have the courage to stand up and speak but lack the courage to sit down and listen. If we are to learn all we can we will need to practise both kinds of courage.

"Our world is a nice place worth fighting for," Hemingway wrote. One of the ways of saving it is fighting pollution and keeping our environment clean.

6. Startling fact.

Charles Darwin and Abraham Lincoln were born on the same day – February 12, 1809. They are also linked in another curious way – for both must simultaneously play, and for similar reasons, the role of man and legend.

7. Dialogue.

- You can write me a letter, - said Jack.

- Oh, no. It will be too much time. I'll call you.

- I don't like your cousin, - my best friend said to me when I invited her to have dinner with us.

- But you don't know him properly! You've just got acquainted!

- You say it because he's your cousin. But I know him enough to notice that his face is sour and he is boring. Sorry for saying this to you.

8. Statistics.

In the 40 years from 1939 to 1979 white women who work full time have with monotonous regularity made slightly less than 60 percent as much as white men.

Why?

9. Irony.

In Burma I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me.

Some ways of beginning that should be avoided

1. Apology.

I am a college student and I do not consider myself an expert on the computer industry, but I think that many computer companies make false claims about just how easy it is to learn to use a computer.

2. Complaint.

I'd rather write about a topic of my own choice than the one that is assigned but here goes.

3. Definition from the dictionary.

4. Reference to title.

As you can see from my title this essay is about why we should continue to experiment with human heart transplants.

An ending is that sentence or group of sentences that brings an essay to a close. Good endings are purposeful and well planned. They can be a summary, a concluding example, an anecdote, or a quotation. Endings give the readers a sense of finality or completion. Good essays do not simply stop; they return to the beginning by repeating key words, phrases, or ideas; or may surprise the reader by providing a particularly convincing example to support a thesis.

The effectiveness of any choice of the ending must be measured by how appropriately it fits what has gone before it.

Effective endings

1. Conclude with a restatement of the thesis sentence (framing).
2. Summarize the major ideas developed in the paper.
3. Draw a conclusion from the facts presented. */As the foregoing examples and cases have illustrated, true equality and freedom for women will remain an illusion until they enjoy the same rights and privileges under the law as men do. The author argued for the passage of the Equal Rights Amendments./*

Ineffective endings

1. Don't end your paper with an apology. Statements like the following harm a paper: "This is only my opinion, and I am probably not really well qualified to speak." Such statements destroy the effect of whatever you have written. If you say you have failed, your reader will probably agree with you.

2. Don't end your paper by branching off into another aspect of the topic or by introducing new material. The ending of a paper should conclude what you have said. Readers are distracted and frustrated when you introduce at the paper's end a new undeveloped idea. /Don't conclude a description of how autumn appeals to you with a statement that says: "Even though autumn is a beautiful and exhilarating time of year, spring is still my favourite season." Such a sentence only makes your reader wonder why you wrote about autumn in the first place./

8. PARAGRAPH

Paragraph comes from the Middle Latin *paragrapus*, meaning a sign that designated a separate part.

The aim of paragraphing is to signal the introduction of a new idea, the amplification of some significant aspect of an old one or the transition from one idea to another.

Within an essay, the paragraph is the most important unit of thought. Like the essay, it has its own main idea, often stated directly in a topic sentence.

There are many ways to develop the main idea of a paragraph. Here are some common patterns of paragraph organization:

1. Topic sentence illustrated by a series of examples.
2. Topic sentence developed by one extended example.
3. Topic sentence developed by listing specific characteristics of a general concept.
4. Topic sentence at the end.
5. Topic sentence after introductory information.
6. Topic sentence in the middle of the paragraph, preceded by a definition and followed by discussion.

Like a good essay, a good paragraph is unified: it avoids digressions and develops the main idea. It is coherent: the sentences and ideas are arranged logically and the relationships among them are made clear by the use of effective transitions. Finally, the paragraph is adequately developed: it presents a short but persuasive argument supporting its main idea; there must be enough details, facts, examples, evidence or reasons.

There are no rules governing the length of an adequately developed paragraph. The topic sentence must guide you. When you have supported and developed it to your satisfaction, you have completed your paragraph. The length of a paragraph is determined

by the nature of the subject, the type of topic sentence, the intention of the writer, and the character of the audience. In general, the writer should avoid paragraphs that contain less than six or more than twelve sentences.

