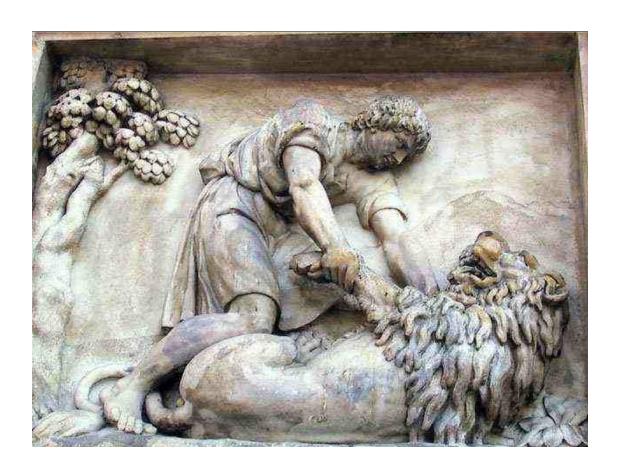# 9.26.2013 | Class 7 Week 4

- Androcles & the Lion - frieze
- Jumbled sentence: grammatical *squirarchy*
- Text reconstruction: Churchill on dogs, cats, and pigs
- Sentence revision ("In the two fables, The Town Mouse and the City Mouse")
- How and why do I write in literary present – Vanderbilt
- Exercise: literary present tense in "Marsh Crow & City Crow"
- Nonrestrictive relative clauses ("My boyfriend who plays the piano")
- Relative clause and emphasis ("Language, which develops spontaneously in children")
- This is the house that Jack built
- Exemplar paper: The types of characters in fables
- Brainstorming: What is a fable?
- "Genes mix across borders more easily than folk tales"
- Sierra handouts on compounding sentences
- Richard Hudson on anaphora
- Complete list of morals from stories we've read
- The 8 basic sentence punctuation patterns every college student should know
- "Some universal characteristics of human language"

Androcles and the Lion

INSTRUCTIONS: Please revise the following sentences.

In the two fables, The Town Mouse and the City Mouse and Mercury and the Woodman have similar morals.

_____

_____

_____

_____

Another type of character that appears in fables are humans.

_____

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_____

Lastly, the final type of character that appears in fables is supernatural beings.

_____

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NAME _____

DATE _____

INSTRUCTIONS: Unscramble and punctuate the list below to produce compound sentence joined by a colon.

Write the complete sentence below the list.

_____   every word

_____   the stereotype

_____   of English society:

_____   English grammar

_____   is rather like

_____   knows its place

_____

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English grammar is rather like the stereotype of English society: every word knows its place.

- Richard Hudson & Geoff Barton

English grammar
is rather like
the stereotype
of English society:
every word
knows its place.

1. English grammar
2. is rather like
3. the stereotype
4. of English society:
5. every word
6. knows its place.

NAME: _____

DATE: _____

Text reconstruction

INSTRUCTIONS: Number the sentences in the order you believe they appear in the original paragraph, written by Winston Churchill. Then copy the paragraph word for word in the space below.

_____   Dogs look up to us.

_____   Pigs treat us as equals.

_____   I like pigs.

_____   Cats look down on us.

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Text reconstruction

__2__   Dogs look up to us.

__4__   Pigs treat us as equals.

__1__   I like pigs.

__3__   Cats look down on us.

I like pigs. Dogs look up to us. Cats look down on us. Pigs treat us as equals.
- Winston Churchill

How (and Why) Do I Write in Literary Present Tense?

Literary works, paintings, films, and other artistic creations are assumed to exist in an eternal present. Therefore, when you write about writers or artists as they express themselves in their work, use the present tense.

<u>The Basic Rule:</u> You should use the past tense when discussing historical events, and you should use the literary present when discussing fictional events.

1. **When commenting on what a writer says, use the present tense.**

   <u>Example:</u> Dunn *begins* his work with a view into the lives and motivations of the very first settlers.
   <u>Example:</u> Through this anecdote, Richter *illustrates* common misconceptions about native religion and *shows* why missionary attempts were less than successful.

2. **When describing an author's work, however, use the past tense.**

   <u>Example:</u> In 1966, Driss Chraïbi *published* <u>La Civilisation, ma Mère!</u>

3. **When you are writing about a certain historical event (even the creation of a literary or artistic work), use the past tense.**

   <u>Examples:</u>
   Henry Fielding *wrote* in the eighteenth century.
   Picasso *produced* a series of sculptures.

4. **When discussing events in a book or story, always use the present tense, unless there is a shift in the time frame within the world of the text.**

   <u>Example:</u> Evelyn then *rips* into the carefully wrapped package and *finds* the greatest gift she has ever received. Her eyes *fill* with tears as she *gazes* at the jewel, but Philip *does not know* that these tears are the results of more than surprised joy. Evelyn *is suffering* from guilt as she *compares* this present to the shoddy gift that she *bought** for her beau.

