

Text analysis: B Fictional texts

On the one hand, analysing fictional texts is very similar to analysing non-fictional ones: You look at the structure, the language and the function of a text. Many things you have used on the previous pages, for example stylistic devices, will be useful here, too. But on the other hand, there are some aspects which are only found in fictional texts: in prose, drama and poetry. In this chapter, you will learn about each of these and have the opportunity to practise directly with texts.

*base - Engel J. et al.
S. 120 und 20. halbesch
Schuljahr 2006.*

1 Prose

1.1 Getting started: Describing the action

For analysing novels and short stories you need to know some basic terms to describe the action of the story or book.

Setting	the time and place of the action (due to its shortness, a short story usually has only one setting); it often helps to create a certain atmosphere	
Theme	the main topic, the central subject which gives meaning to the story/novel as a whole	
Plot	the structure of the action; the main events in the story/novel – it says what happens in which order, and why; a novel usually has a complex plot which develops in different settings with a large number of characters	
Structure	beginning	A prose text may start with an immediate beginning (directly with a situation) or slowly with an exposition (= introduction) which gives the information necessary to understand the events which follow.
	main part	A short story typically – presents a conflict or a crisis. – leads up to a climax or a turning-point. – focuses on a character's thoughts and emotions in a situation. Novels are much longer and more complex, so their main part can include several different conflicts, turning points and characterisations.
	ending	A prose text may have an open, a happy/unhappy or a surprise ending.

Useful phrases: Action!

- The story**
 - is set in a certain environment at a certain time.
 - deals with the theme of ...
 - describes the memorable meeting of two people/a shocking event/a surprise discovery.
 - presents a moral problem/a conflict between ... and ...
 - is divided into ... parts.
- The theme**
 - is the conflict between ... and ...
 - may be a human emotion such as love or sorrow, or its absence.
- The setting**
 - may be the immediate surroundings (location/scenery) or in a wider sense the region/the society in which the action is placed.
 - creates/evokes a certain atmosphere, e.g. of calm and security.
 - may have a symbolic meaning.
- The atmosphere**
 - may be calm/cosy/friendly/relaxed/warm/informal.
 - may be hostile/oppressive/tense or intimate/romantic.
- The plot**
 - focuses on the development of a relationship.
 - is based on the escalating conflict between ... and ...
- The conflict/crisis/critical situation**
 - arises from sth/occurs when ...
 - may be serious/violent/open/public/internal/hidden.
 - is caused or provoked by sth.
 - can be avoided or prevented by doing sth.
 - should be handled calmly and solved peacefully.

bio - Engel J. et al.
 Klausur zur Vorlesung
 Literaturwissenschaft
 Sommersemester 2006

1.6 Point of view: Reliability and identification

- The point of view chosen by the author has consequences for ...
- the degree of objectivity and reliability of the information: Which narrators are fairly objective/reliable, which are necessarily rather subjective/unreliable?
- the degree of identification with the characters: How does a narrator influence who the reader identifies with? How strongly can he/she identify with the characters?

1.5 Point of view: Overview

The point of view is extremely important for analysing a prose text, but identifying the correct one can be tricky. The questions in the grid below provide a simple step-by-step approach to the problem.

1. Is there a character in the story speaking as "I"?	YES → first-person point of view		
NO → third-person point of view	3. Is the narrator (who is a character in the story) ... ?		
2. Are you informed (from outside the story) about the emotions and thoughts of ... ?	all characters ↓	no character ↓	the protagonist ↓
omniscient narrator	selective narrator	objective narrator	protagonist-narrator
unlimited perspective	limited perspective	limited perspective	witness-narrator
the omniscient narrator can be neutral, but often comments on and evaluates what happens ("intrusive omniscient narrator")	the selective narrator is impersonal, i.e. he/she reports from the outside as a "hidden observer"	the objective narrator is the protagonist-narrator is the central character of the story	the witness-narrator often is very close to the protagonist (e.g. a friend or relative)

Answer the following questions. The Useful phrases below can help you.

- a) The author may change the point of view in a novel. How could he/she do this, and why?
- b) Which type of narrator do you personally prefer when reading a short story of a novel? Why?

Useful phrases: Narrators!

- The author
- is not identical with the narrator.
 - uses/employs a ... narrator.
 - makes use of a third-person point of view.
- The narrator
- is the voice or character who tells the story.
 - tells the story in the first or third person.
 - can have a limited or an unlimited perspective.
- A first-person narrator
- is him- or herself a character in the story, speaks as "I".
 - takes part in the action as a witness/an observer or is the central character.
 - is limited to what he himself knows/experiences/learns from sb else.
- A third-person narrator
- is not a character in the story.
 - refers to the characters in the story as "he", "she" or "they" or by their names.
 - decides to what extent he informs the reader about the action and the characters.
- The omniscient narrator
- enters the minds of the characters at will.
 - can add his own comments and explanations.
- The selective narrator
- makes the reader see everything through the eyes of one character.
 - confines himself to what is experienced, thought and felt by a single character.
- The objective narrator
- is impersonal, unobtrusive, self-effacing.
 - presents only the external action and not the characters' thoughts and feelings.
 - does not add comments and judgements.

1.7 Point of view: Function

a) Match the texts in the right column with the correct points of view.

Narrator	Functions/consequences
third-person omniscient narrator	The advantage of this point of view lies in the reader's access to the characters' feelings and thoughts. The reader gets comprehensive characterisations and interpretations. If the narrator is overly intrusive with his/her comments and evaluation, the reader might be made a passive "consumer" of the narration without any room left for interpretation.
...	The reader follows the course of events through the eyes of the central character who tells his/her story in the first person. In this way the reader experiences the story with a great deal of immediacy and is constantly informed about the protagonist's thoughts and feelings. Not surprisingly, the reader is emotionally strongly involved and very likely to identify with the narrator (identification figure). The perspective is clearly limited; the description may be one-sided and to some extent subjective.
...	This point of view demands the reader's full attention and constant "reading between the lines". Without any access to the characters' minds, the reader has to draw his/her own conclusions about their motives and thoughts. The limitation of this point of view is that only neutral description and dialogue are possible.
...	With this point of view, the omniscient narrator has decided to only inform the reader about what is going on in the mind of one or two characters. This means limited, and possibly biased/unreliable, information about the events and other characters. On the other hand, it may create suspense through gap-filling and encourage interpretation.
...	The narrator is part of the action, though not always at its centre. He gives possibly sketchy or even unreliable information and makes comments as an observer from outside. As this narrator has only limited first-hand information, he often has to rely on hearsay, gossip or rumours. The reader needs to trust the narrator, but knows that he does not get a complete picture of the events.

Now use your skills

b) Now try to find your own words for the advantages and disadvantages of each point of view and write them into the empty boxes below. (→ This is a different story, beginnings on pp.28-22 may help.)

What are the functions/consequences of each point of view?			
What are the advantages/disadvantages for the reader?			
omniscient narrator	selective narrator	objective narrator	protagonist-narrator
...
...
...

c) With this information in the background, try to describe the influence which the point of view has on the reader's perception of the two characters in the short story "Mr. Murnisford". (→ The answer is on p.28; it is a good starting point.)

from: Leithner - Browns, A. et al. (eds) Context Nord
Bertin: Conakom 2015.

► SF35 Writing a character profile

*Characters in fictional texts are presented through descriptions by the narrator or other characters (*direct characterization) and through their appearance, language, attitude, behaviour, relationships to other characters and their thoughts and actions (*indirect characterization).

Read the excerpt from the *novel *Payback Time* on pp. 190f. and describe Coach McNulty's character.

Step 1: Collect relevant passages in the text and make notes on

- general information we get about the character (outward appearance, social background, etc.)
- what the narrator or other characters say about the character you are dealing with
- what the character says about him-/herself
- what the character says and does.
- "What's funny?" McNulty said, his blue-gray eyes glittering like shiny stones.' (l. 18)
- "No, no, no," McNulty said, pointing the pencil at me again. 'No questions – not today, not ever.' (l. 34)
- 'You write down or tape what I tell you. When I'm done, jazz it up' whatever you want, but never make me, my coaches, or my players look bad. Understand?' (l. 35)
- "Understood?" he said again, a threat in his voice.' (l. 46)
- 'Every sports story needs pictures. Either you've got to take them yourself, or you've got to get a photographer. Didn't you know that?' (l. 63)

TIP

When writing a character profile, do not describe what the character does, but explain why he/she says or does what he/she does.

Step 2: From your notes draw conclusions about the character.
 Always note down examples from the text to give evidence on what you have concluded.

- according to Mitch: judges people by their outward appearance and athletic ability, not their character → superficial, biased
- neatly organized desk → disciplined, conscientious
- controls what is being done and said → hungry for power superior, patronizing
- uses intimidation to achieve his aims → ruthless, cold
- makes others feel stupid → patronizing, condescending

LANGUAGE HELP

- X appears to be ... is portrayed as ... This behaviour shows/indicates ... Evidence for this can be found in lines ... The way she/he talks implies that ...
- Her/his dress sense shows ... This proves that ... X is a person who can be considered courageous/optimistic/trustworthy/unreliable/disloyal/etc. ...

Step 3: Write up your text.

- Structure your text (► SF8) into
 - introduction (should include names, general information, the role the character plays in the story, etc.)
 - main part (should include details about the character, e.g. character traits, ambitions, aims, problems, inner conflicts, etc.)
 - conclusion (should summarize why the character acts/ reacts she way he/she does).
- Use the present tense. (► LP 3: Simple present and present perfect)
- Use linking words to connect your ideas. (► SF 38: Writing a well-structured text; ► LP 14: Linking words and phrases)
- Support your findings using quotes from the text. (► SF 39: Quoting a text)

Step 4: Proofread your text. (► SF 40; ► LP 17: Spelling)

- Coach McNulty is a PE teacher and high school football coach who considers himself destined for greater things and therefore openly displays his superiority and power.
- ...
- McNulty is very ambitious and does not 'intend to spend [his] life coaching high school football' (l. x).
- To make sure he can achieve that goal he is willing to use threats ('Understood?', l. x)
- He is very condescending towards the reporter.
- ...
- In summary, one can say that Coach McNulty's ruthless ambition, his condescension and his patronizing manner reveal him to be an unfeeling, cold-hearted character and not a stereotypical friendly high school coach and teacher.

¹ squirm sich winden ² crayon Buntstift ³ jazz sth. up (inf/m) make sth. more interesting or attractive

Seite 101 & 102
 Schuljahr 2006

2 Poetry

2.1 Getting started: Basic terms concerning form

In this chapter you are going to look at poetry. It has a reputation for 'being difficult', as regards the form as well as the ideas expressed. The following pages will help you to be able to handle poetry and make it seem less complex.

a) What do you expect? What makes a poem a poem? Think for yourself for a second and note down your thoughts.

Tip!

'imagery' has no plural:
 In general, the imagery of the poem is ...
 But: The two images in line 5 express ...

b) Read the following terms and definitions. Which term fits which definition? Fill in the gaps.

- metre
 emotive language
 stanza/verse
 imagery
 rhyme
 foot
 rhythm

In a traditional poem you might expect ...	term
a group of lines of poetry forming a unit	stanza/verse
language that produces pictures in the minds of people reading or listening	<input type="checkbox"/>
use of words in a poem or song that have the same sound, especially at the end of lines	<input type="checkbox"/>
the arrangement of strong and weak stresses in lines of poetry that produces the rhythm	<input type="checkbox"/>
the use of words and expressions which have particular connotations in order to appeal to the reader's emotions and so to influence him or her to react in a particular way	<input type="checkbox"/>
the arrangement of stressed or unstressed syllables in writing to produce a certain flow of sound	<input type="checkbox"/>
a group of stressed and unstressed syllables within a line of poetry, e.g. iamb	<input type="checkbox"/>

Knowing the basic terms, you will now deal with two different poems – a modern one by Frank A. Cross, Jr. and a rather traditional one by William Shakespeare.

Useful phrases for interpreting poetry

FORM

- The poem ... consists of / is divided into / is made up of / comprises ... stanzas / sections / lines ...
- has an introductory / middle / concluding stanza / section.
- has an unusual layout.
- follows a clear rhyme scheme.
- has a / is based on a regular metre / a monotonous rhythm / a regular rhythmical pattern.
- is an example of unrhymed verse / free verse.
- The arrangement of the rhymes is ... (e.g. aabb)
- The rhyme scheme is regular / irregular.
- A number of lines do not rhyme at all.
- Lines x and y rhyme.
- employs / makes use of complex imagery / highly emotive language / etc.
- aims to convey / to get across / to express poetically a certain message.

NOTE: The speaker in a poem is not identical with the poet.

LANGUAGE

- The vocabulary is colloquial / simple / concrete / difficult / elevated / abstract.
- The words (mainly) belong to the word field of ... / the areas of ... / the themes of ...
- The poet uses / employs / makes use of ...
- The repetition of the words "... stresses / emphasizes / underlines ... / conveys a feeling of ... / contributes to ... / creates a ... atmosphere / mood.
- The word "... is contrasted with "... / contrasts with "...
- The long / short sentences slow down / quicken the pace of the poem.
- End-stopped lines slow down / run-on lines quicken the pace of the poem.
- Exclamations / (rhetorical) questions are used to convey the speaker's feelings / emotions / mood of ...

TOPE

- The tone is ... serious / matter of fact / sober / calm
- melancholy / sad / depressed / disappointed / gloomy / resigned
- cheerful / joking / playful / ironical
- bitter / angry / cynical / accusing
- reveals / reflects the speaker's feelings

2.4 Glossary of literary terms: Sound and rhythm

This list contains the most important literary terms. They can be a help when dealing with all kinds of poetry. Most poetry is meant to be heard as well as read. Therefore, sound devices and rhythm play an important part (especially in traditional poetry).

Name	Definition	Example	Function
Rhyme	the likeness of sounds in two or more words; words rhyme when their accented vowels and all following sounds are identical		to achieve a pleasant sound and to underline a rhythmical pattern; to make verse memorable
End rhyme	a rhyme occurring at the end of a line	"The music in my heart I bore- Long after it was heard no more" (W. Wordsworth)	
Internal rhyme	a rhyme occurring within a verse-line	"O fleet sweet swallow" (W. B. Yeats)	
Rhyme scheme	the arrangement of end rhymes in a poem, indicated by small letters of the alphabet, e.g. aabb	alternate rhyme: abab enclosed rhyme: abba couplets: aabb	to stress the connection between ideas/statements
Alliteration	repetition of a sound (usually a consonant) at the beginning of neighbouring words	"Let us go forth and lead the land we love." (John F. Kennedy)	to give emphasis and stress connections
Assonance	identical vowel sounds in two or more words	Sweet dreams	to put emphasis on sth; to coin a memorable phrase
Onomatopoeia	the use of a word which imitates the sound it refers to	The cuckoo whizzed past the buzzing bees.	to evoke a feeling of sound, mood or movement
Foot	a group of stressed and unstressed syllables within a line of poetry which forms a metrical unit; the most important examples are:		In good poetry it is fused with the meaning: Different interpretations are often possible, e.g. a regular rhythm can be monotonous, but it might also stress the idea of peace and calm. Example: "Tomorrow, and tomorrow, and tomorrow creeps in this pétty páce from dáy to dáy" (Macbeth, V, 5)
• iamb	sequence of unstressed/ stressed syllables	Beware ... delight	
• trochee	sequence of stressed/ unstressed syllables	Cómrades ... ángels	
• anapaest	sequence of two unstressed/ one stressed syllables	Intervéne ... undernéath	
• dactyl	sequence of one stressed/two unstressed syllables	Merrily/háppily	slow, monotonous → Macbeth feels that his life has lost all sense when he learns that his wife has died.