9. EFFECTIVE SENTENCES

Each of the following paragraphs describes the city of Vancouver. Although the content of both paragraphs is essentially the same, the first paragraph is written in sentences of nearly the same length and pattern and the second paragraph in sentences of varying length and pattern.

Water surrounds Vancouver on three sides. The snow-crowned Coast Mountains ring the city on the northeast. Vancouver has a floating quality of natural loveliness. There is a curved beach at English Bay. This beach is in the shape of a half moon. Residential high rises stand behind the beach. They are in pale tones of beige, blue, and ice-cream pink. Turn-of-the-century houses of painted wood frown upward at the glitter of office towers. Any urban glare is softened by folds of green lawns, flowers, fountains, and trees. Such landscaping appears to be unplanned. It links Vancouver to her ultimate treasure of greenness. That treasure is thousand-acre Stanley Park. Surrounding stretches of water dominate. They have image-evoking names like False Creek and Lost Lagoon. Sailboats and pleasure craft skim blithely across Burrard Inlet. Foreign freighters are out in English Bay. They await their turn to take on cargoes of grain.

Surrounded by water on three sides and ringed to the northeast by the snow-crowned Coast Mountains, Vancouver has a floating quality of natural loveliness. At English Bay, the half-moon curve of beach is backed by high rises in pale tones of beige, blue, and ice-cream pink. Turn-of-the-century houses of painted wood frown upward at the glitter of office towers. Yet any urban glare is quickly softened by folds of green lawns, flowers, fountains, and trees that in a seemingly unplanned fashion link Vancouver to her ultimate treasure of greenness – thousand-acre Stanley Park. And always it is the surrounding stretches of water that dominate, with their image-evoking names like False Creek and Lost Lagoon. Sailboats and pleasure craft skim blithely across Burrard Inlet, while out in English Bay foreign freighter await their turn to take on cargoes of grain.

The difference between these two paragraphs is dramatic. The first is monotonous because of the sameness of the sentences and because the ideas are not related to one another in a meaningful way. The second paragraph is much more interesting and readable; its sentences vary in length and are structured to clarify the relationships among the idea.

Sentence variety is an important aspect of all good writing. It should not be used for its own sake, but rather to express ideas precisely and to emphasize the most important ideas within each sentence. Sentence variety includes the use of subordination, the periodic and loose sentence, the dramatically short sentence, the active and passive voice, and coordination.

Subordination, the process of giving one idea less emphasis than another in a sentence, is one of the most important characteristics of an effective sentence and a mature prose style. Writers subordinate ideas by introducing them either with subordinating conjunctions *because, if, as though, while, when, after, in order that* or with relative pronouns *that, which, who, whomever, what*. Subordination not only deemphasizes some ideas, but also highlights others that the writer feels are more important.

Of course, there is nothing about an idea that automatically makes it primary or secondary in importance. The writer decides what to emphasize, and he/she may choose to emphasize the less profound or noteworthy of two ideas. /Consider, for example, the following sentence: “Jane was reading a novel the day that Mount St. Helens erupted.” Everyone, including the author of the sentence, knows that the Mount St. Helens eruption is a more noteworthy event than Jane’s reading a novel. But the sentence concerns Jane, not the volcano, and so her reading is stated in the main clause, while the eruption is subordinated in a dependent clause./

Generally, writer place the ideas they consider important in main clauses, and other ideas go into dependent clauses. For example:

When she was thirty years old, she made her first solo flight across the Atlantic.

When she made her first solo flight across the Atlantic, she was thirty years old.

The first sentence emphasizes the solo flight; in the second, the emphasis is on the pilot’s age.

Another way to achieve emphasis is to place the most important words, phrases, and clauses at the beginning or end of a sentence. The ending is the most emphatic part of a sentence; the beginning is less emphatic; and the middle is the least emphatic of all. / The two sentences about the pilot put the main clause at the end, achieving special emphasis./

The same thing occurs in a much longer kind of sentence, called a *periodic sentence*./ Here is an example from John Updike:

On the afternoon of the first day of spring, when the gutters were still heaped high with Monday's snow but the sky itself had been swept clean, we put on our galoshes and walked up the sunny side of Fifth Avenue to Central Park.