   * "Bought" is in past tense because the buying of the present occurred before the described set of events.

   Here are some additional examples of literary present tense:
   In Michelangelo's painting, Christ *judges* the world.
   Johnson's characters *journey* to Cairo.
   Plato *argues* without much conviction.
   Paul *writes* about the hardships he has endured.

5. **Sometimes a sentence must employ both present and past tense.**
   <u>Examples:</u>
   The first part of the poem, which she *completed* in 1804, *describes* the effects of isolation from society.
   Aeschylus' drama *is concerned* with what happens to Orestes after he *has killed* his mother.

Remember: It is important to stay consistent. Moving between verb tenses can be confusing for your reader. Examine your changes of tense very carefully and make sure there is a logical reason for them.

Style Tip: If you need to shift tense more than three times in a single sentence, consider breaking up the sentence into a couple of shorter sentences to maintain reading ease.

LITERARY PRESENT
TENSE

Summary of "The
Marsh Crow and
The City Crow" written
in past tense

The literary present tense

INSTRUCTIONS: Circle the verbs in the summary of "The Marsh Crow and the City Crow."
Then, on the lines below, please rewrite the summary in present tense.

The first sentence has been done for you:

> PAST TENSE: When the city of Benares on the Ganges **suffered** a long period of drought, the city crow and his wife **left** in search of food.

> PRESENT TENSE: When the city of Benares on the Ganges **suffers** a long period of drought, the city crow and his wife **leave** in search of food.

SUMMARY of "The Marsh Crow and the City Crow"

When the city of Benares on the Ganges suffered a long period of drought, the city crow and his wife left in search of food. Away from the city, they saw a marsh crow catching fish, insects, and grub. Because the city crow did not know how to catch his own food in a marsh, he arranged to serve the marsh crow in exchange for food. After a time, the city crow began to believe that he, too, could catch fish, insects, and grub, so he asked the marsh crow to release him. The marsh crow warned him that that he did not have the knack of catching food in the marsh, but the city crow did not listen. He walked directly into the marsh to catch fish, was caught in the weeds, and died.

Moral: Limit your aims to your capabilities.

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ANSWER

SUMMARY: The Marsh Crow and the City Crow

When the city of Benares on the Ganges **suffers** a long period of drought, the city crow and his wife **leave** in search of food. Away from the city, they **see** a marsh crow catching fish, insects, and grub. Because the city crow **does** not know how to catch his own food in a marsh, he **arranges** to serve the marsh crow in exchange for food. After a time, the city crow **begins** to believe that he, too, **can** catch fish, insects, and grub, so he **asks** the marsh crow to release him. The marsh crow **warns** him that that he **does** not have the knack of catching food in the marsh, but the city crow **does** not listen. He **walks** directly into the marsh to catch fish, **is** caught in the weeds, and **dies**.

Moral: Limit your aims to your capabilities.

WHAT WE DID IN
CLASS
Sentence
Combining using
Nonrestrictive
clauses

Nonrestrictive relative clauses

In class, we did sentence combining exercises using *nonrestrictive relative clauses*.

EXAMPLE:
Combine the sentences below by inserting the second sentence into the first sentence, replacing the second "my boyfriend" with "who," and enclosing the resulting adjective clause in commas.

My boyfriend is taking me out to dinner.
My boyfriend plays piano.

COMBINED USING A NONRESTRICTIVE CLAUSE:
My boyfriend, *who plays the piano*, is taking me out to dinner.
EXPLANATION:
She has only one boyfriend, and he plays the piano.
Since she has only one boyfriend, we know whom she's talking about—we don't need the relative clause to identify the boyfriend. The nonrestrictive clause adds *extra* information.

COMBINED USING A RESTRICTIVE CLAUSE:
My boyfriend *who plays the piano* is taking me out to dinner.
EXPLANATION:
She has many boyfriends! The boyfriend who plays the piano is taking her out to dinner. The boyfriend who plays the guitar is bringing her flowers. The boyfriend who plays the trombone is doing her laundry. Etc.
Since she has more than one boyfriend, we need the restrictive clause to know which boyfriend she's talking about.
The restrictive clause "restricts" the meaning of the word "boyfriend." She's not talking about just *any* boyfriend; she's talking about the boyfriend who plays the piano.