On the following pages you will have a look at a rather traditional poem. The terms above may help you to deal with it.

Analysis of lyrics and poetry



Poetry (from the Greek "poiesis" = making, creating) is a type of literature in which ideas, experiences and feelings are expressed in compact, imaginative, often musical language. Poets arrange words in ways designed to touch readers' senses, emotions and minds. Lyrics are a set of words that accompany music, either by speaking or singing. The word *lyric* derives from the Greek word "lyrikos" (= a song sung by the lyre). Most poems and lyrics are written in lines that may contain patterns of rhyme and rhythm to help convey their meaning. They often use figures of speech and imagery to appeal to the readers' and listeners' emotions and imagination. The poet or songwriter usually invents a speaker from whose point of view s/he expresses feelings, ideas, experiences, etc. Poems and songs may be divided into stanzas (groups of lines) or sections and can greatly vary in structure, theme and atmosphere.

<p>General meaning/ content:</p>	<ul style="list-style-type: none"> • What situation/topic is presented? • What is the theme; are there any (striking) leitmotifs? • What is the author's/singer's intention; what is the message of the poem/song? • What kind of register of English has been chosen (poetic, colloquial, archaic, slang, etc.)? • What is the melody like (melodious, rhythmical, tuneful, staccato, etc.)?
<p>Formal analysis: a) structural devices:</p> <p>b) sense devices:</p> <p>c) sound devices:</p> <p>d) comment/ evaluation:</p>	<ul style="list-style-type: none"> • How is the poem/song structured (stanzas, lines, (lack of) punctuation, refrain(s), break(s), enjambments, chorus, etc.)? • use of repetitions and/or enumerations/parallelisms • use of contrast(s)/antithesis • use of an illustration (= an example to make an idea clear) • rhyme scheme (e.g. pair rhyme aa bb cc ...; cross rhyme abab; enclosed rhyme abba) • free verse <ul style="list-style-type: none"> • How are objects and ideas/thoughts brought together? • What type(s) of sentence(s) is/are used (hypotactical/paratactical sentences, questions, commands, etc.)? • allusions/references to a certain topic (e.g. nature, city, love, etc.) • use of simile (a direct comparison, "like, as"); metaphor (an implied comparison without a connective word: "an ocean of tears"); a personification (something non-human is given human characteristics: "the frosty cliffs looked cold"); symbol (an object that also stands for some abstract idea: a red rose → symbol of love, beauty) • use of grammatical tenses • point of view • hyperbole/exaggeration <ul style="list-style-type: none"> • use of alliteration/anaphora • use of rhymes and/or assonances (= imperfect rhymes) • use of a particular rhythm, beat • onomatopoeia (= words that imitate a sound: buzz, cuckoo, etc.) • instrumentation, beat, vocal/instrumental type of music, vocals, etc. <p>→ Show how these devices support, stress/emphasize the meaning/content of the poem/song (→ function/effect).</p> <p>→ Show how style and content are connected.</p> <p>→ Show how sound and lyrics match and support each other.</p> <ul style="list-style-type: none"> • Try to classify the given poem/song (refer to other poems/songs by the same author or authors of the same background). • Evaluate the poem/song (is the poem/song convincing?; has the author/singer succeeded in conveying his message?, etc.). • What do you consider to be the final message of the poem/song? • What do you consider to be the effect on the reader/listener?

Useful phrases for text analysis and literary appreciation

the writer/ poet/ novelist/etc ... :

- is aiming at (sth or verb+ing form)
- wants to achieve the purpose of
- wants to produce the effect that ...
- wants to contrast sth with sth else
- arouses the reader's emotions (feelings/ interest)
- evokes the attitude of ...
- focuses the reader's attention on ...
- expects the reader to (infinitive)
- wants to produce the effect that
- appeals to the reader's senses/ feelings/ emotions/ reason

a word/ a phrase/

- is a clue to the message of the poem
- is a clue to the poet's intention
- is a means to gain strength and freshness of expression
- is a device to underline (emphasize/ stress) sth

the idea/ topic/ subject is

- presented/ - introduced
- expressed / - developed
- restated / - illustrated
- summed up / - summarized

the title

- suggests/ indicates the poem/ story/ extract
- achieves coherence by
- establishes unity by
- brings about the effect
- is divided into

the rhythm

- adds to the musical quality of the poem
- makes the lines run more quickly/ slowly
- affects the poem as a whole
- is based on

A word A phrase An expression	means		something
	denotes		
	describes		
	depicts		
	implies		...
	suggests		
	stands for		
	conveys		an idea
	evokes		images
	calls forth		impressions
	conjures up		
	suggests		
	implies		that...
	hints		
A word is	preceded		by another
	followed		
	qualified		
	modified		
	complemented		
	contrasted		with another
	combined		
The author	uses employs applies	a word	literally
			figuratively
		in a	literal
			figurative
			narrow
			wider
			pejorative
			derogatory
			sense
			meaning
		emphasises	
		stresses	
		lays emphasis on	certain words

► SF17 Analysing stylistic devices

When you listen to or read texts, you will normally notice that they have some kind of effect on you – you might strongly agree or disagree or you might feel amused, entertained, informed or perhaps irritated. This effect is created through the way the text is written, and especially by the ***stylistic devices** used. So when analysing texts, you should try to find out how certain effects are created. ***Stylistic devices** may relate to sound (e.g. ***alliteration**), structure (e.g. ***repetition**, ***parallelism**), or meaning (e.g. ***imagery**).

- Step 1:** When reading the text pay attention to the effects that certain passages have on you.
- Step 2:** Study the passages in question to find the stylistic devices that create these effects. In the table below there are some examples.
- Step 3:** Consider why these effects may have been intended in this context. (► SF36: Writing a text analysis)

Wikipedia - Guinness A. et al. (2015)
Context: Ausgabe World -
Bulwark: Cornelsen 2015

TIP
If you cannot pinpoint any specific effects while listening or reading, you can try it the other way round: Study the text for the most common stylistic devices (cf. the table below) and see if you can find a reason why the author may have used them.

Example	Effect	Stylistic device
'The most restless, the most adventurous, the most innovative, the most industrious of people [...].' From: William J. Clinton, 'The changing face of America', 13 June 1998; cf. <i>Context</i> p. 144, ll. 14ff.	<ul style="list-style-type: none"> reader/listener may feel overwhelmed, impressed by positive qualities 	<ul style="list-style-type: none"> *enumeration of superlatives
'What do the changes mean? They can either strengthen and unite us, or they can weaken and divide us.' From: William J. Clinton, 'The changing face of America', 13 June 1998; cf. <i>Context</i> p. 144, ll. 27ff.	<ul style="list-style-type: none"> reader/listener may feel drawn into the argument by being asked a direct question reader/listener feels a little under pressure, even manipulated to answer the question in a specific way 	<ul style="list-style-type: none"> *rhetorical question *contrast of two possible answers: one with strongly positive, the other with strongly negative *connotations
'With a growing UK Muslim population currently standing at 2.7 million (Census 2011) with a £20.5 billion a year spending power and expected to rise to 5.5 million people by 2030 (Pew Report, <i>The Future of the Global Muslim Population</i> 2011) access to delicious halal food in the UK is becoming increasingly important.' From: the website of Halal Focus; cf. <i>Context</i> p. 106, ll. 15ff.	<ul style="list-style-type: none"> reader may feel convinced by factual information / objective numbers 	<ul style="list-style-type: none"> statistical data reliable sources (Pew Report)
'Many Indians despair over the divisiveness ¹ of caste and would prefer to wish it away. However, the hold of the Indian way of life is also a bulwark ² against the onslaught ³ of the global culture.' From: Gurcharan Das, <i>India Unbound</i> , 2001; cf. <i>Context</i> p. 117, ll. 14ff.	<ul style="list-style-type: none"> reader may have difficulty understanding individual words, may find this irritating 	<ul style="list-style-type: none"> *register, sophisticated/academic choice of words ('divisiveness', 'hold', 'bulwark', 'onslaught')

¹divisiveness force that splits people into different groups
²bulwark (fm) thing that protects sth.
³onslaught strong attack

From the beginning of a job advert for a park ranger:
'Yes, you read right. As our ex-island caretaker is regretfully handing over the keys to his island hacienda¹ we're looking for someone to take his place.'

From: the website of the Queensland tourism board, 5 March 2013; cf. *Context* p. 193, ll. 1ff.
'For me, school had been a Darwinian exercise. A daily gauntlet² of ridicule, abuse, and isolation.'

From: Ernest Cline, *Ready Player One*, 2012; cf. *Context* p. 16, ll. 21ff.
'War is old as Europe. Our continent bears the scars of spears and swords, canons and guns, trenches³ and tanks', and more.'

From: Herman Van Rompuy, 'From war to peace', 10 December 2012; cf. *Context* p. 160
'I fear the dry technology will surpass our human interaction. The world will have a generation of idiots.' (Albert Einstein)

'... we're talking the ultimate reality TV, where the public can monitor [...] prisoners' whole lives on death row'. They can [...] make up their own minds about a convict's worthiness for punishment. Then each week, viewers across the globe can cast a vote to decide which prisoner is executed next. It's humanity in action – the next logical step toward true democracy.'

From: DBC Pierre, *Vernon God Little*, 2003; cf. *Context* p. 27, ll. 9ff.

LANGUAGE HELP	
The author	uses a metaphor a simile irony personification
uses	employs makes use of
to illustrate ... to show ... to emphasize ... to underline ... to draw the reader's attention to ...	

When analysing the effects created by a text, make sure you also pay attention to its *tone (i.e. the way a writer treats his/her topic). The tone may be formal, intimate, playful, ironic, humorous, etc.)

¹hacienda large farm
²gauntlet fight with a lot of people attacking you
³tank Parzer
⁴French Schützengraben

*direct address of reader without introduction
*imitation of spoken language, of personal interaction
*use of personal pronouns ('we', 'you')

*reader may feel directly addressed and involved, connected to the writer
*reader will be able to picture the situation very clearly
*reader gets a lively idea of the wounds inflicted on Europe through war
*list of nouns draws reader's attention to the numerous weapons which caused the injuries
*reader may be taken aback by this provocative statement
*the reader's interest will be aroused
*reader will be irritated/shocked by the description of the game show as 'humanity in action'
*text evokes indignation

*images/*metaphors ('Darwinian exercise', 'gauntlet of ridicule')
*incomplete sentence
*personification of an object ('continent bears the scars')
*alliterations ('spears and swords', 'trenches and tanks')
*exaggeration (to stress a point)
*irony: author uses the term 'humanity in action' to denote the exact opposite: a truly inhumane TV show

Stylistic devices

<u>Repetition and Variation</u>		translation	example	effect
stylistic device(s)	definition			
alliteration	recurrence of initial sound	Alliteration	"The fair breeze blew, the white foam flew."	to convey auditory images
accumulation	series of expressions (adjectives, clichés, examples, images) that contribute increasingly to meaning	Anhäufung	"He came, saw, fought and won"	to make the language livelier
anaphora	repetition of first word(s) of line/clause	Anapher	In every town, in every house in every man, in every woman and in every child	to stress the main point often used in speeches
leitmotiv	a dominant recurrent theme (word, phrase, emotion, idea) associated with a certain idea, person or situation and accompanying its/his/her reappearance throughout the text	Leitmotiv		gives the text a structure and stresses the theme by repeating it
climax	the point of highest dramatic tension or a major turning point in the action of the text or the point of greatest dramatic interest in a play	Höhepunkt		climatic text structuring means arranging material in order of importance, with the most important arguments coming last

<u>Contrast</u>		translation	example	effect
stylistic device	definition			
euphemism	figure of speech intended to hide the real nature of s.th. unpleasant or taboo by using a mild or indirect expression	Euphemismus (Beschönigung)	"He passed away" for "he died" "... the underprivileged" for "... the poor"	it may be necessary to spare a person's feelings but it often originates in prudery or a false sense of refinement
oxymoron	combination of two terms which are contradictory in meaning	Oxymoron (Scheinwiderspruch)	"eloquent silence"	to express complex things or to unite contrasting things
paradox	seemingly self-contradictory or absurd statement which in fact establishes a more complex level of meaning by way of association	Paradoxon	"I see it feelingly" "So fair and foul a day I have not seen" (Shakespeare, Macbeth)	it may be found to contain some truth on closer examination
antithesis	a rhetorical figure which denotes the opposing of ideas by means of grammatical parallel arrangements of words, clauses or sentences	Antithese	"God made the country and man made the towns"	produce an effective contrast
anti-climax	a sudden transition from the idea of significance or dignity to an idea trivial or ludicrous by comparison		"The love of God, justice and sports cars"	produce a humorous effect
rhetorical question	an assertion in the form of a question which strongly suggests a particular response	Rhetorische Frage	"Who does not love this country?" (= of course everybody loves his country)	give the listener the false impression of taking part in a debate used to bring liveliness into a speech

Imagery and Analogy

stylistic device	definition	translation	example	effect
onomatopoeia	sound(s) imitative of thing(s) they refer to	Wortmalerei	"engines roar"	Imagination
metaphor	a reduced or implied comparison between phenomena not normally associated with each other Not a simile (with <i>like</i>)	Metapher	"... the sand of time..." "All the world's a stage And all the men and woman merely players..." (Shakespeare)	enriches the language (good style)
symbol	denotes a concrete thing that stands for s.th. immaterial, invisible or abstract	Symbol	<i>rose</i> as a symbol of <i>love</i> <i>white</i> as a symbol of <i>innocence</i>	
connotation implication	implies additional meaning(s) of a word or phrase along with or apart from what it explicitly names or describes	Konnotation Andeutung	the word "hearth" which literally means "the floor of a fireplace" suggests in addition "the fireside, warmth, safety)	gives the reader an association
metonymy [-' - -]	the object meant is not explicitly named but rather substituted by a closely associated feature, a characteristic part or a proper name	Metonymie (Namensvertauschung, Umbenennung)	"He could feel the steel going right through him" <i>steel</i> instead of <i>dagger</i> or <i>knife</i> <i>aristocracy</i> instead of the <i>aristocrats</i>	
personification	figure of speech in which inanimate object, abstract concepts or living things (plants, animals) are referred to as if they were human beings	Personifikation	"Justice is blind" "Necessity is the mother of invention" "The sun stepped out of the clouds and smiled momentarily"	gives things life or some similarity with human beings
pun	a humorous play of words which are either identical or similar in sound but are very different in meaning	Wortspiel	"Is life worth living? It depends on the liver!" (1) liver as the organ (2) liver as one who lives	humorous to make the reader laugh
simile	an explicit comparison (using <i>as</i> or <i>like</i>) between two distinctly different things which have at least one feature in common	Vergleich	... as dead as a mutton as fit as a fiddle like a bull in a china shop ... "I wandered lonely as a cloud..." (Wordsworth)	the reader's imagination must be stirred by a simile
example	serves to illustrate an abstract rule or acts as an exercise in the application of this rule	Beispiel		often used in speeches a special case is given to serve for a general statement