By holding the main clause back, Updike keeps his readers in suspense and so puts the most emphasis possible on his main idea./

A *loose sentence*, on the other hand, states its main idea at the beginning and then adds details in subsequent phrases and clauses. /Rewritten as a loose sentence, Updike's sentence might read like this:

We put on our galoshes and walked up the sunny side of Fifth Avenue to Central Park on the afternoon of the first day of spring, when the gutters were still heaped high with Monday's snow but the sky itself had been swept clean.

The main idea still gets plenty of emphasis, since it is contained in a main clause at the beginning of the sentence./ Yet a loose sentence resembles the way people talk: it flows naturally and is easy to understand.

Another way to create emphasis is to use a *dramatically short sentence*. Especially following a long and involved sentence, a short declarative sentence helps drive a point home. /Here are two examples, the first from Edwin Newman and the second from David Wise:

Meaning no disrespect, I suppose there is, if not general rejoicing, at least some sense of relief when the football season ends. It's a long season.

The executive suite on the thirty-fifth floor of the Columbia Broadcasting System skyscraper in Manhattan is a tasteful blend of dark wood paneling, expensive abstract paintings, thick carpets, and pleasing colors. It has the quiet look of power./

Finally, since the subject of a sentence is automatically emphasized, writers may choose to use the *active voice* when they want to emphasize the doer of an action and the *passive voice* when they want to downplay or omit the doer completely. /Here are two examples:

High winds pushed our sailboat onto the rocks, where the force of the waves tore it to pieces.

The first sentence emphasizes the natural forces that destroyed the boat, while the second sentence focuses attention on the boat itself./ The passive voice may be useful in

placing emphasis, but it has important disadvantages. As the examples show, and as the terms suggest, active-voice verbs are more vigorous and vivid than the same verbs in the passive voice. Then, too, some writers use the passive voice to hide or evade responsibility. “It has been decided” conceals who did the deciding, whereas “I have decided” makes all clear. So the passive voice should be used only when necessary – as it is in this sentence.

Often, a writer wants to place equal emphasis on several facts or ideas. One way to do this is to give each its own sentence. For example:

Tom Watson selected his club. He lined up his shot. He chipped the ball to within a foot of the pin.

But a long series of short, simple sentences quickly becomes tedious. Many writers would combine these three sentences by using *coordination*. The coordinating conjunctions *and, but, or, nor, for, so, yet* connect words, phrases, and clauses of equal importance:

/Tom Watson selected his club, lined up his shot, and chipped the ball to within a foot of the pin.

By coordinating three sentences into one, the writer not only makes the same words easier to read, but also shows that Watson’s three actions are equally important parts of a single process./

When parts of a sentence are not only coordinated but also grammatically the same, they are *parallel*. Parallelism in a sentence is created by balancing a word with a word, a phrase with a phrase, or a clause with a clause. E.g. *Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot. (Mark Twain. The Adventures of Huckleberry Finn)*

Thus, to make your sentences effective, you should:

1. Avoid empty sentences (sentences that say too little, without explaining and motivating). E.g. *The reason I like the Dynamo Kyiv is that they are my favourite team. (The Dynamo are my favourite team because they have a strong passing game, an aggressive defence, and a winning spirit. I particularly admire A.Shevchenko’s ability to run or pass the football).* – Try to revise the following sentences: *I am interested in ceramics because it’s an interesting hobby. It’s impossible to learn a new language so quickly because people are not able to do it.*

2. Avoid padded sentences (sentences that are stretched out with unnecessary words. They are ineffective and lacking in force). Padding can result in from the following: repetition of the same word or idea, repetition of *that*, use of such fillers as *on account of the fact that, the reason is that, what I believe is, the thing...*/practical tasks/
3. Avoid overloaded sentences (sentences that say too much). They carry far many ideas, mix up important ideas with unimportant ones. What can you do to avoid overloaded sentences?
 - first, decide on the main ideas
 - decide which ideas can be combined into one sentence
 - write the main ideas as one sentence, following the usual sentence pattern of subject-verb-object
 - write separate sentences for the other ideas
 - write simply and clearly /practical tasks/
4. Keep to the point (omit details that interrupt the meaning of a sentence and have no connection with the main idea). /practical task/
5. Keep related sentence parts together (do not separate sentence parts that belong together by inserting constructions that should be writer elsewhere). /practical task/
6. Combine ideas effectively: a) avoid overuse of *and*, b) use compound sentences correctly, c) use the linking elements. /practical task/
7. Subordinate and coordinate ideas correctly. /practical task/
8. Make sentence parts parallel. The coordinating conjunction *and* joins sentence parts of equal value: noun and noun, verb and verb, phrase and phrase, clause and clause. The constructions are then parallel. /practical task/