VOCABULARY and REVIEW:
An "*adjective clause*" is a clause that *modifies* a noun.
A *modifier* "adds information to" the word, phrase, clause, or sentence it modifies.
Another term for "*adjective clause*" is "*relative clause.*"
Many relative clauses begin with "relative pronouns" (*which*, *that*, *who*, *whose*, *whom*, *where*, *when*,....)
A *clause* is a sentence-like structure that has a subject (stated or implied) and a verb (finite or nonfinite).
A *finite verb* changes spelling to show tense (time).
A *nonfinite verb* does not change spelling to show time.
FINITE VERB
He **walks** home. PRESENT
He **walked** home. PAST
NONFINITE VERB
He is **walking** home. PRESENT (present progressive)
He was **walking** home. PAST (past progressive)

ADJECTIVES, ADJECTIVE PHRASES, ADJECTIVE CLAUSES
The **black** cat ("black" is an adjective modifying "cat")
The cat **in the hat** ("cat in the hat" is a phrase modifying "cat")
The cat **who bought his hat at the mall** ("who bought his hat at the mall") is an adjective
clause modifying "cat")

Relative pronouns:

That
Which
Who
Whose
Whom
Where
When
Whatever
Whichever
Whoever
Whomever

NOTE: Depending upon their role in a sentence or phrase, some of the words above are also *determinatives*.

Using a relative clause to tell your reader which idea in a sentence is more important

Two sentences to combine:

Language is a complex, specialized skill.
Language develops in the child spontaneously.

Below are two combinations, both of which use the same content but produce a different emphasis or "focus":

NONRESTRICTIVE RELATIVE CLAUSE

Language, **which develops in the child spontaneously,** is a complex, specialized skill.

NONRESTRICTVE RELATIVE CLAUSE

Language, **which is a complex, specialized skill**, develops in the child spontaneously.

What is the difference in meaning and why? (Try to think of three reasons.)

If the two sentences were the topic sentence of a paragraph, what would you expect the paragraph to be about? Write your answer below.

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ANSWER

In the first sentence, the focus is on the nature of language; in the second sentence, the focus is on the child's development of language. This is true for at least three reasons:

- END FOCUS – sentences in English tend to place the most important information at the end

- DEPENDENT/SURBORDINATE CLAUSE – The *dependent* or *subordinate* clause often contains the less-important information in a sentence. The "subordinate" clause is subordinate to the main clause structurally/grammatically, and the content in the subordinate clause is "subordinate" to the content in the main clause.

- NONRESTRICTIVE CLAUSE – In this case, the relative clause is *nonrestrictive*, which means that you could leave the clause out and still understand that the sentence is talking about "language." Because any nonrestrictive clause, by definition, could be left out altogether, its meaning feels "parenthetical," or extra, rather than central and essential.

We expect the first sentence to introduce a paragraph on the nature of language.

We expect the second sentence to introduce a paragraph on the young child's development of language.

"This is the house that Jack built..."
by Mother Goose

This is the house that Jack built.

This is the malt
That lay in the house that Jack built.

This is the rat,
That ate the malt
That lay in the house that Jack built.

This is the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

This is the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

This is the cow with the crumpled horn,
That tossed the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

This is the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

This is the man all tattered and torn,
That kissed the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

This is the priest all shaven and shorn,
That married the man all tattered and torn,
That kissed the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

This is the cock that crowed in the morn,
That waked the priest all shaven and shorn,
That married the man all tattered and torn,
That kissed the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

This is the farmer sowing his corn,
That kept the cock that crowed in the morn,
That waked the priest all shaven and shorn,
That married the man all tattered and torn,
That kissed the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that Jack built.

Each stanza is just one sentence grammatically:

This is the farmer sowing his corn, that kept the cock that crowed in the morn, that waked the priest all shaven and shorn, that married the man all tattered and torn, that kissed the maiden all forlorn, that milked the cow with the crumpled horn, that tossed the dog, that worried the cat, that killed the rat, that ate the malt that lay in the house that Jack built.

EXEMPLAR
PAPER
CLASSIFICATION
What types of characters
Appear in fables?

The types of characters in fables

Fables have been some of the most popular stories in Western cultures for over 2000 years, and in that time the characters barely changed. *[SPECIFY WHY WE WOULD EXPECT THEM TO CHANGE]* Most fables feature animals. These animals can talk and think on a human's level. Humans are very common in fables and deal with the same problems that we have today. And finally, many fables have supernatural beings, who also think and act like humans. *NEEDS A ONE-SENTENCE THESIS STATEMENT*

Animals are featured in many fables. In "The Crow and the Pitcher," the only character is the crow. In the fable "The Ant and the Grasshopper," the two characters are the responsible ant and the irresponsible grasshopper. In "Androcles and the Lion," the lion is one of the main characters. Many more fables feature animals as their main characters.

Humans are also featured in many fables so that we can easily relate to them. *[THIS POINT NEEDS TO BE 'DEVELOPED']* In "Mercury and the Woodsman," we meet a hardworking, honest woodsman, and we also meet a jealous, greedy woodsman. In "The Milkmaid and the Pail," we meet girl who has many dreams just like most people do. The old man in "The Old Man and Death" is so poor and tired that he just wishes for death and ends up regretting it.

Finally, many fables introduce us to supernatural beings. "The North Wind and the Sun" are bored and challenge each other. Death comes to the old man in "The Old Man and death" and Mercury the god rewards the first woodsman and punishes the second.