Other stylistic devices				
stylistic device	definition	translation	example	effect
hyperbole	a figure of speech using exaggeration	Hyperbel Übertreibung	'I loved Ophelia: forty thousand brothers could not, with all their quantity of love make up my sum.' (Shakespeare)	not to persuade or to deceive, but to emphasize a feeling or to produce a humorous effect. It is not to be taken literally.
understatement litotes	understatement is the reverse of exaggeration. It is a statement below the truth Litotes is a type of understatement which expresses an affirmative idea by negation of its opposites	Untertreibung Litotes	"That's rather nice" = great It is pouring with rain and the streets are flooded: "bit wet today, isn't it?" It was not a bad party at all = it was a excellent party	to give special emphasis to a situation or idea humorous
irony	figure of speech by which the writer says the opposite of what he means	Ironie		is often used to blame will draw attention to its actual meaning
tone	Denotes the accent or inflection of the voice as adapted to the emotion or passion expressed, also used for the style or manner of approach in speaking or writing in general	Ton	The tone can be: colloquial, ironical, serious, earnest, humorous etc.	it reflects the mood of the author and his attitude towards his subject
ambiguity	In deceptive rhetoric it is the deliberate wording of a phrase or passage in such a way that it can be taken in two ways	Doppeldeutigkeit, Zweideutigkeit		to hide the truth or to leave the reader uncertain about the author's real attitude
flashback	a literary or theatrical technique that involves the interruption of the chronological sequence of events. At this point earlier scenes or events are interjected.	Rückblende		to give a vivid picture of the (hero's) past
anticipation	the reverse of the flashback. The author interrupts the chronological sequence of events to present or allude to events which will happen in the relative future.	Vorwegnahme		The author's aim is to make developments transparent, quite often with emotional overtones.
ellipsis	shortening of a sentence by the omission of one or more words that may be easily understood from the context.	Ellipse (Auslassung)		used to avoid repetition but also used for artistic effect
allusion	allusion is an implied indication. It denotes an indirect reference to people or things outside the text without mentioning them in a straightforward way.	Anspielung		the reader is expected to think about the situation himself and to have a certain knowledge.
satire	Satire is a piece or form of writing based on the use of humour, irony or sarcasm	Satire		used to expose and discourage vice and to ridicule foolish ideas or habits. Satirical writing is always didactic.

Basic 4: Talking about function → p.74, p.118 → S4

This skill refers to the **functions of different types of texts** and the function of the language used in them. Texts can be written to persuade, describe, explain, entertain, etc. They can be categorised into four main groups:

- **descriptive/narrative:** This type of text tells a story.
- **explicatory/informational:** This type of text explains something.
- **argumentative/persuasive:** This type of text expresses opinions on a topic.
- **instructional:** This type of text tells the reader how to do something.

The above categories show the functions of different text types. Most texts, however, are **multi-functional**. For example, in a manual you will be instructed how to use something, but one specific part may be described in great detail to provide relevant information. Similarly, a tourist guide might contain lengthy descriptive passages but will probably also tell you how to get somewhere.

1 *When you talk about function in the context of a particular text, you might want to comment on the text as a whole, on specific parts of the text, or on the language used in the text. Read the given examples for these three areas and then add one or two further examples of your own to each list.*

Talking about the text as a whole:

The essay deals with the subject of education. • This brochure is written to advertise a holiday. • The writer relates the story of her youth. • This is a report about the increase in crime.

Talking about parts of the text:

The first chapter introduces the main characters. • The rest of the paragraph develops the argument. • The final sentence appeals directly to the reader. • This section is used to give the relevant statistics.

Talking about the language:

Repetition is used to stress the point. • Striking imagery helps to convey the mood. • The clear, simple style makes it easy to follow. • The emotive vocabulary aims to persuade the reader.

2 [] *Answer the following questions about the text on the right, which was written by a British campaign group in response to the beginning of the process in 2006 to introduce identity cards in the UK for the first time since 1952.*

- Explain the target group and aim of the text.*
- Analyse the structure of the text, describing the function of each paragraph.*
- Comment on how the choice of vocabulary supports the overall intention of the text. Also pick out functional rhetorical devices.*

No2ID: Stop ID cards and the Database State

The ID Card scheme is not just a harmless new bit of plastic in your wallet. It requires a massive and intrusive database that shifts the balance of power further away from the citizen to the State. With the ID Card, the Government will control your identity. Showing ID to officials will become an everyday part of British life. It will decide who you are. Although other Europeans are used to ID Cards, they have legal safeguards we do not.

5 Even the Government admits the minimum cost is £5.8 billion! That only counts Home Office costs and not the penalties for errors, or the cost of policing many new offences. Taxpayers and businesses will have to pay yet more for special scanners in doctors' surgeries, benefit offices, banks and even hotels.

10 The ID scheme cannot meet the problems it is supposed to solve. Almost all benefit fraud is lying about circumstances, not who you are. With a wink to racists, the Government says ID will stop illegal immigration. But it doesn't in the rest of Europe. Asians and black people often feel they are unfairly stopped by police already. How does a divided society make you feel safer?

15 You are about to be fingerprinted, eye-scanned and tagged like a criminal. Any errors will be your responsibility. What happens to your life when the scanner fails or there's a mistake? The ID scheme is expensive and socially destructive. Help us stop it.

Bubko, E. et al.
Green Line Obščina Wase 1112-
Stalle and Erum Trance
Suttgart, Weth 2009

Basic 10: Recognising bias

In today's information age it is important for us not only to understand the content of a text, but also to recognise how that content is portrayed. All information is biased to some extent, and we need to develop skills to recognise this. These clues can help you to look critically at what you see or hear in the media and to be aware of possible bias.

- the choice of vocabulary (Is the language emotive or reasonably objective?)
- the writer's background (Might he/she have a professional or personal interest in expressing a certain viewpoint?)
- images e.g. photos, cartoons (Do they portray the subject in an especially favourable or unfavourable way?)
- supporting statistics (Is the source reliable? Do they present the whole picture?)
- the balance of the information (Are alternative viewpoints included or ignored?)
- the distinction between facts and opinions (Is it clear whether statements are based on evidence or not?)
- the political perspective of the publisher/network (Might the text be written to influence voters?)
- the source of finance of the publisher/network (Is it public or private? Who controls what is printed or broadcast?)

1 a) What attitude to the subject do the sentences reveal? Tick the appropriate box.

	Positive	Negative	Neutral
1. a) The UK is being forced to accept thousands of asylum seekers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) The UK is willing to welcome its quota of refugees.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. a) Tax will be increased on high carbon-emitting vehicles.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Cars are to be taxed more fairly according to their cost to the environment.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. a) The train drivers' strike was called to highlight important safety issues.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Yesterday's railway strike caused chaos and misery for commuters.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. a) There has been a further rise in the number of single-parent families.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) The number of unmarried mothers has rocketed.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

b) [☺☹] Talk about how you arrived at your judgement of the sentences in a).

2 [☒] Write one or two sentences comparing how these issues might be treated by the people suggested.

- | | |
|---|--|
| 1. Smoking: doctor – representative of tobacco industry | 3. Shorter school day: teacher – working parent |
| 2. CCTV: civil liberties campaigner – police chief | 4. Cut in welfare payments: social worker – taxpayer |

You can start like this: Whereas the doctor would probably ... , the representative of the tobacco industry would ...

3 a) Look critically at this Internet text and mark anything that reveals a particular viewpoint or a wish to influence the reader.

PETA

PEOPLE FOR THE ETHICAL TREATMENT OF ANIMALS



A few years back, a very special macaque monkey touched the lives of everybody at PETA. His name was Felix and he had large brown eyes, golden fur and would have behaved much like a small child. He was also condemned to a lonely life of boredom, pain and misery in an Oxford University laboratory cage, neurologically experimented upon, and killed two years later.

In 2007, PETA made a Freedom of Information request to the University concerning Felix. In a televised documentary, Oxford was able to control the information given to the public, but we knew in our hearts that the public had a right to the full story of what happened to Felix and why.

In a significant blow to the secrecy surrounding animal experiments, the Information Commissioner has forced Oxford University to reveal to PETA information about the experiments conducted on Felix that it had previously refused to give – information of a kind never made public before. We're now in the process of assessing the information that has been made available to us. In the meantime, keep an eye on PETA.org.uk for further updates.

b) [☺☹] Discuss these questions about the text: What did you mark in a) and why? What aspects of the issue are ignored in the text? Did you already have any personal feelings about the issue before you read the text, and if so, did they influence your ability to read the text critically?

From: Green Line Obessive. Workbook and exam preparation.
 Adhikari et al. Shiksha: UGAH 2015.

19 DESCRIBING THE TONE OF A TEXT → SB/Texts B-F

TIP

The **tone** of a text describes the general attitude or feeling toward the subject of a text.

- a) Have a look at the following excerpts from different texts in your student's book. Choose two adjectives which describe the tone of each excerpt best.

ironic enthusiastic resigned scathing critical rude humorous respectful positive
 friendly negative detached serious neutral

Excerpt	Tone
The bankruptcy matched my psyche perfectly. For several years, I had been bored. [...] It seemed to me that there was nothing new to be discovered ever again. (From: Gillian Flynn, <i>Gone Girl</i>)	
If there is one newspaper that has stood apart from the crowd in terms of its eagerness to embrace a digital-media world, it is the Guardian in Britain. The paper was one of the first to make user-generated content – and crowdsourcing – a key part of its business, and it was also one of the first to try to turn itself into a truly open platform for data sharing. (From: Mathew Ingram, <i>Gigaom</i>)	
There are three key reasons that we should be wary about what citizen journalists write, publish and upload. Firstly, bias. As someone that studied history, I know that bias is evident in anything we say, write or do – whether we know it or not. (From: Chris Measures, <i>Measures Consulting</i>)	
Seriously. If you want to come round and visit me, put your bloody phone away. [...] I promise, the Earth will not stop revolving and you will not die if you put that stupid thing away or shut it off whilst you are in my company. (From: Liberty Forrester, <i>Huffington Post UK</i>)	

- b) What kind of tone would you expect in these text types? Note two adjectives for each one.

1. news article: _____ 3. email to your boss: _____
 2. personal blog: _____ 4. comment on a blog: _____

from:
The New Pathway Admitted
Mrs Edelbrock (ed)
Koblenz: Schönwag 2011.



Analysis of a Political Speech

General aspects of political rhetoric

The purpose of most political speeches is persuasion rather than information. There is always a (hidden, underlying) message involved, often related to certain attitudes and values of the speaker. A political statement intends to affect the listeners by making use of diverse structural and rhetorical devices. In order to understand and to be able to evaluate a political speech, one should consider the following aspects:

- First (general) impression:**
- topic, subject matter, general tone, issues and purpose of the speech
- Contents and structure:**
- salient and striking topics, important aspects
 - organization of the text, arrangement of parts (e. g. introduction, main part or body, conclusion)
 - train of thought, composition, line of argument
- Circumstances of the speech/political context:**
- time and place/medium (e. g. TV, radio, face-to-face, Internet)
 - position of the speaker (president, leader of a political party, leader of a protest movement, etc.)
 - audience (mass audience, a limited group of people)
 - occasion (election campaign, protest demonstration, political debate, informal gathering)
 - genre and type (presidential address to the nation, sermon, speech at a demonstration, campus speech, testimony)
- Formal and stylistic devices:**
- a) language**
- keywords and phrases
 - word groups/clusters related to a certain topic
 - different registers for different addressees (e. g. sophisticated language to address rich and/or educated people, use of dialect, etc.)
 - choice of words (colloquialisms, slang expressions, poetic expressions)
- b) grammar**
- sentence structure/syntax (use of main-/sub-clauses)
 - use of grammatical tenses (indirect references to history, future, etc.)
- c) rhetoric**
- use of rhetorical questions and answers
 - use of contrast and oppositions (positive/negative, familiar/alien, near/distant, etc.)
 - use of key symbols, slogans, stereotypes
 - abstractions and generalizations
 - use of grammatical persons (I, us, we – you, they: patterns of identification and solidarity or vice versa)
 - metaphors, personifications
 - allusions and references to history (American Dream, important political/historical issues, good/bad times, tradition, future, etc.); quotations
 - repetitions (alliterations, anaphora); parallelisms
 - comparisons, numbers, factual information
 - irony, exaggerations, simplifications
 - imperatives, emotionally-loaded words
 - concentration on essential points vs. wordy
 - insertions
- d) manner of speaking/voice**
- volume, tempo, stress, intonation, abrupt changes, pauses, rhythm
- Evaluation:**
- Comment on the personal integrity of the speaker, the general political circumstances, the impact on the listeners.
 - Compare the speech/speaker to other political speeches/speakers. Was he/she convincing?

Note: Explanations of the respective technical terms can be found in the Glossary of Literary Terms, pp. 339 ff.

ZOOMING SKILLS

How to Analyse a Speech

Speeches are intended to persuade and win over an audience. Thus, it is impossible to find unbiased information or rhetoric, since facts and rhetorical devices have been carefully selected to serve the intention of the speech.

A good speech must have:

- ethos: positive qualities of the speaker, such as honesty, intelligence, or common sense, e.g.: "I was raised on the outskirts of LA, the son of a miner and a housewife."
- pathos: an appeal to the audience's emotions, e.g.: "Out of many, one. This has been the motto of the USA for centuries, and it always will be."
- logos: an appeal to the audience's reason, e.g.: "Every year, we spend 1.2 million dollars on military campaigns, but only 0.8 million dollars on education."

Factors which determine the level of formality, language as well as the complexity of the sentences:

- Circumstances of the speech
 - TV?
 - Radio?
 - Face-to-face?
 - Politician?
 - Well-known public person?
- The speaker's position and role
- The audience
 - Mass audience (e.g. TV)?
 - Limited audience?
 - Friends or opponents?

1. Aspect of Analysis: Structure

In general, you should ask yourself: how the speaker attempts to persuade the audience and to establish credibility while doing so. One aspect worth considering here is the **structure** of a speech.

A clear, argumentative structure makes it easy to follow the speaker's thoughts. It can also serve to manipulate the readership since we are usually inclined to believe something which appears to be logical at first glance. That is why the composition of a speech can help us to detect bias or manipulation attempts.