LECTURE 2

TYPES OF ESSAYS

1. ILLUSTRATION/EXAMPLE

Illustration is the use of examples to make ideas more concrete and to make generalizations more specific and detailed. An example enforces the point the writer is making. Examples enable writers not just to tell but to show what they mean. The more specific the example, the more effective it is. Sometimes a single striking example is enough, sometimes a whole series of related examples is necessary.

During Middle Ages, most sermons ended with an *exemplum*, a little story that illustrated some important religious truth. Knowing that these stories would awaken dozing audiences and instill them with zeal or fear, the church priests told vivid tales about the evils of money and the dangers of disobedience.

Specific instructions

1. *Use examples that are relevant.* /An example has failed if it does not help your reader to see the general truth of what you are saying. The following example misses the point:

*As the Bible says, there is a right time for everything – even for being born and for dying. For example, the other day I failed my social science test. The day before had been beastly hot – 90 degrees in the shade – and I just didn't feel like studying, so I stretched out on the couch, fanning myself and watching TV. I guess it was my time to die intellectually because when the exam was handed back, it was decorated with a big fat **F**.*

The example used is too trivial to illustrate such a somber philosophic truth. The biblical reference deserves a more significant example. The following passage, on the other hand, uses examples that are exactly to the point. They are used to support the topic sentence about country superstitions. Try to count how many examples Edwin Way Teale uses:

In the folklore of the country, numerous superstitions relate to winter weather. Back-country farmers examine their corn husks – the thicker the husk, the colder the winter. They watch the acorn crop – the more acorns, the more severe the

season. They observe where white-faced hornets place their paper nests – the higher they are, the deeper will be the snow. When chipmonks carry their tails high and squirrels have heavier fur and mice come into the country houses early in the fall, the superstitions gird themselves for a long hard winter. Even the way a cat sits beside the stove carries its message. According to a belief ... a cat sitting with its tail to the fire indicates very cold winter is on the way.

Illustrations make this paragraph fun to read as well as informative.

2. *Use detail to make your example vivid.* The reader should be able to visualize the actual circumstances described in your example. / Many examples are ineffective because they are vague rather than vivid.

Compare two examples:

There is no control over memory. Sometimes one remembers the most trivial details. For example, I remember trivial things about my father, about pieces of furniture in our house, and about insignificant places that I once visited. I even remember a particular shopping spree that took place a long time ago.

*There is no control over memory. Soon you find yourself being vague about an event which seemed so important at the time that you thought you'd never forget it. Or unable to recall the face of someone who you could have sworn was there forever. On the other hand, trivial and meaningless memories may stay with you for life. I can still shut my eyes and see Victoria grinding coffee on the pantry steps, the glass bookcase and the books in it, my father's pipe rack, the leaves of the sandbox tree, the wallpaper of the bedroom in some shabby hotel, the hairdresser in Antibes. It's in this way that I remember buying the pink Milanese-silk underclothes, the assistant who sold them to me, and coming into Bond Street holding the parcel. (Jean Rhys, *The New Yorker*, 26 April 1976)*

Vividness is the basic difference between the first and second passages. The first passage contains vague and boring examples which lack details, while the second comes to life through the use of detailed examples.

3. *When necessary, establish a clear connection between your example and the point you are making.* This device is particularly important when you begin an essay or a paragraph with an illustration.

A 13-year-old girl has had one leg amputated, but three times a week she is put through the humiliation of being forced to change into gym shorts. Says the teacher, "Those are the rules and there's no reason you can't keep score while the other girls play."

A high-school teacher accidentally bumps into the upraised hand of a girl who wants to ask a question. The teacher cries out that the girl is trying to strike her and that if it happens again she'll call the police.

A first-grade teacher forces a boy to sit all day in a wastepaper basket as punishment for being noisy. When an assistant principal orders the boy's release after 2 ½ hours, it is some minutes before he can stand up straight. He can barely limp to his seat.