Three types of characters in fables are animals, humans and the supernatural beings. All three types of characters have human characteristics which helps the reader understand their actions and helps the reader relate to them.

Brainstorming

What is a fable? Please define.

Androcles & the Lion
The Ant & the Grasshopper
The Crow & the Pitcher
The Frogs & the Well
Mercury & the Woodman
The Milkmaid & the Pail
The North Wind & the Sun

The Old Man & Death
The Fox & the Grapes
The Fox & the Crow
The Town Mouse & the Country Mouse
The City Mouse & the Country Mouse

Chanticleer & Renard the Fox
How the Leopard Got Its Spots
The Foolish Lion & the Clever Rabbit
The Marsh Crow & the City Crow
Coyote Fights a Lump of Pitch

List the characteristics of the fables we've read.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Sort the characteristics into 3 groups.

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Use your three categories to write a thesis statement.

_____
_____
_____
_____
_____
_____
_____
_____

Write your X-1-2-3 sentences. (You only need 1 set. Use the second chart only if you want to start over.)

X	
1	
2	
3	

Choose at least 2 stories to use as examples for topic sentences 1, 2, and 3 & write them in the slots.

X	
1	
2	
3	

WHAT IS A FABLE?
Brainstorming

What is a Fable?

A fable is a short narrative making a moral point. Often employs animals with human characteristics (powers of speech, etc.) as the main characters of the story.

http://americanfolklore.net/folklore/2010/07/folklore_definitions.html

What is a Fable?

A fable is a short narrative making a moral point. Often employs animals with human characteristics (powers of speech, etc.) as the main characters of the story.

http://americanfolklore.net/folklore/2010/07/folklore_definitions.html

Wikipedia:

A **fairy tale** (pronounced /ˈfeəriˌteɪl/) is a type of short story that typically features folkloric fantasy characters, such as fairies, goblins, elves, trolls, dwarves, giants, mermaids, or gnomes, and usually magic or enchantments. However, only a small number of the stories refer to fairies. The stories may nonetheless be distinguished from other folk narratives such as legends (which generally involve belief in the veracity of the events described)[1] and explicitly moral tales, including beast fables.

In less technical contexts, the term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" (a happy ending)[2] or "fairy tale romance" (though not all fairy tales end happily). Colloquially, a "fairy tale" or "fairy story" can also mean any farfetched story or tall tale; it's used especially of any story that not only isn't true, but couldn't possibly be true.

In cultures where demons and witches are perceived as real, fairy tales may merge into legends, where the narrative is perceived both by teller and hearers as being grounded in historical truth. However, unlike legends and epics, they usually do not contain more than superficial references to religion and actual places, people, and events; they take place once upon a time rather than in actual times.[3]

Fairy tales are found in oral and in literary form. The history of the fairy tale is particularly difficult to trace because only the literary forms can survive. Still, the evidence of literary works at least indicates that fairy tales have existed for thousands of years, although not perhaps recognized as a genre; the name "fairy tale" was first ascribed to them by Madame d'Aulnoy in the late 17th century. Many of today's fairy tales have evolved from centuries-old stories that have appeared, with variations, in multiple cultures around the world.[4] Fairy tales, and works derived from fairy tales, are still written today.

The older fairy tales were intended for an audience of adults, as well as children, but they were associated with children as early as the writings of the *précieuses*; the Brothers Grimm titled their collection *Children's and Household Tales*, and the link with children has only grown stronger with time.

Folklorists have classified fairy tales in various ways. The Aarne-Thompson classification system and the morphological analysis of Vladimir Propp are among the most notable. Other folklorists have interpreted the tales' significance, but no school has been definitively established for the meaning of the tales.

[snip]

Although the fairy tale is a distinct genre within the larger category of folktale, the definition that marks a work as a fairy tale is a source of considerable dispute.[8] One universally agreed-upon matter is that fairy tales do not require fairies. (The term itself comes from the translation of Madame D'Aulnoy's *conte de fées*, first used in her collection in 1697.)[9] Common parlance conflates fairy tales with beast fables and other folktales, and scholars differ on the degree to which the presence of fairies and/or similarly mythical beings (e.g., elves, goblins, trolls, giants) should be taken as a differentiator. Vladimir Propp, in his *Morphology of the Folktale*, criticized the common distinction between "fairy tales" and "animal tales" on the grounds that many tales

contained both fantastic elements and animals.[10] Nevertheless, to select works for his analysis, Propp used all Russian folktales classified as a folk lore Aarne-Thompson 300-749 – in a cataloguing system that made such a distinction – to gain a clear set of tales.[11] His own analysis identified fairy tales by their plot elements, but that in itself has been criticized, as the analysis does not lend itself easily to tales that do not involve a quest, and furthermore, the same plot elements are found in non-fairy tale works.[12]

> " Were I asked, what is a fairytale? I should reply, Read Undine: that is a fairytale ... of all fairytales I know, I think Undine the most beautiful. (George MacDonald, *The Fantastic Imagination*)