Means	Possible effect
Is there a clear statement or thesis in the introduction that is backed up in the following?	<ul style="list-style-type: none"> immediate confrontation with the topic to arouse expectations
Which connectives reveal the structure of the text?	<ul style="list-style-type: none"> to indicate what is to follow to emphasize and back up the thesis

Means	Possible effect
Is the structure antithetical, i.e. are opposing phenomena, positions/events/conclusions/words contrasted or compared directly?	<ul style="list-style-type: none"> to illustrate developments to show alternatives
Are the arguments illustrated with the help of examples?	<ul style="list-style-type: none"> to simplify the matter to appear credible and well-informed
How would you describe the degree of distance? Is there for example a change detectable from being very factual and distanced to being very involved and polemic?	<ul style="list-style-type: none"> depending on the audience and the topic: to what degree is an emotional involvement of the audience considered to be necessary?
Is there a certain topic or motif that is recurrent?	<ul style="list-style-type: none"> to make it easier to follow the line of argumentation clear structure → memorable
Where is the emphasis in the conclusion? Is there a frame, i.e. does the speaker refer back to the introduction? Is there a call to action?	<ul style="list-style-type: none"> to show the logical structure of the speech: thesis – proof in the main part – conclusion call to action as a necessary consequence of the aforesaid facts

ZOOMING SKILLS FOR ANALYSING THE STRUCTURE OF SPEECH

The text divides neatly into ... parts/paragraphs.

The text consists of/comprises ... parts.

In the paragraph ... the speaker compares ... to ...

In the ... paragraph, the speaker passes from ... to ...

The paragraph forms a contrast to ...

The whole speech is structured in an antithetical way.

The speaker puts forward/advances/uses/employs the argument that ...

The speaker refutes/rebuts/disproves this argument by saying/claiming/arguing that ...

He/she illustrates/supports his/her argument by an example/a quotation/a comparison/a contrast.

The speaker (does not) go into details in regards to ...

He/she distinguishes/makes a distinction between ...

In the conclusion, the speaker summarizes/deduces/ concludes that ...

His/her arguments are convincing/logical/inconsistent/ manipulative.

Der Text ist geschickt in ... Abschnitte unterteilt.

Der Text besteht aus/umfasst ... Abschnitte.

Im ... Abschnitt vergleicht der Sprecher ... mit

Im ... Abschnitt geht der Sprecher von ... zu ... über.

Der ... Abschnitt bildet einen Kontrast zu ...

Die gesamte Rede ist antithetisch angelegt.

Der Sprecher führt das Argument an/benutzt das Argument, dass ...

Der Sprecher widerlegt/entkräftet dieses Argument, indem er sagt/behauptet/argumentiert, dass ...

Er/sie veranschaulicht/unterstützt sein/ihr Argument mithilfe eines Beispiels/eines Zitats/eines Vergleichs/eines Kontrastes.

Der Sprecher geht (nicht) ins Details in Bezug auf ...

Er/sie unterscheidet zwischen ...

In der Schlussfolgerung fasst der Sprecher zusammen/leitet der Sprecher ab/schlussfolgert der Sprecher, dass ...

Seine/ihre Argumente sind überzeugend/logisch/widersprüchlich/manipulativ.

2. Aspect of Analysis: Rhetorical Devices

Rhetorical devices serve to convince the audience and are thus carefully selected by the speaker. Moreover, rhetorical devices can also manipulate the audience. Below is a list of some common devices and their possible effect.

Rhetorical device	Possible effect
<p>repetition (v.: to repeat)</p> <ul style="list-style-type: none"> ● anaphora: a word or several words are repeated at the beginning of successive lines or sentences ("When we ... when we ... when we ...") ● alliteration: the repetition of the same consonant sound in neighbouring words, usually at the beginning of words ("So soft, so sweet.") ● parallelism: the repetition of similar or identical words, phrases or constructions in neighbouring lines, sentences, or paragraphs ("I like chocolate, I love chocolate.") <p>use of the first-person plural pronoun "we"</p>	<ul style="list-style-type: none"> ● to emphasize key words/major arguments/important aspects ● to increase the intensity
<p>rhetorical questions: to which the answer is obvious, or to which there is no clear answer</p>	<ul style="list-style-type: none"> ● to involve the listeners ● to create the illusion of a group identity and a mutual understanding ● to impose one's opinion on the listeners ● to make it seem unreasonable not to agree with the speaker
<p>enumeration (v.: to enumerate): the listing of words and phrases ("There were secretaries, craftspeople, office clerks, children in the tower.")</p>	<ul style="list-style-type: none"> ● to make the audience think or question old beliefs ● to involve the audience ● to arouse interest
<p>imagery/figurative language</p> <ul style="list-style-type: none"> ● simile: an explicit comparison between two things which are basically quite different using "like" or "as" ("He was strong like a lion.") ● personification (v.: to personify): representing animals, plants, inanimate objects or abstract ideas as if they were human beings and possessed human qualities ("The wind whispered her name.") ● metaphor: a comparison between two things which are basically quite different without using "like" or "as"; while a simile says that one thing is LIKE another thing, a metaphor says that one thing IS another thing ("He is a lion.") ● symbol: something concrete (like a person, object, image, word or event) stands for something abstract and invisible; the dove is a symbol of peace, for example 	<ul style="list-style-type: none"> ● to arouse interest ● to simplify complicated matters by referring to everyday or known experiences/phenomena
<p>hyperbole/exaggeration/overstatement ("I am so hungry, I could eat a horse.")</p>	<ul style="list-style-type: none"> ● to launch into a polemic against sth./sb./to be polemic ● to produce a humorous effect ● to intensify an argument
<p>direct address ("Would you want to spend all day working in a dirty office?")</p>	<ul style="list-style-type: none"> ● to make the listeners feel involved ● to appeal to the listeners' conscience

Rhetorical device

antithesis/contrast: the contrasting of two opposing words, concepts, ideas

climax: the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure ≠ **anti-climax**: the arrangement in an order of decreasing importance

irony: saying the opposite of what you really mean

sarcasm: a strong form of verbal irony used to hurt sb. through mockery or disapproval

prolepsis/procatalepsis: refuting anticipated objection ("Some people might say that ... but this is not true because ...")

Possible effect

- to illustrate developments
- to offer alternatives
- to draw attention to, for example, developments
- to emphasize the impact of sth.
- to utter indirect criticism
- to appear witty
- to establish a connection with the audience, presupposing they share the speaker's critical view
- to appear well-informed
- to establish credibility

In order to convince/manipulate the audience, the speaker makes use of/employs several rhetorical devices.

By employing/using ..., the speaker stresses/underlines/emphasizes/puts emphasis on ...

The (metaphor) in line ... suggests/illustrates/expresses that ...

The (personification) of ... hints at/makes clear/shows that ...

... is personified in order to ...

Der Sprecher verwendet mehrere rhetorische Mittel, um sein Publikum zu überzeugen/manipulieren.

Indem der Sprecher ... benutzt/verwendet, betont er, dass ...

Die (Metapher) in Zeile ... suggeriert/veranschaulicht/drückt aus, dass ...

Die (Personifizierung) von ... deutet an/verdeutlicht/zeigt, dass ...

... wird personifiziert, um zu ...

3. Aspect of Analysis: Style, Tone, Register

As mentioned above, the circumstances of the given speech as well as the speaker's position and the addressed audience determine the style of the speech.

Style is a term for the way of speaking, so it can refer to the choice of words, the tone, grammar and techniques. **Tone** describes the general feeling or attitude towards the subject of the speech which creates a certain mood. The register a speaker uses is closely related to style. The register can be formal or informal and often reflects the social status of the people.

Features of formal style:	Features of informal style:
formal expressions, foreign words, specialist terms, objectivity, detachment, politeness, complements and complex sentences	informal and colloquial expressions, phrasal verbs, simple sentences, subjectivity, can contain slang or even rude and vulgar expressions, incomplete or grammatically incorrect sentences

By means of style, tone and register, speakers can exert a lot of influence on their audience, especially if they intend to create a certain group identity and to establish an emotional connection to their listeners, for example by showing that they are on the same level as the audience and understand what is important to them.

Form: 200-10: Kate Elzen, Ed. 1. Top-
band 2. C. Gramm 14. wo.
Revision: August 2013.

ZOO: THE VOICE OF THE NEWS: THE REGISTER

The speaker uses everyday/colloquial/informal/vulgar expressions.

specialist terms

The style of the speech is elevated/sophisticated/academic/concise/objective/impersonal/formal/informal/intimate.

The tone of the speech is humorous/ironic/serious/critical/friendly/positive/light-hearted/neutral.

The moderate/angry is tone is intended to ...

The passage is full of/abundant with taboo terms/Latin expressions/loan words.

vivid/animated/exaggerated language

The speaker has a polite/impolite/rude/blunt way of addressing the issue/the audience.

The speaker applies this word in a figurative/neutral/wide/pejorative sense.

The phrase/expression means/denotes/implies/stands for ...

He/she mainly uses words from the semantic field of ...

The word ... suggests that/evokes associations with ...

He/she predominantly employs words that are connoted positively/negatively.

Der Sprecher verwendet alltägliche/umgangssprachliche/informelle/vulgäre Ausdrücke.

Fachbegriffe

Der Stil der Rede ist gewandt/geistreich/gehoben/raffiniert/akademisch/prägnant/objektiv/unpersönlich/formal/informell/vertraulich.

Der Ton der Rede ist humorvoll/ironisch/ernst/kritisch/freundlich/positiv/unbeschwert/neutral.

Der gemäßigte/wütende Ton bezweckt ...

Der Abschnitt enthält sehr viele Tabu-Begriffe/lateinische Ausdrücke/Lehnwörter.

anschauliche/lebendige/übertriebene Sprache

Der Sprecher hat eine höfliche/unhöfliche/unverschämte/unverblünte Art, Probleme/das Publikum anzusprechen.

Der Sprecher verwendet dieses Wort in einem übertragenen/neutralen/breiten/pejorativen Sinn.

Die Phrase/der Ausdruck bedeutet/kennzeichnet/impliziert/steht für ...

Er/sie benutzt vorwiegend Wörter des Wortfeldes ...

Das Wort ... suggeriert, dass/erweckt Assoziationen mit ...

Er/sie benutzt vorwiegend positiv/negativ konnotierte Wörter.

Peer-assessment sheet: How to analyze a speech

<i>You have ...</i>			
1. Introduction			
... written an introduction in which you mention the speaker, his role at that time, the relevant circumstances in which the speech was delivered			
... identified the type of speech			
... summarized the topic as well as the speaker's supposed intention			
2. Main part			
... summarized the structure of the speech			
... listed different stylistic devices/strategies in order of importance			
... used quotes to exemplify the devices/strategies employed			
... explained their intended effect			
a. in general			
b. in the context of the speech			
3. Conclusion			
... briefly summarized your results			
... evaluated the effect with reference to the speaker's supposed intention			
4. Structure			
... structured the text: introduction, main part, conclusion			
... main part: used sensible paragraphs to structure the list of devices/strategies (one each) and written topic sentences			
5. Language			
... used connectives within the text			
<i>Write down a sentence in which the author uses a connective correctly:</i>			
P1: _____			
P2: _____			
P3: _____			
... used phrases that are essential for this type of text			
<i>Give an example of a phrase that you think is well chosen.</i>			
P1: _____			
P2: _____			
P3: _____			

Deeg, C., Dussall, T., & Wolter, G.
 Challenges & Choices:
 Security Security in Trained
 Times. Lehrstuhl für
 Braunschweig, 2014.

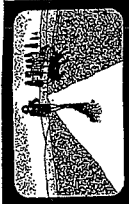
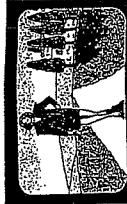


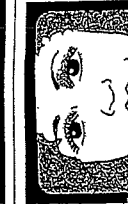



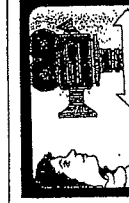

1 Audiovisual texts

Analysing films is not so different from analysing written texts. Some things apply to both: You look at the setting, the characters or the storyline in general, for example. However, you need new tools and terms, too, which you will find on the following pages.

1.1 Getting started: Camera operations

For an audiovisual text, the different camera operations fulfil a similar role as the narrator in prose texts: They determine what the reader/viewer knows and influence his/her perception. Therefore, it is essential for analysing a film to be able to identify and name these operations.

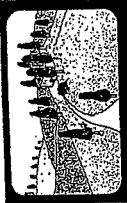






a) Match the definitions for field size or camera movements below with the correct picture. Then learn the definitions, e.g. by using the common 'cover up and memorise' technique.

<p>Field size</p> <p>long shot: people/objects shown from a distance extreme close-up: e.g. face only, or a detailed shot of an object full shot: shot of the whole body/object close-up: e.g. head and shoulders medium shot: upper body, part of an object</p>					
<p>Camera movements</p> <p>crane shot: camera moves flexibly in all directions on a crane static shot: camera does not move tracking shot: camera is on a vehicle moving on the ground to pan left/right; to tilt up/down to zoom in on/out of sth (e.g. a face)</p>					

low - angle shot
 shot by Beinhadashko
 changed last 2006

b) In the following grid, the definitions at the top describe camera positions and an eye-level shot. Match them with the correct picture. When you know the terms, move on to the next page to work on their functions.

eye-level shot: depending on the filmed person's eye-level
 establishing shot: shows location at the start of a scene, e.g. by a long shot and a slow pan
 low-angle shot: from below
 overhead shot: bird's eye view
 reverse-angle shot: from the opposite side, usually shows a dialogue partner
 high-angle shot: from above
 over-the-shoulder shot: from behind

<p>Camera positions</p>					<p>Camera angles</p>			
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MATCH THE TERMS, DEFINITIONS AND FUNCTIONS.

Distance between the camera and the object

Field size	Function
long shot	brings viewers closer to a person/an action
full shot	presents the whole setting for orientation
medium shot	gives particular attention to s.th. to show its importance in a scene
close-up	draws viewers' attention to s.o. or s.th. specific, e.g. reveals s.o.'s feelings or reactions by showing his/her facial expression
detail shot (extreme close-up)	gives us a complete picture of s.o. or s.th.

Linking shots

type of transitions	definition	function
cut	switch from one image to the next; the appearance of the second shot immediately replaces the first	fast cuts give the impression of fast-paced action; slow cuts focus the viewer's attention on the emotional significance of a situation or create a calm atmosphere
fade-in	following a fade-out with a fade-in	ends a scene in a memorable way
fade-out	from a black screen an image gradually emerges, which slowly becomes brighter until it is perfectly clear	the action moves slowly from one scene to the next; it produces a special link or contrast between two scenes
dissolve	the gradual disappearance of an image until the screen is completely black	begins a scene slowly

Editing shots

montage/editing = the re-arrangement of film material

types of montage/editing	definition	function
flashback	a scene breaks the chronological order to show past events	to indicate future developments
flashforward	a scene breaks the chronological order to show future events	to maintain suspense, to eliminate irrelevant action
cross-cutting	mixing shots from different scenes which may, or may not, be happening at the same time	to show different aspects of a scene/character (emphasis on parallelism or contrast)
split screen	the screen is divided to show one or more scenes at the same time	to show links between two events, e.g. parallel action or a contrast
jump cut	a cut in a scene which leaves out some	to provide background information,

1.2 Camera operations: Function

What functions can the different camera operations have? Complete the grids below with the phrases in the right-hand column. Feel free to add other possible functions you can think of.