Without a connecting comment, these examples are puzzling. The reader wonders what they are intended to illustrate. The sequel makes clear the connection between the examples and the point they illustrate:

These are all documented cases of teacher ineptitude, insensitivity or brutishness. While the overwhelming majority of America's teachers are professionally competent and sensitive to children's needs, there are enough who are unfit to cause concern among both parents and school administrators.

(Bernard Bard, "Unfeeling Teachers?" Ladies Home Journal, March 1976)

/Practical task:

Illustrate the following assertions with appropriate examples

1. The salaries of professional athletes are too high.
2. Foreign cars are equipped with needless and expensive options.
3. Astrological forecasting is (is not) accurate.
4. The worst part about falling in love is breaking up.
5. Not all the old are fuddy-duddy, conservative, and timid.
6. Some game shows are vulgar and tasteless.
7. I have fallen in love at first sight many times./

2. NARRATION

To narrate is to tell a story or to tell what happened. Good narration has four essential features: a clear context; well-chosen details; a logical, often chronological organization; and an appropriate and consistent point of view.

3. DESCRIPTION

To describe is to create a verbal picture. Writing any description requires that the writer should gather many details about a subject, relying on various sense impressions – seeing, hearing, touch, taste, smell. From this catalogue of details the writer selects those that will most effectively create a *dominant impression* – single quality, mood or atmosphere that the writer wishes to emphasize.

4. ARGUMENTATION

It is an attempt to persuade a reader to accept your point of view, to make a decision or to pursue a particular course of action. It is an attempt to convince, not to explain, that is most important in an argumentative essay.

There are two basic types of argumentation: logical and persuasive. In *logical argumentation* the writer appeals to the reader's rational or intellectual faculties to convince him of the truth of a particular statement or belief. In *persuasive argumentation* the writer appeals to the reader's emotions and opinions to move the reader to action. These two types of argumentation are seldom found in their pure forms.

There are two types of reasoning common to essays of argumentation: induction and deduction. *Inductive* reasoning, the more common type, moves from a set of specific examples to a general statement. *Deductive* reasoning, on the other hand, moves from a general statement to a specific conclusion.

Writing an argumentative essay, you should stick to the following order. Somewhere near the beginning of the essay you should identify the issue to be discussed, explain why you think it is important, and point out what interest you and your readers share in the issue. Then, in the body of the essay, you should organize the various points of your argument. You may move from least important to most important, from the most familiar to the least familiar, from the easiest to accept or comprehend to the most difficult.

For each point in your argument, you should provide sufficient appropriate supporting evidence – facts and statistics, illustrative examples and narratives, quotations from authorities. In addition, you should acknowledge the strongest opposing arguments and explain why you believe your position is more valid.

No writer persuades a reader with such words and phrases: perhaps, maybe, sometimes, I think, most often, nearly always, or in my opinion.

A well-constructed argument avoids logical fallacies, flaws in reasoning that will render the argument invalid. Here are the most common logical fallacies:

1. *Oversimplification*. The tendency to provide simple solutions to complex problems. “The reason we have low unemployment today is the threat of war in Central America and Middle East.”
2. *Hasty generalization*. A generalization that is based on too little evidence or on evidence that is not representative. “It was the best movie I saw this year, and so it should get an Academy Award.”
3. *Post hoc, ergo propter hoc (After this, therefore because of this)*. Confusing chance or coincidence with causation. Because one event comes after another one, it does not necessarily mean that the first event caused the second. “Ever since I went to the hockey game, I’ve had a cold.” The assumption here is that going to the hockey game had something to do with the speaker’s cold, when in fact, there might be one or more different causes for the cold.
4. *False analogy*. Making a misleading analogy between logically unconnected ideas. “Of course he will make a fine coach. He was an all-star basketball player.”
5. *Either/or thinking*. The tendency to see an issue as having only two sides. “Used car salesmen are either honest or crooked.”
6. *Non sequitur (It does not follow)*. An inference or conclusion that does not follow from established premises or evidence. “She is a sincere speaker; she must know what she is talking about.”

5. DEFINITION

To communicate precisely what you want to say, you will frequently need to define key words. Your reader needs to know just what you mean when you use unfamiliar words. There are three basic ways to define a word; each is useful in its own way. The first method is to give a *synonym* (face for countenance, nervousness for anxiety). No two

words ever have exactly the same meaning, but you can, nevertheless, pair an unfamiliar word with a familiar one and thereby clarify its meaning.