As Stith Thompson points out, talking animals and the presence of magic seem to be more common to the fairy tale than fairies themselves.[13] However, the mere presence of animals that talk does not make a tale a fairy tale, especially when the animal is clearly a mask on a human face, as in fables.[14]

In his essay "On Fairy-Stories", J. R. R. Tolkien agreed with the exclusion of "fairies" from the definition, defining fairy tales as stories about the adventures of men in *Faërie*, the land of fairies, fairytale princes and princesses, dwarves, elves, and not only other magical species but many other marvels.[15] However, the same essay excludes tales that are often considered fairy tales, citing as an example *The Monkey's Heart*, which Andrew Lang included in *The Lilac Fairy Book*.[14]

Steven Swann Jones identified the presence of magic as the feature by which fairy tales can be distinguished from other sorts of folktales.[16] Davidson and Chaudri identify "transformation" as the key feature of the genre.[5] From a psychological point of view, Jean Chiriac argued for the necessity of the fantastic in these narratives.[17]

In terms of aesthetic values, Italo Calvino cited the fairy tale as a prime example of "quickness" in literature, because of the economy and concision of the tales.[18]

http://en.wikipedia.org/wiki/Fairy_tale

A fairy tale, or wonder tale, is a kind of folktale or fable. In these stories we meet witches and queens, giants and elves, princes, dragons, talking animals, ogres, princesses, and sometimes even fairies. Marvelous and magical things happen to characters in fairy tales. A boy may become a bird. A princess may sleep for a hundred years. A seal may become a girl. Objects too can be enchanted — mirrors talk, pumpkins become carriages, and a lamp may be home to a genie.

The oldest fairy tales were told and retold for generations before they were written down. French fairy tales were the first to be collected and written down, but now we can read fairy tales from almost any culture. When these stories were studied together, something amazing was discovered. From countries as distant and different as Egypt and Iceland similar fairy tales are told. Both Egypt and Iceland have "Cinderella" stories, as do China, England, Korea, Siberia, France, and Vietnam; and the list doesn't stop there. There may be a thousand versions of the Cinderella story, each with a unique telling which carries cultural information about the time and place the story was told. One thing is for sure; people everywhere like stories in which truth prevails over deception, generosity is ultimately rewarded, hard work overcomes obstacles, and love, mercy and kindness are the greatest powers of all.

Today, some authors still like to retell and invent new fairy tales. The Cinderella story was recently re-imagined by Diane Goode in her book *Cinderella: The Dog and Her Little Glass*

Genes mix across borders more easily than folk tales

Home | Life | News

- 17:17 06 February 2013 by **Debora MacKenzie**
- For similar stories, visit the **Genetics** Topic Guide

Once upon a time there were two girls. One was kind and helpful and was rewarded with a box of gold. The other was mean and lazy and was rewarded with a box of snakes. You may know another version of this fairy tale though, because it changed as it spread across Europe. A new study of how it changed shows that people who came from different language groups – or who lived a few hundred kilometres apart – were more likely to have children with each other than to exchange their version of the story. Analysing folklore in this way, using techniques from genetic analysis, may give us new insights into how cultures evolve.

There are *numerous versions* of the "kind and unkind girls" tale across Europe. Quentin Atkinson at the University of Auckland, New Zealand, and colleagues took a database of 700 versions collected a century or more ago in 31 languages, and quantified their differences. They then analysed these variations using standard techniques from population genetics, used to determine how common mutant versions of a gene are according to ethnic group or across a region.

"We are the first to include both those variables, so we can tease the effect of linguistic boundaries apart from geography," says Atkinson. He found that both factors matter. "Two French versions of the tale collected 100 kilometres apart should differ as much as a French and a German version collected 10 kilometres apart," he says. By the same token however, he found that a French version of the tale from near the German border might be more similar to a German version from just across the border than to another French variant found hundreds of kilometers away.

Stopped at the border

The analysis also shows that the tale crosses borders less readily than genes. There are very few consistent genetic differences between groups of Europeans that speak diffe-

rent languages; the team found that there were ten times as many divergences in the way two groups told the folk tale as there were genetic differences. In other words, it has been easier for Europeans to interbreed than share their stories.

"The results are quite reasonable," says Peter Richerson of the University of California at Davis, whose team used the World Values Survey to show larger cultural than genetic differences between ethnic groups.

"We need to quantify more such cultural variables," says Atkinson, to settle how cultures evolve.

Such analysis may also give us historical insights. Applying a method for tracing a gene's family tree to the folk tale, Atkinson found that German-speaking Swiss tell the Italian version, not the German one. But the British tell the German tale – as do the Danes, Irish and Latvians. Maybe storytellers travelled medieval Baltic trade routes, speculates Atkinson. His team is analysis more folk tales to see if they cluster in the same way.