Distance between the camera and the object	Function
long shot	presents a larger picture for orientation
full shot	
medium shot	
close-up	
extreme close-up	

- presents a larger picture for orientation
- draws viewers' attention to sb or sth special, e.g. reveals sb's feelings by showing his/her facial expression
- gives particular attention to a detail from a very short distance to show its importance in a scene
- gives a complete picture of sb or sth
- brings viewers closer to a person/an action

Position and angle of the camera	Function
establishing shot	gives an overview of the location in preparation for the following action
	gives an impression of the action/setting below from an unusual perspective
	viewers feel involved in the dialogue
	used after the over-the-shoulder shot to give viewers the perspective of the other dialogue partner
	an unusual perspective from a higher position, which makes a character seem small and weak
	the usual horizontal perspective, often unnoticed by the viewer, no special function
	an unusual perspective from a lower position: enlarges sth and stresses its importance/power

- high-angle shot
- eye-level shot
- overhead shot
- low-angle shot
- establishing shot
- over-the-shoulder shot
- reverse-angle shot

Camera movement	Function
static shot	can give an impression of calmness
to pan left/right	
to tilt up/down	
to zoom in on/out of sth	
crane shot	
tracking shot	
hand-held camera	

- allows viewers to follow an action closely at eye-level; may add speed to a scene
- shows an object or person in full length
- the abrupt, unsteady movements create an impression of reality/authenticity
- can give an impression of calmness
- concentrates attention on or moves attention away from sb or sth
- gives a wider impression of a location; may follow an action or show different characters
- a very flexible shot from different positions with smooth transitions

You need to understand that you aren't writing a movie review essay. There is a difference between a movie review and a movie analysis and it is important to understand this difference.

Film analysis vs. critical review

A film analysis is not the same as a film review and a critical review of a film is not something that is generally requested in academic circles. Writing movie reviews is generally best left to the media.

Similarities

- Offers a short summary of the movie plot
- Specifies the peculiarities and describing the characters
- Compares the movie to the original text (play/novel/story/etc.)
- Evaluates the movie according to certain standards
- Provides the writer's impression about the movie and the characters

Differences

Film analysis:

- Is objective
- Offers an evaluation of the movie
- Follows a certain structure
- Analyzes one movie
- Contains a summary of the ideas

Critical review:

- Relies more on subjective ideas
- Suggests means to improve the movie
- Creates a specific outline
- Compares and contrasts several movies
- Makes up a clincher¹!

Specifics

Film analysis:

- Mise en scene²
- Cinematography
- Sound
- Editing
- Plot devices

Critical review:

- Peculiar movie facts
- Qualitative and descriptive elements
- Technical aspects
- The critics' opinion
- Your personal opinion

from: <https://custom-writing.org/blog/writing-film-analysis-essay>

¹ a decisive fact, argument, act, or remark

² the arrangement of actors and scenery on a stage for a theatrical production

► SF36 Writing a text analysis

*Text analyses can be done with different types of texts, *fictional or *non-fictional texts. The aspects you analyse may differ from text type to text type (see the entries in the Skills File to find out which information is relevant for each text type, ► SF18–21), but the process of analysing texts is usually the same for all of them.*

PREPARING YOUR TEXT ANALYSIS

- Step 1: Read the task carefully to make sure you know exactly what you are asked to do (cf. 'Verbs for tasks', pp. 340f). Sometimes you will be given a specific aspect to analyse, sometimes you will be free to select aspects yourself. The following are some suggestions for questions you might ask yourself:
- Which *stylistic devices are used? To what effect? (► SF17: Analysing stylistic devices)
 - Which noteworthy words and phrases are used? To what effect?
 - How does the structure of the text add to its general meaning/*line of argument?
 - How is the reader influenced by the text? To what effect?
 - What information is being withheld? Why/To what effect?
 - In what way does this text differ from other texts of the same type? (► SF16: Identifying text types)
 - ...

- Step 2: Read the text carefully and make sure you understand it properly. Use a dictionary where necessary (► SF3). Make notes on features or aspects of the text that strike you as relevant to your analysis (► SF15: Marking up a text/Making and taking notes). Remember to note down references from the text that support your analysis (► SF39: Quoting a text).
- Step 3: Structure your ideas (► SF8). Do not follow the text chronologically, but structure your ideas according to the different aspects you are analysing.

WRITING YOUR TEXT ANALYSIS

- Step 1: Write an introductory sentence in which you give the source and author of the text, the topic and a first general idea to answer your question. Write only one short paragraph, e.g. *In his speech given at Portland State University on 13 June 1998, President Bill Clinton focuses his speech around the topic of ethnic diversity in the US and stresses its positive aspects and the opportunities it offers, using various stylistic devices to bring his message home.* (Cf. pp. 144f)
Use the present tense. (► LP18: Writing about texts)

- Step 2: Write the main part of your text:
- Present your findings to support the central idea you stated in the introduction.
 - Use different paragraphs for different ideas and introduce these paragraphs with topic sentences to guide the reader. Use linking words. (► SF38: Writing a well-structured text)
 - Remember to provide evidence from the text, i.e. to use quotations. (► SF38: Quoting a text)
- Step 3: Write a short conclusion:
- Refer to your introduction and write a concluding sentence in which you restate your first general idea or your main findings.
 - Do NOT add new aspects at this point!
 - Do NOT give your personal opinion or an evaluation!

- Step 4: Proofread your text. (► SF40; ► LP17: Spelling)

PRACTICE

Read the text 'Linguistic diplomacy: the Eurovision Song Contest' (pp. 172f). Write an outline (► SF8) for the following task: 'Analyse the different means the author of this article uses to get the reader's attention.'

► SF37 Doing a creative writing task

Most creative writing tasks ask you to create a text using an existing piece of writing as a starting point.

NON-FICTIONAL TEXTS

Your creative task may take a *non-fictional text (such as a *speech or newspaper *article) as a starting point. In this case you usually have to assume a certain perspective and evaluate a situation through the eyes of a fictitious *character. You might, for example, be asked to read an article on a climate conference and then write an article from the perspective of a reporter who attended the conference. (► SF18: Analysing non-fiction, ► SF34: Argumentative writing).

FICTIONAL TEXTS

When dealing with *fictional texts a common creative task might be to write an ending to a story or to rewrite the story from a *character's point of view, i.e. to change perspective.

Continuation of a story

Step 1: Brainstorm ideas. Look at the *setting, events, dates, characters and their relationships in the original text and watch out for hints as to how the story might continue.

Step 2: Compare your ideas to the original text to make sure they don't contradict the reality depicted in the story.

Step 3: Identify the *narrative perspective of the original text (e.g. *first-person or *third-person narrator) and consider what limitations that specific perspective might have or not have.

Step 4: Write your continuation. Try to imitate the style and language used in the original.

Change of perspective

A change of perspective means that you take over the role of one of the characters in the story from whose perspective the story is *not* told. You retell its events from your point of view e.g. in a diary entry, a letter or an interior monologue.

Step 1: Brainstorm ideas. Pay attention to the relationships your character is involved in and to specific features such as his/her social status, age, special character traits etc.

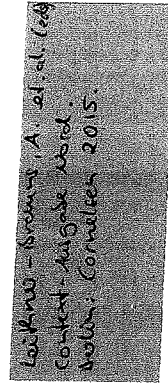
Step 2: Ask yourself what your character might think and feel in a specific situation and also what your character knows and doesn't know.

Step 3: Write your text in a way that is appropriate to your character. Age, social status and other features usually determine how you speak or write.

Step 4: Pay attention to the *text type you're using. For example if you write a letter, you must address the addressee and sign it; if you write a dialogue, you should use typical elements of spoken language; if you write a diary entry you should focus on thoughts and feelings.

TIP

- Do not stray too far from the original text because your text may become illogical or far-fetched.
- Do not invent things that contradict the events of the original story.



Textprodukte	personal letter/ e-mail	formal letter/ e-mail	letter to the editor
Funktion Intention(en) Absicht	<ul style="list-style-type: none"> • Kontaktaufnahme/-pflege • Austausch von Informationen über Persönliches • ... 	<ul style="list-style-type: none"> • Anliegen vorbringen • Informieren • Erregen von Informationen • ... 	<ul style="list-style-type: none"> • Reaktion auf einen Artikel/ ein Statement/ ein Zitat usw. • Ausdruck persönlicher Meinung (Kritik/ Anerkennung/ ...) • ...
Adressat	<ul style="list-style-type: none"> • bekannte private Person(en) (Familie, Freunde, ...) • Anrede (Sir or Madam) • Schreibanslass • Hauptteil (ggf. mit Absätzen) • Schluss (ggf. mit Grund für Beenden des Briefes) • GrüÙe und Name (kein Nachname, ggf. Spitzname) • ggf. Einfügen von Emoticons 	<ul style="list-style-type: none"> • Einleitung mit Anliegen und ggf. Schreibanslass • Hauptteil (ggf. mit Absätzen) • Schluss (ggf. mit Grund für Beenden des Briefes) • Hauptteil (Absätze gemäß den betrachteten Aspekten) • Schluss (formales Statement, Appell, Positionierung, ...) • keine Grußformel • Name/ Pseudonym, Stadt 	<ul style="list-style-type: none"> • anonyme, heterogene Leserschaft • ggf. Betreffzeile • Anrede (Sir or Madam) • direkte Bezugnahme auf Artikel, Positionierung • Hauptteil (Absätze gemäß den betrachteten Aspekten) • Schluss (formales Statement, Appell, Positionierung, ...) • keine Grußformel • Name/ Pseudonym, Stadt
strukturelle/ inhaltliche Aspekte	<ul style="list-style-type: none"> • Anrede • Schreibanslass • Hauptteil (ggf. mit Absätzen) • Ende des Briefes • GrüÙe und Name (kein Nachname, ggf. Spitzname) • ggf. Einfügen von Emoticons • Papierform: • Briefkopf oben links • Adressat links • Datum rechts • elektronische Form: • Mailadresse • Signatur • ggf. Signatur 	<ul style="list-style-type: none"> • Einleitung mit Anliegen und ggf. Schreibanslass • Hauptteil (ggf. mit Absätzen) • Schluss (ggf. mit Grund für Beenden des Briefes) • Hauptteil (Absätze gemäß den betrachteten Aspekten) • Schluss (formales Statement, Appell, Positionierung, ...) • keine Grußformel • Name/ Pseudonym, Stadt 	<ul style="list-style-type: none"> • ggf. Betreffzeile • Anrede (Sir or Madam) • direkte Bezugnahme auf Artikel, Positionierung • Hauptteil (Absätze gemäß den betrachteten Aspekten) • Schluss (formales Statement, Appell, Positionierung, ...) • keine Grußformel • Name/ Pseudonym, Stadt
stilistische Aspekte	<ul style="list-style-type: none"> • Leserorientierung: • gemäß Rollen-/ Adressatenvorgabe (sachlich, ggf. emotional) • Berücksichtigung von Höflichkeitskonventionen • Schreibhandlung(en): • gemäß Aufgabenstellung 	<ul style="list-style-type: none"> • Leserorientierung: • gemäß Rollen-/ Adressatenvorgabe (sachlich, formell) • Berücksichtigung von Höflichkeitskonventionen • Schreibhandlung(en): • gemäß Aufgabenstellung 	<ul style="list-style-type: none"> • Leserorientierung: • Interesse weckend, überzeugend • Berücksichtigung von Höflichkeitskonventionen • Schreibhandlung(en): • Argumentieren • ggf. Überzeugen/ Appellieren • periphrastisch • letter of complaint
verwandte Textprodukte	<ul style="list-style-type: none"> • petition • letter of complaint 	<ul style="list-style-type: none"> • petition • letter of complaint 	<ul style="list-style-type: none"> • comment

Textprodukte	review	text for a brochure	continuation of a fictional text
Funktion Intention(en) Absicht	<ul style="list-style-type: none"> • Bewerten/ Beurteilen eines Romans/ Films/ Konzerts/ Produkts hinsichtlich seiner Eignung für einen Anlass/ eine Person/ Personengruppe • Informieren • Erklären • Einladen zu Handlungen • Informieren • Beschreiben • Erklären • Empfehlen • ... 	<ul style="list-style-type: none"> • Öffentlichkeitsarbeit/ Vermarktung: • Informieren • Werben • Erklären • Einladen zu Handlungen • Informieren • Beschreiben • Erklären • Empfehlen • ... 	<ul style="list-style-type: none"> • Unterhalten • Verarbeiten/ Bewältigen von Erlebtem • Werben • Provozieren • Aufmerksam machen mit Gesellschaft/ Politik/ Zusammenhängen/ Erfahrungen • Problematisieren • Sensibilisieren • ...
Adressat	<ul style="list-style-type: none"> • interessierte Leserschaft/ Hörerschaft (je nach Medium) • ... 	<ul style="list-style-type: none"> • anonyms, heterogene Leserschaft • oder definierte Zielgruppe • ... 	<ul style="list-style-type: none"> • anonyme, heterogene Leserschaft • ...
strukturelle/ inhaltliche Aspekte	<ul style="list-style-type: none"> • Titel • Einleitung: • Vorstellung des zu bewertenden Produkts/ der Veranstaltung • Interesse weckend • Hauptteil: • Absätze gemäß betrachteten Kategorien • Fachwissen • Vergleiche • Einbau in Zusammenhänge • ggf. intertextuelle Bezüge • Darstellung lebhaft • Referenzdaten zum Produkt • Schluss: • Gesamteindruck, Bewertung, Empfehlung 	<ul style="list-style-type: none"> • plakativ/ Titel • erkennbare Absätze • Überschriften/ Untertitel • ggf. Nummerierungen • ggf. Schlagwörter • ... 	<ul style="list-style-type: none"> • Erzählansatz (Komik) • Orientierung • Komplikation • Auflösung • ggf. Schluss/ Moral • Aufgreifen gesellschaftlicher Strategien, z.B. Berücksichtigen von: <ul style="list-style-type: none"> • Weiterentwicklung der Figuren • Plot • Rahmenhandlungen • Vor- / Rückblenden • Setting • Regieanweisungen • Erzählperspektive • Erzählzeit • ...
stilistische Aspekte	<ul style="list-style-type: none"> • Leserorientierung: • Interesse weckend • ansprechend • überzeugend • Schreibhandlung(en): • Argumentieren • Beschreiben 	<ul style="list-style-type: none"> • Leserorientierung und -lenkung: • Interesse weckend • ansprechend • überzeugend • Schreibhandlung(en): • Hauptabsichtlich informieren oder überzeugen/ Appellieren • ... 	<ul style="list-style-type: none"> • Schreibhandlung(en): • in Anlehnung an die Textvorlage • stimmig
verwandte Textprodukte	<ul style="list-style-type: none"> • ... 	<ul style="list-style-type: none"> • ... 	<ul style="list-style-type: none"> • ...