Another way to define a word quickly, often within a single sentence, is to give a *formal definition*; that is, to place the term to be defined in a general class and then to distinguish it from other members of that class by describing its particular characteristics. For example:

Word	Class	Characteristics
A watch	is a mechanical device	for telling time and is usually carried or worn

The third method is known as *extended definition*. While some extended definitions require only a single paragraph, more often than not you will need several paragraphs or even an entire essay to define a new or difficult term or to rescue a controversial word from misconceptions and associations that may obscure its meaning.

To write a definition essay you should:

1. Use the etymology of a word to clarify its meaning. The etymology of a word or phrase provides information about its origins and earliest meanings. The dictionary is a rich source of etymologies, which are usually given in brackets after the entries.
2. Give examples, state functions, and show effects of the defined term. /Here is an example from a student essay that attempts to define love by giving an extended example of its effects:

Love is a pitter-patter of the heart, butterflies in the tummy, the invisible symphonies that swallows dance to on silken twilit evenings; but most of all, it is a sudden, urgent lunacy. As an example, I offer the night I met Julie. I had saved for months to go to dinner at Chez Francois. I had the meal all planned. Appetizer: oysters sautéed in olive oil. Main course: lobster steamed in wine with herb sauce. Vegetable: eggplant stuffed with mushrooms. Wine: a white Macon, which I was just about to select when I met Julie – the cocktail waitress. I took one look in her eyes and my appetite went down the tube. I know that’s slang and that I should write something more elegant, but I actually felt my appetite dropping

from my belly down to my toes – as if it fell down a tube – and, with a little imagination, I thought I even saw it roll out on the carpet and scurry away like a routed mouse. The rest of the night I just kept ordering one drink after another so that Julie would come around and could talk to her. I ate part of a lobster feeler and then abandoned the carcass to the vulture; the eggplant stayed on the plate as if some lobotomized hen had laid it there by mistake. I never touched a mushroom. All I did was drink, chat with Julie, make a desperate and inaudible moan to myself, and get roaringly drunk. \$54.89 later and I ended up eating a McDonald's hamburger. That's love, brother, that's love.

3. Clarify the definition through the use of contrasts. To explain what a thing is, it is often convenient to also say what it is not. By this kind of indirection, a writer can make clear what is meant by a certain term. /These two paragraphs contain contrast.

Would you recognize this kind of man if you saw him across the room? I think so. He's the one with an attractive woman; conservatively dressed, but easy in his clothes. His hair is trimmed close to his head, but not too close. His hands are well-groomed, but not manicured. He does not laugh loudly or often. He is looking at the woman he speaks to, but he is not missing the other attractive women as they enter; a flick of the eye does it. For in all ways this man is not obvious. He would no more appear to examine a woman from the ankles up than he would move his head as he read or form the words with his lips. His senses are trained and his reflexes quick. And how did they get that way? From experience,

from observation, and from deduction. He puts two and two together without adding on his fingers. He is educated in life.

Now what about that fellow over there – the one in the light-grey suit and the crew cut? He is telling a long story rather loudly to a girl who would rather not be hearing it. He is not, of course aware of this, since he is not only a little tight but unaccustomed to watching the reactions of women. He will look down the front of her dress but not see the glaze in her eyes. He has not been educated in observation. He is, according to the dictionary, unsophisticated in that he is natural and simple and lacking in experience. (Marya Mannes “The Sophisticated Man”)

By knowing what the sophisticated man is not, we have a better idea of what he is.

4. Amplify on the definition until the meaning is clear. The kind of amplification that a writer should give depends, of course, on the term that is being defined. The only hard and fast rule is that one should give as much detail as is necessary to make it clear what a term or word means.

5. COMPARISON/CONTRAST

A comparison points out the ways that two or more persons, places or things are alike. A contrast points out how they differ. The subjects of a comparison or contrast should be in the same class or general category; if they have nothing in common, there is no good reason for setting them side by side.

The function of any comparison or contrast is to clarify and explain. The writer’s purpose may be simply to inform, or to make readers aware of similarities or differences that are interesting and significant in themselves. Or, the writer can explain something unfamiliar by comparing it with something very familiar. Finally, the writer can point out the superiority of one thing by contrasting it with another (showing that one product is the best by contrasting it with all its competitors.)