Journal reference: *Proceedings of the Royal Society B*, doi.org/kd8

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Grammatical hierarchy

☐ **Sentences** (Simple, Compound, Complex, Compound-Complex)

☐ **Clauses** (Subject-Verb, Subject-Verb-Direct Object, Subject-Verb-Complement, Subject-Verb-Adverbial, Subject-Verb-Indirect Object-Direct Object, Subject-Verb-Object Complement, Subject-Verb-Object-Adverbial)

☐ **Phrases** (Verb phrase, Noun phrase, Adjective phrase, Adverb phrase, Prepositional phrase)

☐ **Words** (Noun/pronoun, Verb, Adjective, Determinative, Adverb, Preposition, Coordinator, Subordinator)

☐ **Morphemes** (Prefix, Root, Suffix)

Compounding Methods

For And Nor

1. INDEPENDENT CLAUSE   (comma + conjunction)   INDEPENDENT CLAUSE.

But Or Yet So

2. INDEPENDENT CLAUSE   (semicolon)   INDPENDENT CLAUSE.

3. INDEPENDENT CLAUSE   (semicolon + conjunctive adverb + comma) INDEPENDENT CLAUSE.

accordingly	furthermore	instead	similarly
afterward	granted	likewise	still
all in all	hence	meanwhile	to be sure
also	hereafter	moreover	then
anyway	heretofore	nevertheless	thereafter
besides	however	next	therefore
clearly then	in addition	notwithstanding	thereupon
finally	in fact	of course	third
first	in general	on the whole	thus
for example	in particular	obviously	unfortunately
for one thing	in summary	otherwise	
fourth	indeed	second	

Compounding Methods Sentences

For And Nor

1. INDEPENDENT CLAUSE   (comma + conjunction)   INDEPENDENT CLAUSE.

But Or Yet So

Einstein was an indifferent math student   , but   he was a genius.
Finches eat seeds   , and   hummingbirds drink nectar from flowers.

2. INDEPENDENT CLAUSE   (semicolon)   INDPENDENT CLAUSE.

Some people like running on the beach   ;   others prefer swimming in the ocean.
Great minds have great purposes   ;   others have wishes. –Washington Irving

3. INDEPENDENT CLAUSE   (semicolon + conjunctive adverb + comma) INDEPENDENT CLAUSE.

The printers take time to warm up   ;   meanwhile   ,   the students can enjoy the view.
He came from a large family   ;   in fact   ,   he had ten siblings.

Subordinators and Relative Pronouns
Both Begin Dependent Clauses

Common Subordinators

*after	since
although	so that
as	than
as if	‡that
as soon as	though
as though	unless
because	*until
*before	†when
even if	whenever
even though	†where
†how	whereas
if	wherever
in order that	whether
§once	*while
†why	

Relative Pronouns

‡that	
†what	whatever
†which	whichever
†who	whoever
†whom	whomever
†whose	

* Also can be used as a preposition
† Also can be interrogative pronoun in questions
‡ Also can be a demonstrative pronoun
§ Also can be used as an adverb or adjective

Punctuating Dependent Clauses

1. Dependent Clause (comma) Independent Clause.

   When the cat is away   ,   the mice will play.
   Because we studied hard   ,   we passed the exam.

2. Independent Clause ( ) Essential (Restrictive) Dependent Clause.

   The tokay is a gecko   that eats rodents and small birds.
   We passed the exam   because we studied hard.

3. Independent Clause (comma) Non-Essential (Non-Restrictive) Dependent Clause.

   She remembered her childhood   ,   when life was simple.
   Many people suffer from mental illnesses   ,   which are more common than one would think.

4. Independent ( ) [Essential (Restrictive) Dependent Clause] ( ) Clause.

   Workers   who have flu symptoms   should stay home.
   A paragraph   which has specific details   is more effective than one that does not.

5. Independent (comma) [Non-Essential (Non- Restrictive) Dependent Clause] (comma) Clause.

   The golden poison dart frog   ,   which lives in Colombia   ,   is toxic enough to kill ten people.
   Charlotte and Emily Brontë   ,   who had few toys as children   ,   spent their time writing imaginative stories.

Richard Hudson explains Anaphora

Anaphora is the name for the relationship between she and Mary in—

> Mary looked out of the window. The sky looked threatening, so **she** decided to take an umbrella.

What the two highlighted words share is the fact that they both refer to the same person – they have the same reference. The word she refers back to the word Mary without repeating the name. This 'reference back' is called anaphora. Successful writers keep track of the various people and things that they mention by building a reference chain by means of anaphoric devices such as pronouns. KS3 writers [ages 11-14] sometimes fail to make these links clear, thus spoiling the coherence of their writing.