Textprodukte	article	blog entry	report
Funktion Intention(en) Absicht	<ul style="list-style-type: none"> • unabhängiger Text zu einem Thema als Teil einer Publikation • Informieren • Evaluieren • Unterhalten • Überzeugen • ... • Antwort auf vorherigen Beitrag • Reagieren • Kommentieren • ... 	<ul style="list-style-type: none"> • Sachverhalte darstellen • Ereignisse darstellen • Projekte darstellen • ... 	<ul style="list-style-type: none"> • Sachverhalte darstellen • Ereignisse darstellen • Projekte darstellen • ...
Adressat	<ul style="list-style-type: none"> • Leserschaft einer bestimmten Zeitschrift, einer Zeitung, eines Buchs oder einer Webseite • Titel (eingängig, ggf. plakativ) • Einleitung/ Lead: • Lesernetz, Aufmerksamkeit erregend • Basisinformation/en • Hauptteil: • relevante Aspekte/ Ideen • passende Beispiele • neuer Absatz für jeden Hauptpunkt (topic sentences) • ggf. Fakten, Zitate, ... • Schluss: • Zusammenfassung/ Ausblick/ Appell/ ... 	<ul style="list-style-type: none"> • Leserschaft bestimmter Webseiten/ bestimmten Blogs • ggf. persönlich • je nach Art und Qualität der Webseite • Benutzername • Datum/ (Uhrzeit) • Absätze/ Untertitel • ggf. interaktive Elemente/ Links/ Aufruf/ Einladung zu Leserkommentaren • ggf. Gruß am Ende (z.B. travel/ blog) • ... • bestimmter Person/ Personengruppe (Entscheidungsträger/in) • Empfänger (je nach Leserschaft) • Autor • Titel/ Thema/ Betreff • Datum • Einleitungssatz mit zentralen Informationen • Absätze • ggf. Zwischenüberschriften • ggf. Einbindung von Zitaten • Abschluss/ Fazit gemäß Intention 	<ul style="list-style-type: none"> • bestimmte Person/ Personengruppe (Entscheidungsträger/in) • Empfänger (je nach Leserschaft) • Autor • Titel/ Thema/ Betreff • Datum • Einleitungssatz mit zentralen Informationen • Absätze • ggf. Zwischenüberschriften • ggf. Einbindung von Zitaten • Abschluss/ Fazit gemäß Intention
strukturelle/ inhaltliche Aspekte	<ul style="list-style-type: none"> • Leserorientierung: • Interesse weckend • ansprechend • informativ • ggf. überzeugend • Schreibhandlung(en): • gemäß Aufgabenstellung 	<ul style="list-style-type: none"> • Leserorientierung: • sachlich • präzise • formell • Schreibhandlung(en): • Informieren • ggf. Argumentieren 	<ul style="list-style-type: none"> • Leserorientierung: • sachlich • präzise • formell • Schreibhandlung(en): • Informieren • ggf. Argumentieren
stilistische Aspekte	<ul style="list-style-type: none"> • Leserorientierung: • Interesse weckend • ansprechend • informativ • ggf. überzeugend • Schreibhandlung(en): • gemäß Aufgabenstellung 	<ul style="list-style-type: none"> • Leserorientierung: • sachlich • präzise • formell • Schreibhandlung(en): • Informieren • ggf. Argumentieren 	<ul style="list-style-type: none"> • Leserorientierung: • sachlich • präzise • formell • Schreibhandlung(en): • Informieren • ggf. Argumentieren
verwandte Textprodukte	<ul style="list-style-type: none"> • ... 	<ul style="list-style-type: none"> • ... 	<ul style="list-style-type: none"> • ...

Deeg, C., Duxoll, T., Kolony, G.
 Challenges & Choices:
 Seeking Security in Trilled
 Times. Letterhandwriting
 Braunschweig: Ostweg 2014.



Peer-assessment sheet: How to write a letter to the editor

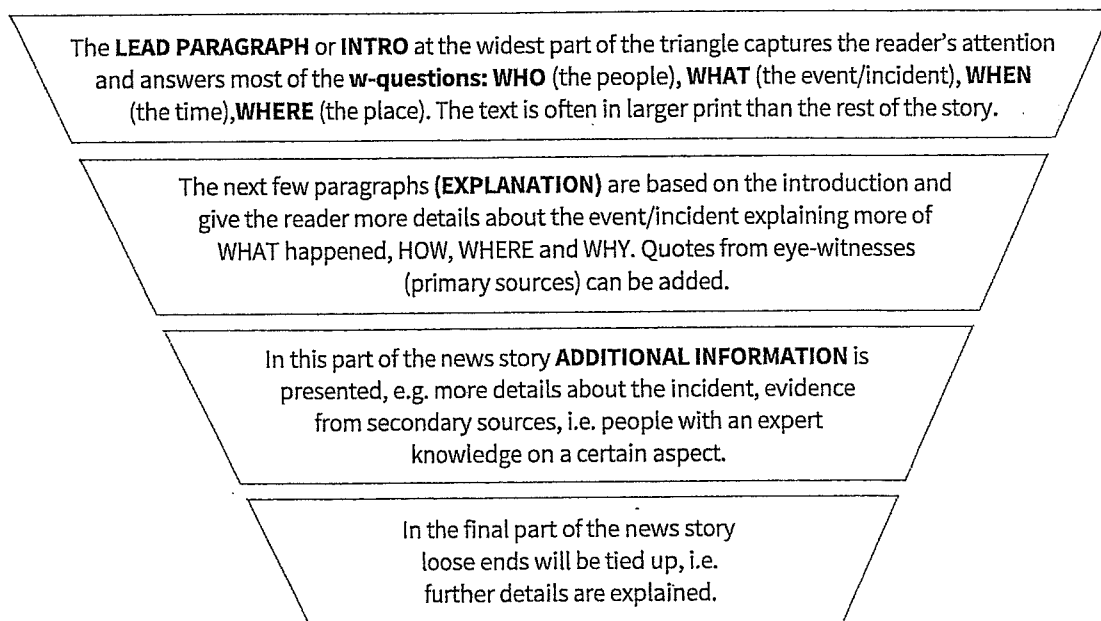
You have ...	P3	P2	P1
1. Content			
... written a reference line in which you have stated which article you are referring to			
... started the letter with "Sir or Madam"			
... named the article/column/public statement you am referring to			
... given reasons for writing the letter in the opening sentence/paragraph			
... used indirect speech when quoting from an article			
... written a convincing concluding sentence			
... signed the letter and given your hometown			
2. Structure			
... used all aspects for writing a formal letter (sender's address, date, recipient's address, reference line, salutation, body, closing, signature)			
... made your letter short and to the point			
... structured your arguments and backed up your points with examples or facts			
... structured your letter in a logical order			
3. Language/style			
... used indirect instead of direct speech			
... used formal language			
... been polite			
... used connectives			
Write down a phrase that you find well chosen:			
P1: _____			
P2: _____			
P3: _____			

These aspects of your letter to the editor are already good ☺	These aspects need improvement ☹

PLEASE do not waste space with superficial pleasantries such as "I like it because ..."
INSTEAD, be more precise: "I believe you should replace argument x with argument y because ..."

How to Write a News Story: a Step-by-Step Guide

News stories give the reader the latest news about a recent incident or event. The typical structure of a news story is also called “**Inverted Pyramid Structure**” and consists of the following parts:



Step 1 Writing the lead

The lead paragraph is found immediately below the headline and is considered to be the most important part of a news story because it must ‘sell’ the story to the reader. Most readers only scan the first few lines of an article before deciding whether or not it is interesting, which means that the most important or even sensational news comes first.

Step 2 Writing the following paragraphs of the news story

The following tips will help you to write the next paragraphs of the news story:

- The paragraphs following the lead should not be much longer than the intro, i.e. further information should be presented in short doses to maintain the reader’s interest.
- The paragraphs should not be arranged in the chronological order of the events.
- The most interesting news comes first.
- News stories are about people and their fates and experiences.
- News stories present facts. Personal opinions or comments should be avoided, i.e. no references to ‘me’ or ‘I’.
- Quotations from interviewed people bring a news story to life, they add human interest and authenticity.

Step 3 The headline

is a short statement about an event or incident that attracts the reader’s attention, relates to the topic and indicates the nature of the article; the headline is often elliptical, i.e. important elements of a complete sentence are omitted. Other elements often found in headlines:

- **Alliteration:** repeating the same consonant in successive words (“Sexy Susie’s sausage surprise!”)
- **Assonance:** repeating certain vowel sounds in the same phrase (“Away Day for Gay Ray”)
- **Exclamation:** usually used to indicate surprise or amusement (“No Way José!”)
- **Metaphor:** direct comparison between two unconnected people or things, e.g. boxing/sport metaphors are often used in disputes, e.g. when one side “throws in the towel”
- **Personalization:** use of first names and nicknames (“Vote for Tony” = Tony Blair)
- **Pun:** a play on words, often with a double-meaning (“Gene and tonic: science proves that alcohol can’t help it”)

Newswriting Style

Organization (the inverted pyramid)

People have a tendency to tell stories chronologically. Newswriting style is not chronological. The inverted pyramid turns storytelling on its head. Picture an upside-down triangle: the broad base represents the most newsworthy information, and the narrow tip the least newsworthy—that's the inverted pyramid. It puts the most important or juiciest information at the top of the story; the rest of the information is given in order of descending importance. (In addition to presenting the most important information at the top, in newspaper composing rooms the inverted pyramid traditionally served the purpose of allowing stories that ran long to be cut from the bottom without losing essential information.)

Lead

The start of a news story should present the most compelling information. If it's a report about a meeting, for instance, look for the keynote speaker's main point, decisions taken, record-breaking attendance, or some other newsworthy information. To start by saying X society held its annual meeting on X date at X isn't news; that lead could have been written months before the meeting. What is lead material goes something like this: <something significant that happened> at the meeting of X society <when and where>. (And speaking of the when and where, when a newsletter is coming out months after a meeting, it's not necessary to give the date; just the month or even the season is adequate.)

Fact (not opinion) and attribution

Newswriting traditionally doesn't express opinion unless it's attributed to a source. Of course, we don't have to be so scrupulous about saying Northwestern is great, but opinions that people might contest should be attributed. Facts (and anything that someone would ask "Says who?" about) should also be attributed if they're not generally known and accepted.

Identification

A person's full first name or both initials should be used on first reference—not just a single initial. It shouldn't be assumed that every reader knows who the person is; he or she should be identified in a way that's relevant to the article. In captions, it's not necessary to use a middle initial if it's already been used in the text.

Short paragraphs

In newswriting, paragraphs are kept short for punchiness and appearance.

Person

Newswriting is generally in the third person. If there is compelling reason to use first or second person, don't jar readers by abrupt switches of person.

Headlines

Headlines should be short and preferably snappy. They should come out of information in the body of the text and not present new information. Headlines are usually not in past tense; a headline about a past event is generally in present tense; one about a future event generally includes *to* (to meet, to decide, etc.) Within a publication section, headlines should be consistent; those that are mere labels shouldn't be mixed with those that have verbs. Articles (a, an, the) are usually not used in headlines.

► S19 Writing a report

A report gives factual information about an event in a formal and objective way so that readers can easily understand it.

Step 1: Gather as much information about the event as possible. Try to find answers to the '5 Ws': *Who? What? Where? When? and Why?* Sometimes, the question *What is the consequence?* should be answered as well.

Step 2: Order the information. Put the answers to the 5 Ws at the beginning. Add details later on.

Step 3: Make your report sound formal:

- Whenever possible, use the passive to report what happened.
- Avoid direct quotes.

LANGUAGE HELP

XY is believed/thought to have been ... Police confirmed that ... It was reported that ... Many people were left without ... The missing person was last seen ... He was considered to have ... It could be established that ... An undisclosed source revealed that ... According to reliable sources ... An eye-witness stated that ... Bystanders claim that ...

Make your report sound objective:

- Avoid writing about your personal thoughts and feelings.
- Only include information that is unbiased and reliable. When quoting witnesses, focus on facts and leave out any offensive expressions.

Step 4: Write your report in the simple past. Use a new paragraph for each new aspect.

PRACTICE

Imagine you are a journalist writing a report on the floods that hit the Elbe region in 2002. Study the photos below. Then write the report by following steps 1–4 above and using the language help given below.



LANGUAGE HELP

Houses/basements ... were flooded. The flood victims were temporarily housed in ... / were forced to ... Emergency services helped people to ... A number of people ... Flood levels were the highest since ... Victims of the flood were promised that ...

Leitner - Brown, A. et al. (eds)
Context-Ausgabe Nord.
ISBN: Cornelsen 2015.

Expressing yourself in a blog post


Topic and target group

A blog is about communicating with your readers. So the two most important questions are: What am I blogging about? Who am I blogging for? At the same time, it is important to choose a topic that you are interested in and that you know a lot about.

- 1 a) The following tags reflect popular blogging topics. Who might be interested in reading about each one? Be as precise as possible.


parenting technology recipes health
 relationships news
 fashion money photography
 celebrities

- b) Think about which of the following topics would be most interesting for a teen audience, and why.

- The most frustrating thing that happened to you this week.
 - A film you've seen recently and why you enjoyed it (or why you didn't enjoy it) and what could have been done better.
 - What you did at school yesterday and why it was good/bad.
 - A film star or sports player you are interested in, and why.
- c)  What topics would you be interested in blogging about? Who would you write them for? Discuss your ideas with a partner.

Structuring your post

A blog post is usually fairly short but it still needs to be well structured. Collect your ideas, then decide how to structure them. One possibility is to introduce the main idea in the first paragraph and the less important ones later. The main thing is to have a logical structure so that the reader can follow what you are saying.

- 2  You are going to write a blog post challenging a recent claim that today's teens are addicted to technology and social media. You want to include the following ideas in your post. Decide how you are going to structure them, then discuss your ideas with a partner.

- Teens spend a lot of time doing other things - especially interacting with friends face to face.
- Just because people enjoy something doesn't mean they're addicted.
- Social media are an important part of teenagers' lives and make certain things easier.
- Recent research has shown that the majority of teenagers are not addicted to social media - they just use them to stay in touch.



Bode, N. et al
 Green Line Transition
 Stuttgart, March 2014

The right title and opening

You need an eye-catching title that also gives an indication as to what your post is about. In addition you need to find a good opening for your post. Whatever you do, make sure you grab the readers' attention so that they want to continue reading. Try to include an image to provide visual stimulation (make sure that you are allowed to use the image). Finally, you need to find a good way to finish off your post: maybe have a call to action or invite the readers to respond to it.


- 3 a) Which title do you find the most interesting for your post from exercise 2? Explain why. Alternatively, find one of your own.