A good essay of comparison and contrast tells readers something significant that they do not already know. It must do more than merely point out the obvious. As a rule, therefore, writers tend to draw contrasts between things that are usually perceived as being similar or comparisons between things usually perceived as different. In fact, comparison

and contrast often go together. (For example, an essay about Minneapolis and St. Paul might begin by showing how much they are alike, but end with a series of contrasts revealing how much they differ.)

An effective essay may be organized *vertically* or *horizontally*.

/For example, you intend to compare John who is rich, with Mark who is poor, on the basis of their attitude toward money. Organized *vertically*, the elements of your outline would look like this:

- I. John has the rich boy's contempt for money.
 - a. He expects it to be there when he needs it.
 - b. He never hesitates over a purchase.
 - c. He buys what he wants.
- II. Mark has the poor boy's reverence for money.
 - a. He knows it is hard to come by.
 - b. He hesitates and lingers over a purchase.
 - c. He buys what he can afford.

Here is an outline of this same contrast organized *horizontally*:

- John has contempt for money; Mark has reverence for money.
- John buys without hesitation; Mark hesitates and compares prices.
- John buys what he wants; Mark buys what he can afford.

Having always lived a life of luxury and comfort, John has a rich boy's contempt for money. He expects it to be there when he needs it; he sees it as having only a utility value, enabling him to do what he likes. He never lingers or hesitates over a purchase. For him, the object of shopping is not to agonize over the amount to be spent, but simply to find the best, most suitable, and most expeditious object that will satisfy all his wants. He has a high regard for quality, and a low regard for expense. He buys what suits him best, whether it is the most or least expensive item in the store.

Mark, on the other hand, has the poor boy's reverence and respect for money. It was not always there when he needed it; what little money he has acquired has cost him in labour, sweat, and drudgery. He spends an interminable amount of time on shopping trips,

endlessly comparing prices, quality, value, and listening patiently to sales spiels and technical explanations. For him, the aim of shopping is to acquire the most for the least. He regards expense on a par with quality and usually ends up buying not his first choice nor even his second, but sometimes his third, or fourth, or even fifth, acquisition always being dictated by his budget and seldom by quality.

Having lived a life of luxury and comfort, John has the rich boy's contempt for money. Mark, on the other hand, has the poor boy's reverence for it. John expects money to be there when he needs it and sees it as having a utility value, enabling him to do as he pleases. Mark, however, knows that money is not always there when he needs it, and that what little money he has acquired has cost him in labor, sweat, and drudgery. A pronounced difference shows up in their behavior on shopping trips. John never lingers or hesitates over a purchase; he shops for what he wants, buying always the most suitable, the most expeditious object which will satisfy all his wants. It is just the opposite with Mark. For him, shopping means acquiring the most for the least. He must choose his purchases not by quality alone, but also by expense. Frequently he ends up buying not his first choice, nor even his second or third, but his fourth or fifth choice, in every case the acquisition being dictated by budget rather than by quality. John buys the best if it suits him; Mark, to the contrary, buys what he can afford.

7. CAUSE AND EFFECT

Every time you try to answer a question that asks *why*, you engage in the process of *causal analysis* – you attempt to determine a *cause* or series of causes for a particular *effect*. When you try to answer the question *what if*, you attempt to determine what effect will result from a particular cause.

Determining causes and effects is usually thought-provoking and quite complex. One reason for this is that there are two types of causes: *immediate causes*, which are readily apparent because they are closest to the effect, and *ultimate causes*, which, being somewhat removed, are not so apparent and perhaps even hidden. Ultimate causes may bring about effects which themselves become immediate causes, thus creating a *causal*

chain. /For example, consider the following causal chain: Sally, a computer salesperson, prepared extensively for a meeting with an important client (ultimate cause), impressed the client (immediate cause), and made a very large sale (effect). The chain did not stop there: the large sale caused her to be promoted by her employer (effect)/.

A second reason why causal analysis can be so complex is that an effect may have any number of possible or actual causes, and a cause may have any number of possible or actual effects. / For example: *An upset stomach may be caused by eating spoiled food, but it may also be caused by overeating, flu, allergy, nervousness, pregnancy, or any combination of factors./*

Sound reasoning and logic must be present in all good writing, and are central to any causal analysis.

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