October 19, 2012
http://english109mercy.wordpress.com/2012/10/19/richard-hudson-defines-anaphora/

Source:
Introduction: coherence, anaphora and reference
http://www.phon.ucl.ac.uk/home/dick/tta/anaphora/anaphora.htm#intro

Complete List of morals from the fables we've read

Complete list of all Fables, Folktales, Fairy Tales, Analogues, and Myths we're reading this semester:

Introduction to Fables – p 1-5
Androcles and the Lion – p 5
http://itsmystory.net/Writers/aesops_82.htm#F54
What is a fable?
http://english109mercy.wordpress.com/2012/02/09/what-is-a-fable/
The Ant and the Grasshopper – p 7c
The Crow and the Pitcher – p 8
Clever Crows Prove Aesop's Fable Is More Than Fiction by Hadley Leggett
http://www.wired.com/wiredscience/2009/08/aesopscrows/
The Frogs and the Well – p 10
Mercury and the Woodman – p 11
The Milkmaid and Her Pail – p 12
The North Wind and the Sun – p 13
The Old Man and Death – p 14
The Fox and the Grapes – p 15
The Fox and the Crow – p 16
The Town Mouse and the Country Mouse – p 18
The City Mouse and the Country Mouse – p 19
Chanticleer and Renard the Fox – p 21
How the Leopard Got Its Spots – p. 23
The Foolish Lion and the Clever Rabbit – p. 24
The Marsh Crow and the City Crow – p 26
Coyote Fights a Lump of Pitch – p 27

Introduction to Folktales – p 69-70
It Could Always Be Worse – p 78
Wisdom or Luck? – p 80
The Tinker and the Ghost – p 85-88
Other versions of The Tinker and the Ghost
http://www2.ferrum.edu/applit/bibs/tales/haintedhouse.htm
Godfather Death – p 90-93
The Lost Horse – p 72
The Man Who Had No Story – p 94-97
The Black Cloth – p 101-104
Women – p 109-110
East of the Sun, West of the Moon – p 113-120

Introduction to Fairy Tales – pp. 165-168
Once Upon a Time by Joan Acocella
http://www.newyorker.com/arts/critics/books/2012/07/23/120723crbo_books_acocella
Hansel and Gretel – p 188-195
Little Red Riding Hood – p 196-199
Little Red Riding Hood as told by Charles Perrault

http://www.pitt.edu/~dash/type0333.html
Little Red Riding Hood – 18th century French version - in The Great Cat Massacre and Other Episodes in French Cultural History by Robert Darnton – p 9-10
Tale Type 333
http://www.pitt.edu/~dash/type0333.html

Introduction to Analogues – pp 297

Introduction to Myths – p 343-346

List of morals from the fables we've read:

Gratitude is the sign of noble souls.
(Androcles & the Lion)

It is best to prepare for the days of necessity.
(The Ant & the Grasshopper)

Necessity is the mother of invention.
(The Crow and the Pitcher)

Look before you leap.
(The Frogs and the Well)

Honesty is the best policy.
(Mercury and the Woodman)

Do not count your chickens before they are hatched.
(The Milkmaid and her Pail)

Persuasion is better than force.
(The North Wind and the Sun)

We would often be sorry if our wishes were granted.
(The Old Man and Death)

Any fool can despise what he cannot get.
(The Fox and the Grapes)

Do not trust flatterers.
(The Fox and the Crow)

Better Beans and bacon in peace, than cakes and ale in fear.
(The City Mouse and the Country Mouse)

If brute force fails, wit finds a way.
(The Foolish Lion and the Clever Rabbit)

Limit your aims to your capabilities.
(The Marsh Crow and the City Crow)

No stated moral:
Chanticleer and Renard the Fox or The Trickster Tricked
How the Leopard Got Its Spots
Coyote Fights a Lump of Pitch

Of interest:
Favorite Folktales from Around the World by Jane Yolen
http://www.amazon.com/Favorite-Folktales-Pantheon-Folklore-Library/dp/0394751884/ref=sr_1_1?ie=UTF8&qid=1328798386&sr=8-1
Grimm brothers home page - D.L. Ashliman
http://www.pitt.edu/~dash/grimm.html

The eight basic sentence punctuation patterns every college student should know

If you knew nothing more about how to punctuate a sentence than these eight patterns, you would know enough. You can do interesting things with dashes, parentheses, colons, and semicolons, *but you don't have to*. The eight patterns below are sufficient and will always serve you well.

Pattern one: **Simple sentence**

Rex barks.

Pattern two: Compound sentence with FANBOYS

Rex barks, and the cat meows.
Rex barks, but the cat meows.

Pattern three: Compound sentence with semicolon (or colon)

Rex barks; the cat meows.
Rex barks: it is time for dinner.

Pattern Four: Compound Sentence with semicolon, "transitional word," and comma

Rex is barking; therefore, it is time to get up.

Pattern Five: Complex Sentence with the dependent clause following the independent (main) clause

Rex barks <u>when the postman comes</u>.

Pattern Six: Complex Sentence with the dependent clause at the beginning of the sentence

<u>When the postman comes</u>, Rex barks.