- Social media + technology + teens + addiction
- Social media, technology & Co - we can say no!!
- Teens are not just interested in social media!

- b) If the blog post were for your parents' generation, would you choose the same title? If so, explain why. If not, find a title which you think is more suitable for that generation.

Style and tone

The most important thing is to be yourself! Try to sound natural and don't use fancy language. Keep your sentences short and simple - remember English sentences do not contain as many subordinate clauses as German ones. If you want to be critical, make sure you can back up your arguments.

- 4 a)  Imagine you are writing a blog post about the importance of privacy online. How would your style and tone differ if you were writing for each of the following target groups: students in year 5 - your peers - your parents' generation? Discuss your ideas in small groups, then write the opening for each target group. Compare your ideas in class.
- b) Now imagine you are writing a blog post on a topic of your choice, for the target group of your choice. Write the opening.

Commenting on a blog post

An important part of writing a blog post is having people react to what you say. It is important to pay attention to the comments people make and to take them (and their criticism) seriously. If you feel misunderstood, write and defend your position but do so politely and without attacking the other person.

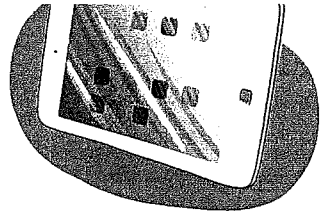
- 5 a) Read through the following comments and decide whether they are appropriate or not.
 - "This post is utter rubbish! The author has obviously not researched his topic and has no idea what he is talking about!"
 - "You've completely missed the point!"
 - "I don't agree. I think we need to consider other solutions to the problem."
- b) Write a comment on the blog post on pages 38-39.

TIP

You can open your post telling an anecdote, as a question, providing a surprising fact or statistic or by introducing an interesting quote.

TIP

Make sure that you read through your text again and check it for spelling and grammatical mistakes.



TIP

Don't write very long paragraphs - long lines of text are more difficult to read on a screen.

► SF32 Writing a review

When writing a review, you provide information on a book, play or film you have read or watched, as well as expressing your opinion about it. Reviews are meant to either recommend the work in question or to discourage people from reading or seeing it.

PREPARING YOUR REVIEW

Step 1: Read the book or watch the film/play you want to write about, making notes of interesting, very good or very bad aspects. It may be useful to consider typical elements of the text-type in question (► SF16: Identifying text types).

Step 2: Add to your notes, writing down important information about the book or the film. Structure your ideas (► SF8). The grid on the next page will help you to identify the relevant aspects, but you could also use a mindmap to structure your ideas.

WRITING YOUR REVIEW

- Start with a catchy title and a header which contains basic facts.
- Use the present tense.
- Avoid imprecise words like good, really bad etc.
- Start with an introductory paragraph with basic information.
- In the main part first give a short summary of the plot without giving away the end of the film/book.
- Then comment on the positive or negative aspects of the book/film/play.
- Finish your review by summarizing the main aspects and by giving a recommendation whether the book/film is worth watching/reading.
- Use linking words to connect your ideas. (► SF38: Writing a well-structured text; ► LP12: Linking words and phrases; ► LP15: Connecting your thoughts)
- Proofread your text. (► SF40: Proofreading; ► LP17: Spelling)

A film review: 2012: not quite the perfect disaster

2009 running time: 157 minutes rating: *** (okay)

The science fiction disaster film 2012, directed by Roland Emmerich, is an action-packed and generally enjoyable film, which has some riveting images and lots of gripping scenes, but which is also rather far-fetched in many places ...

After a scientist ...

After having obtained a map from Charlie, who dies while reporting about the events, the family tries to get to the Arks, ...

The special effects in 2012 are definitely worth seeing: images of the earth being destroyed are powerful and often scary. The special effects are sometimes truly breath-taking ...

... all this is underlined by a dramatic score. So for all lovers of action films, 2012 definitely is fun to watch. It even has some good acting: John Cusack shines in his role as ...

But is the film a real masterpiece? Unfortunately not. It is irritating for the viewers that ...

... And last but not least, the film might be considered just a bit too scary for the faint-hearted!

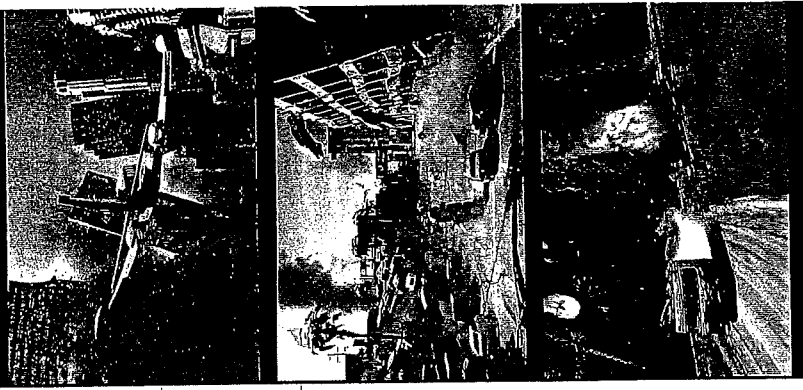
All in all, it might have been a good idea to tone the film down a little.

So here is my final verdict. Is 2012 a perfect film or is it a disaster? It is neither one nor the other but it is a perfect disaster film, and lovers of action films and disaster are going to get their money's worth – and perhaps even more than they bargained for. However, if you are looking for a scientifically correct, logical plot and deeper insights into life, I recommend finding a different film for your Saturday night.

from: Context: Augsburg-Word, Ed. Ceithow-Granitz, A. et al. Dolin: Gramercy 2011, p. 290-92.

Header	2012 157 minutes *** (out of five) (= okay) 2009 Roland Emmerich
Running time	
Your rating	
Year	
Director's name	
Introduction	<ul style="list-style-type: none"> disaster film / science fiction action film science fiction writer Jackson Curtis tries to rescue his two children and his ex-wife from a geological and meteorological super-disaster
Basic information: type of movie/book, characters	
Main part	<ul style="list-style-type: none"> 2009: scientist discovers that the temperature of the Earth is rising unexpectedly; international leaders plan to save a certain number of people on Arks 2012: Jackson Curtis (John Cusack), a divorced writer of science fiction, takes children Noah (Liam James) and Lily (Morgan Lily) camping in Yellowstone National Park, hears fears about the end of the world by Charlie Frost (Woody Harrelson) they return home; earthquakes are everywhere; Jackson rents plane for his children and ex-wife; they leave LA before California is destroyed family tries to get to the Arks; the President of the US dies in a tsunami Jackson and his family reach the Arks and manage to get on board
Short summary of the plot (Be careful: perhaps your readers don't want to be told the ending before they have read the book or watched the film themselves.)	
Cast/characters	
Comments	<ul style="list-style-type: none"> great special effects in the depiction of the catastrophe, impressive when famous buildings collapse dramatic music/great sound the film is fun to watch if you like action films John Cusack convincing as Jackson Curtis: not the typical action hero, but likeable and a bit quirky – good contrast to the action scenes <p>BUT:</p> <ul style="list-style-type: none"> parts of the film are not logical, i.e. characters use mobile phones while the earth is exploding around them film has some quite scary parts film is far too long all in all, film seems to be a bit far-fetched
Your opinion, e.g. on "plot", "actors", "characters", "dialogues, special effects, the 'message', etc.	
Conclusion	<ul style="list-style-type: none"> quite good science fiction disaster film with great action scenes too long and partly exaggerated only suitable for lovers of action/disaster movies – don't expect too much!
Summary of your opinion, recommendation/target group	

Scenes from the film 2012

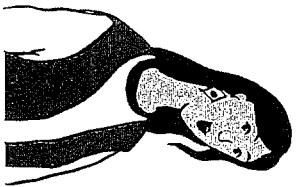


Peer-assessment sheet: How to write a speech

You have ...	P3	P2	P1
1. Introduction			
... directly addressed the audience with a note of welcome			
... created an effective lead-in to grab the listeners' attention by using either a provocative statement, a surprising fact, a new discovery, an anecdote, a rhetorical question or a quotation (<i>underlined the matching one</i>)			
... presented the topic/problem			
2. Main part			
... developed your ideas step by step and organized your speech according to the structure of a comment			
... concentrated on the most important aspects (no more than five) and been specific and direct instead of giving too many ideas			
... started from the least important point and worked up to the most important one or alternatively, started with the most important one and then worked progressively from your least important point up to the second most important one			
... provided background information if necessary			
... supported your point of view with examples/facts/statistics			
... used stylistic devices to emphasize the main message (e.g. repetition, contrast, rhetorical questions, metaphors and similes)			
Give an example that you think is well written:			
P1: _____			
P2: _____			
P3: _____			
... linked ideas and arguments			
... repeated the most important ideas, emphasized phrases or passages			
... established contact with the listeners by addressing them directly/flattering them/using the first-person plural/appealing to shared experiences			
... shown your conviction			
3. Conclusion			
... briefly summarized your main points			
... called for action, looked into the future, used a relevant quotation or a promise			
... clearly finished your speech and thanked the audience for their attention			
4. Structure			
... structured the text: introduction, main part, conclusion			
... used sensible paragraphs within the main part			
5. Language			
... incorporated connectives and transitions			
... used a mixture of mostly short and only a few long sentences			
... used striking adjectives and adverbs			
Give an example:			
P1: _____ P2: _____ P3: _____			
... used the appropriate register and tone (e.g. formal, informal, entertaining, serious, witty etc.)			

Deej, C., Duvall, F., & Colver, G.
 Challenges & Choices:
 Seeking Security in Travelled
 Times. *Journal of Travel Research*
 Translating: Oostover, 2014.

Giving a speech – structure and useful phrases

Introduction:

It is generally believed that...
Most people think that...
At first sight this statement
seems to be true.

Development:

a) your point of view

I'm of the opinion that ...

b) the opposite point of view

It might be argued that ...
One could well say that ...
It is often generally accepted that ...
There is some evidence to suggest that ...
On the one hand ... but on the other hand ...

c) development of your own argument

Nevertheless ...
However ...
It is only partly true that ...
Although ...
Every argument has two sides.
Take for example ...
There seems to be a contradiction here.
Let us now return to ...
This brings me to the next point.
A further point to consider is ...
We have to admit that ...
It is important to realize that ...
In addition to this point I want to stress that ...
Moreover ...
There can be no doubt that ...
Everybody knows that this is the case.

Conclusion:

It is for this reason that I believe that ...
The simple truth is that ...
It is only fair to say that ...
My own view of the matter is ...
So all in all I believe that ...



Prüfling: _____

Kategorie	Kriterium	sehr gut	gut	befriedigend	ausreichend	mangelhaft	ungenügend
Inhaltliche und strukturelle Bewältigung	Informationsauswahl im Sinne der Aufgabenstellung	• stets passend, sachgerecht reduziert	• meist passend, weitgehend sachgerecht reduziert	• im Wesentlichen passend, im Allgemeinen sachgerecht reduziert	• teils passend, zum Teil sachgerecht reduziert	• kaum passend, kaum sachgerecht reduziert	• unpassend, nicht sachgerecht reduziert
	Inhalte/ Informationen	• stets korrekt wiedergegeben	• meist korrekt wiedergegeben	• im Allgemeinen korrekt wiedergegeben	• teilweise korrekt wiedergegeben	• in Ansätzen korrekt wiedergegeben	• nicht korrekt wiedergegeben
	Darstellung und Gliederung	• überzeugend reorganisiert, sehr klar und logisch aufgebaut	• stimmig reorganisiert, klar und logisch aufgebaut	• im Wesentlichen reorganisiert, recht klar und logisch aufgebaut	• in Teilen klar und logisch aufgebaut	• unklar aufgebaut	• zusammenhangslos
	charakteristische Textmerkmale des geforderten Produkts	• souverän umgesetzt	• weitgehend umgesetzt	• im Wesentlichen umgesetzt	• teilweise umgesetzt	• in Ansätzen umgesetzt	• nicht umgesetzt
Interaktionale und interkulturelle Bewältigung	Situation und ggf. zugewiesene Rolle im Sinne der Aufgabenstellung	• in vollem Umfang berücksichtigt	• weitgehend berücksichtigt	• im Wesentlichen berücksichtigt	• zum Teil berücksichtigt	• kaum berücksichtigt	• nicht berücksichtigt
	Adressat und fremdkultureller Hintergrund	• in jeder Hinsicht berücksichtigt	• weitgehend berücksichtigt	• im Allgemeinen berücksichtigt	• zum Teil berücksichtigt	• kaum berücksichtigt	• nicht berücksichtigt
	kulturspezifisch notwendige Erläuterungen	• stets zielführend und korrekt	• meist zielführend und korrekt	• im Wesentlichen zielführend und korrekt	• teils vorhanden und nachvollziehbar	• in Ansätzen vorhanden, kaum nachvollziehbar	• nicht vorhanden
Sprachliche Bewältigung	Strukturen der Zielsprache	• vielfältig • nahezu korrekt verwendet	• meist variiert • meist korrekt verwendet	• recht variiert • im Allgemeinen korrekt verwendet	• wenig variiert • teilweise korrekt verwendet, gröbere Fehler	• kaum variiert • viele gravierende Fehler, in Teilen unverständlich	• nicht variiert • schwerwiegend fehlerhaft, weitgehend unverständlich
	thematischer und funktionaler Wortschatz	• idiomatisch, treffsicher, differenziert	• meist idiomatisch, weitgehend treffsicher und differenziert	• im Allgemeinen treffsicher, wenig differenziert	• teilweise treffsicher, elementar	• kaum passend, sehr begrenzt	• unpassend, äußerst begrenzt
	sprachlich-strategische Erfordernisse im Sinne der Aufgabenstellung	• souverän umgesetzt, stilistisch sehr sicher	• weitgehend umgesetzt, stilistisch sicher	• im Allgemeinen umgesetzt	• teilweise umgesetzt	• in Ansätzen umgesetzt	• nicht umgesetzt

Die Gewichtung der einzelnen Kriterien hängt von der jeweiligen Aufgabenstellung und dem konkreten Text ab und unterliegt insoweit fachlichem Ermessen.

Gesamtnote: _____ / _____ Punkte

Unterschriften: Erstkorrektor/in (Dienstbez.) _____ Zweitkorrektor/in (Dienstbez.) _____

Dear Engl. J. of d. ...
 ...
 ...

1 Mediation

1.1 Getting started: Characteristics of a mediation task

Mediation means expressing important ideas of a spoken or written text in another language (Sprachmittlung). The most common mediation task in a written exam asks you to mediate a German text (the input text) into English (the target text). Possible input texts are written texts and listening texts.

Tip!

In its original sense, mediation means a person's attempt to end a conflict between two other people or groups. In language learning, mediation is one of the five communicative skills (in addition to writing, speaking, listening and reading).

Caution! Mediation is often mixed up with translation. Read the mixed statements about mediation and translation. Which of them belong to mediation, which to translation?