Pattern Seven: Sentence with Nonessential Information

Rex, <u>who belongs to the lady next door</u>, is barking. [NONESSENTIAL CLAUSE – WE KNOW WHICH DOG]
Her dog, <u>Rex</u>, is barking. [NONESSENTIAL WORD – SHE HAS ONE DOG, SO WE KNOW WHICH DOG THIS IS ABOUT]

Pattern Eight: Sentence with Essential Information

The dog <u>that lives next door</u> is barking. [ESSENTIAL CLAUSE – WHICH DOG?]
The dog <u>next door</u> is barking. [NONESSENTIAL PHRASE – WHICH DOG?]

Pattern 1: Simple sentence

Rex barks. <small>[A SIMPLE SENTENCE HAS A SUBJECT AND A PREDICATE AND CAN BE MUCH LONGER THAN "REX BARKS"]</small>
Rex and Fido bark and run. <small>[A SIMPLE SENTENCE CAN HAVE A COMPOUND SUBJECT & A COMPOUND VERB]</small>

Pattern 2: Compound sentence with comma and a FANBOYS

Rex barks, and the cat meows. <small>[A COMPOUND SENTENCE HAS AT LEAST TWO INDEPENDENT CLAUSES]</small>
Rex barks, but the cat meows. <small>[FANBOYS: FOR, AND, NOR, BUT, OR, YET, SO]</small>

Pattern 3: Compound sentence with semicolon (or colon)

Rex barks; the cat meows. <small>[AT LEAST TWO INDEPENDENT CLAUSES]</small>
Rex barks: it is time for dinner.

Pattern 4: Compound Sentence with semicolon, "transitional word," and comma

Rex is barking; therefore, it is time to get up. <small>[AT LEAST TWO INDEPENDENT CLAUSES]</small>

Pattern 5: Complex Sentence with dependent clause following independent (main) clause – no comma (usually)

Rex barks <u>when the postman comes</u>. <small>["WHEN THE POSTMAN COMES" IS AN ADVERBIAL CLAUSE]</small>

Pattern 6: Complex Sentence with dependent clause at beginning of the sentence – comma

<u>When the postman comes</u>, Rex barks. <small>["WHEN THE POSTMAN COMES" IS AN ADVERBIAL CLAUSE]</small>

Pattern 7: Sentence with nonessential phrase or clause – commas

Rex, <u>who belongs to the lady next door</u>, is barking. <small>[NONESSENTIAL **ADJECTIVE CLAUSE** – WE KNOW WHICH DOG THE SENTENCE IS TALKING ABOUT, SO 'WHO BELONGS TO THE LADY NEXT DOOR' IS EXTRA INFORMATION]</small>
Her dog, <u>Rex the Scottish terrier</u>, is barking. <small>[NONESSENTIAL ADJECTIVE **PHRASE** – SHE HAS ONE DOG, SO WE KNOW WHICH DOG THE SENTENCE IS ABOUT]</small>
Her dog, <u>Rex</u>, is barking. <small>[NONESSENTIAL ADJECTIVAL **WORD** – SHE HAS ONE DOG, SO WE KNOW WHICH DOG THIS IS ABOUT – NOTE: A NOUN PLACED NEXT TO ANOTHER NOUN TO IDENTIFY THE 1ST NOUN IS CALLED AN **APPOSITIVE**]</small>

Pattern 8: Sentence with essential phrase or dependent clause – no commas

The dog <u>that lives next door</u> is barking. <small>[ESSENTIAL **ADJECTIVE CLAUSE** – WHICH DOG ARE YOU TALKING ABOUT? THE ONE THAT LIVES NEXT DOOR]</small>
The dog <u>next door</u> is barking. <small>[NONESSENTIAL **ADJECTIVE PHRASE** – WHICH DOG?]</small>

Some Universal Characteristics of Human Language

1. Wherever there are people, there is language.

2. All languages have grammar, i.e., a system of rules which define how linguistic units are combined.

3. All languages have highly complex grammars. There are NO 'primitive' languages.

4. The medium of language is sound. With one class of exceptions, all other media in which language is found are derivative of sound-based systems.

5. All languages have duality of patterning: discrete and meaningless units of sound are systematically combined to form meaningful units, and those meaningful units are combined into larger units.

6. The relationship between sounds and meanings is ARBITRARY.

7. Language is productive/creative: New sentences never before uttered in a language are constantly being produced or created.

8. Language is infinite: There is no limit to the number of sentences which can be produced, nor is there in principle any longest sentence.

9. All languages are complete: Every language has built in devices for expansion to cover areas of discourse not previously encountered, for example, compounding, blending, coining.

10. All languages are acquired by children in roughly the same amount of time and at roughly the same age and with the same degree of facility. The specific language acquired depends on the language(s) the child is exposed to.

11. All languages can be used to refer to things dissociated from the speech act in time and place.

12. Language is used voluntarily, not just as a response to stimuli.

13. ALL LANGUAGES CHANGE OVER TIME.