You ...	Mediation	Translation
should follow the text word-by-word.		
are free to paraphrase.		
have to copy the style and language of the input text.		
should use vocabulary the addressee is used to.		
should leave out information if it is not important at all.		

1.2 Understanding the situation and the task

Usually, a mediation is embedded in a specific situation (or scenario/context). The situation includes information which will help you to get into the task. Read a mediation task carefully and pay attention to the following aspects:

1. the addressee: who are you writing the text for?
2. the target text: what kind of text do you have to produce?
3. your relationship with the addressee: which style of language/register do you have to use – formal or informal?
4. the purpose: what information should you focus on?

Now use your skills

- a) Read the following three tasks, underline the relevant information and fill in the boxes. The first gap has been done as an example.

Task A
<p>You take part in an international school project called "The Future of the EU". The project explores issues of migration and integration in contemporary Europe. Each participant has been asked to contribute the example of one public figure from his/her country to the project's website. Write an article based on the essay at hand by a Turkish-German politician. Present the politician's experiences and conclusions.</p>
<p>Addresssee: <u>international readers (students and teachers) of the website</u></p>
<p>Target text: _____</p>
<p>Register/Style: _____</p>
<p>Purpose/Information needed: _____</p>

Task B

Your American e-pal thinks about studying in Germany after high school. He/She is looking for general information, individual experiences and practical advice. On the internet, you have read the report about German universities. Sum up relevant information as part of an email to your American friend.

Addressee: _____

Target text: _____

Register/Style: _____

Purpose/Information needed: _____

Task C

You are attending an international youth conference on "Relations and challenges in a globalised world". As a German participant you have been asked to give an opening statement. To start off, you have decided to refer to the given speech of the German chancellor. Write the beginning of your script. Outline the chancellor's views on Germany's present relationship to its allies and the impact of migration on Germany.

Addressee: _____

Target text: _____

Register/Style: _____

Purpose/Information needed: _____

- b) In each of the three tasks A–C, there are verbs which tell you exactly the text type and topics of your mediation. Find these verbs (Operatoren).

Task	Operator	Definition
A	present	
B		give a concise account of the main points or ideas of a text clarifying culture-related aspects if necessary
C		
A+C		(+ text type) produce a text with specific features

Tip!

Always read the mediation task carefully. Find and highlight the four pieces of information as well as the Operatoren verbs. It is also advisable to make a note of this essential information to refer back to when doing the task.

Tip!

A mediation task mainly refers to Anforderungsbereich I – comprehension but also to a minor extent to Anforderungsbereich II – analysis. Analysis here does not mean a formal interpretation but interpreting, ordering and presenting text information.

- c) Formulate your own mediation task based on this information. Use two Operatoren.

Information for the task:

Addresssee:	your British online pen pal's English teacher
Situation:	he/she is planning a science fiction film night on visions of future societies – you have just read the Spiegel Online review of the film "Alles was wir geben mussten" – you would like to suggest the original film "Never Let Me Go" as an option for this film night.
Target text:	email
Register/Style:	formal
Purpose/Information needed:	utopian and dystopian features of the society in the film you suggest

Your task

1.3 Skimming and scanning

Task D

Your American partner school is doing a project on Digital Lifestyles and has asked for articles about current trends in other countries to be published on the project website. You have read the following article 'Vorsicht! Smartphone: ...'. Use the information in the text and write an article in which you present the meaning of the word 'smartphone', the behaviour of German pedestrians according to recent studies and the response of the German authorities.

a) Analyse Task D.

Adressee: _____
 Target text: _____
 Register/Style: _____
 Purpose/Information needed: _____

- b) Then look at the input text and
 - state the author, source and date of publication of the text
 - skim the text, i.e. read it quickly for its topic and function

Author: _____
 Source: _____
 Date: _____
 Topic/function: _____

- c) Read through the text. Scan it for the three aspects of information needed for the purpose of the task. Mark the relevant parts using three different colours. The first aspect has already been highlighted for you in green.
- d) Make notes in English next to the relevant passages. Stick to the German text first, but feel free to generalise or paraphrase to prepare for a concise report. As an example, the notes for the first aspect have already been given in the margin.

Vorsicht! "Smartphone": Darum sind Smartphones auch für Fußgänger ein Risiko

Ein junges Mädchen bleibt mitten auf der Straße stehen, holt ihr Handy raus, beginnt zu tippen. Erst als ein Busfahrer hupt, wird ihr klar, wo sie steht. Beobachtungen wie diese sind in Europas Großstädten keine Seltenheit, wie es in einer Studie der Dekra-Unfallforschung heißt. Jeder sechste Fußgänger ist demnach irgendwie mit seinem Handy beschäftigt. 5 Schnell noch Mails checken, Facebook filtern, Nachrichten bei WhatsApp schreiben - die Smartphone-Generation "Kopf unten" ist nicht nur am Steuer, sondern auch zu Fuß eine Gefahr im Straßenverkehr.

[...] Das Problem: Als „Smartphone“ wird der Fußgänger für Autofahrer, Radfahrer und andere unberechenbar. Das Jugendwort „Smombie“ - eine Kombination aus Smartphone und Zombie - beschreibt Menschen, die von der Umwelt nichts mehr mitbekommen, weil sie nur noch auf ihre Smartphone starren.

Ein Blick aufs Handy und rasch noch rüber über die Straße: Fast 14.000 Fußgänger wurden für die am Freitag veröffentlichte Studie beobachtet. Von denen, die mit den Gedanken wohl nicht auf der Straße, sondern am Handy waren, tippeten die meisten einen Text ein, telefonierten oder taten sogar beides gleichzeitig. Andere trugen Ohrstöpsel oder Kopfhörer, was darauf schließen lässt, dass sie vor allem Musik hörten - und nicht den Straßenverkehr. „Telefonieren, Musikhören, die Nutzung von Apps oder auch das Tippen von Textnachrichten sorgen im Straßenverkehr für riskante Ablenkung“, sagt Clemens Klünke vom Dekra-Vorstand.

Verboten ist das Ganze nicht. Während „Smombies“ als Autofahrer mit einem Bußgeld von 60 Euro und einem Punkt in der Flensburg Verkehrsstrafdatei rechnen müssen, werden sie als Fußgänger nicht bestraft. Eine Ordnungswidrigkeit sei das nicht, sagt Michael Schossig, Sprecher der Stuttgarter Polizei. Im Landesverkehrsministerium in Stuttgart hält man von einer Bestrafung von Fußgängern auch nichts: Die Vollstreckung sei schwierig. „Wir setzen auf Aufklärung, Vernunft und Freiwilligkeit.“

Tip!

You can underline or highlight the relevant passages. The information on one aspect may be presented in different sections of the given text. Parts of the text may be irrelevant for the task.

Meaning of the word 'smombie':

risk of carelessness → possible victim of an accident

danger in public, traffic unpredictable for drivers, cyclists and others

"smombie": smartphone + zombie (= addict) do not pay attention to their environment

25 [...] Der Blick nach unten ist ein globales Problem: Mit einem Augenzwinkern soll eine Universität in den USA eine „Text Lane“ (Textspur) eingerichtet haben, auf der Studenten mit Smartphones laufen sollen. Auch in China wurden schon Gehwege für Smartphone-Jünger gesehen und in Antwerpen gibt es ebenfalls eine eigene Spur für Handy-Nutzer.

30 Jüngere Fußgänger der „Generation Kopf unten“ nutzen die Smartphones der Studie zufolge häufiger als ältere. Mit mehr als 22 Prozent war die intensivste Nutzung in der Altersgruppe zwischen 25 und 35 Jahren zu beobachten. Laut Dekra sind 22 Prozent aller Verkehrstoten in der EU Fußgänger. Nach Angaben des Statistischen Bundesamts wird jeder zehnte Todestfall auf deutschen Straßen durch falsches Verhalten von Fußgängern verursacht.

35 Das Smartphone boomt und boomt: Mehr als sechs von zehn Bundesbürgern nutzen die internetfähigen Handys, wie der Branchenverband Bitkom errechnete. Das entspricht mehr als 44 Millionen Deutschen mit Smartphones. [...]

Der Autoclub ACE verweist auf eine Studie, nach der Jugendliche alle sieben einhalb Minuten auf ihr Smartphone schauen. Dieses Verhalten sei im Alltag antrainiert und lasse sich nicht einfach abstellen.

dpa, 2016

(465 Wörter)

- e) The first paragraph ("meaning of smombie") has been written for you with the notes above. Turn your own notes on the second and third aspects into two more paragraphs for your article. Write on a separate sheet of paper and leave some space for the headline and introduction.

The German youth word "Smombie" - short for smartphone zombie - highlights the recent trend that people who are busy on their smartphone in public have become a danger for themselves and others. Various smartphone activities distract their attention and cause unpredictable and careless behaviour, which increases the risk of traffic accidents.

- f) Task D asks you to write an article as target text. Therefore you need a headline and a short introduction for the three paragraphs. Write a suitable headline and the introduction.

Tip!

For the headline, you have to adapt the given article's headline so that it reflects the special topic of your article. For the introduction, use information from the task.

2 Information in context - popular types of target texts for mediation

In a mediation you present the information in a certain context. The context determines the addressee and the type of target text. Depending on the addressee and the target text you have to decide on the register/style (formal/informal), the structure of the text (headline, paragraphs, address), content (how familiar is your addressee with the topic/German culture?) etc. Look at the following two examples:

Name the target texts asked for in tasks A-C on pages 90-91:

A: _____ B: _____ C: _____

2.1 Target text: Article

For example, in exercise e) and f) above (Task D) you have already embedded information into the target text 'article'. When writing an article for teachers and students like in Task D, you use formal style and make up a suitable headline and introduction.

2.2 Target text: Email

When writing an email you need an address and a topic in the reference line. Depending on your addressee you have to decide if the style of writing is formal or informal and how to begin and end your message.

Tip!

Phrases to address:
 - formal: Dear, Sir/Madam, To whom it may concern, etc.
 - informal: Dear, Hi, etc.

Phrases to end:
 - informal: Bye, Take care, All the best, etc.
 - formal: Best/Kind regards, Yours sincerely (if name known), Yours faithfully (if name unknown), etc.

Example: Task E

Your English friend's social science teacher Mr Butcher is planning a science fiction film night on visions of future societies. Having just read the Spiegel Online review of the film 'Alles was wir geben mussten', you would like to suggest the original film 'Never Let Me Go' as an option for this film night. Write an email to your friend's teacher in which you summarise the utopian and dystopian features of the society in the film as presented in the review.

a) Analyse the task and fill in the gaps.

Adresse: _____
 Target text: _____
 Register/Style: _____
 Purpose/Information needed: _____

b) Use the information from the task to write the beginning and ending of the email.

To: j.butcher@btinternet.com
 RE: (reference line) _____
 (form of address) _____
 (introduction/reason for writing). My friend David, _____

 (End) _____ (your full signature)

Tip!
 Check the conventions of a formal letter; if you want to write a formal email.

2.3 Target text: Script for an opening statement

When writing the script for an opening statement, again you need to think about how to embed the information, e.g. how to begin and end your statement.

Task F

You are attending an international youth conference on "Relations and challenges in a globalised world". As a German participant you have been asked to give an opening statement. To start off, you have decided to refer to the given speech of the German chancellor. Write the beginning of your script. Outline the chancellor's views on Germany's present relationship to its allies and the impact of migration on Germany.

Use the information from Task F to write the introduction and the ending of your opening statement. Address the audience directly at the beginning and at the end of your speech.

_____ (form of address)
 (introduction/reason for speaking) _____

 [paragraph on Germany's relationship to its allies]
 [paragraph on the impact of migration on Germany]
 (end)

3 Mediation Practice I

Practise the mediation skills from chapters 1-2:

- a) Analyse the following task.
- b) Mark relevant information in the text and take notes.
- c) Do the mediation task on a separate sheet of paper.

Task G

Your friend from England wants to know what teenagers in Germany are like. Looking for reliable information, you have come across the online STERN article on the SINUS youth study. Write an email to your friend. Outline the key findings of the study and the comments of the scientists.

Adresse: _____
 Target text: _____
 Register/Style: _____
 Purpose/Information needed: _____

Teenager in Deutschland: „Hart feiern, aber gute Noten“

Rebellion war vorgestern: Teenager in Deutschland suchen der neuen Sinus-Jugendstudie zufolge den engen Schulterschluss mit der Elterngeneration. Für soziale Absicherung nähmen Teenager eine noch größere Nähe zur Welt der Erwachsenen in Kauf als die „Generation Golf“ vor ihnen, interpretiert Jugendforscher Klaus Hurrelmann das Ergebnis. „Das geht schon in

5 Richtung Überanpassung.“
 Hurrelmann schrieb das Vorwort zu der Untersuchung, die Sozialwissenschaftler am Dienstag in Berlin vorstellten. Überrascht hat die Forscher die Toleranz der jungen Generation – von Zuwanderung bis Religion. „Die Akzeptanz von Vielfalt nimmt zu“, folgert Studienautor Marc Calmbach.

10 Forscher werten den ungewöhnlichen Kuschelkurs der Jugendlichen, den es so seit der Nachkriegszeit nicht mehr gab, nicht als Bequemlichkeit. Sie deuten die spürbare Sehnsucht nach Halt und Geborgenheit vielmehr als eine Reaktion auf Wirtschaftskrisen, Terrorgefahr und eine unübersichtlichere, globalisierte Welt.

Überschatt hat die Wissenschaftler der ausgeprägte Mainstream in der jungen Generation. 15 Viele Teenager, mit und ohne Migrationserfahrung, wollen sein „wie alle“. Auffällige Szenen und Subkulturen sind verschwunden. „Die“ Jugend gibt es dennoch nicht: Es bleiben Gruppierungen von Konservativen über Ökos und Spaltfraktion bis hin zu Frustrierten, die sich abgehängt fühlen.

Die Sinus-Studie untersucht seit 2008 alle vier Jahre, wie die 14- bis 17-Jährigen in Deutschland „hicken“. Dazu führen Jugendforscher lange Interviews mit 72 Jugendlichen zu ausgewählten Themen, dieses Mal auch zu Flucht und Asyl.

20 Toleranz wird im Ergebnis in fast allen Jugendmilieus groß geschrieben. Anders als in der Welt der Erwachsenen ist die Sorge vor Zuwanderung kein großes Thema, Teenager zeigen eher Mitgefühl mit Flüchtlingen. Dazu kommt ein Pragmatismus, den die Forscher der jungen Generation generell attestieren. Zuwanderung sehen viele Jugendliche nur so lange als akzeptabel an, wie die Kapazitäten für eine gelungene Integration ausreichen. Ressentiments gegen Flüchtlinge fanden sich auch – allerdings häufig in Form von Stereotypen, die Teenager vom Hörensagen kannten. Die Wissenschaftler erklären sich die Offenheit auch mit der multi-ethnischen Wirklichkeit, in der viele Jugendliche heute aufwachsen, vor allem in großen 25 Städten.

Oben auf der Prioritätenliste stehen Gemeinschaft, Familie, Sicherheit und Wohlstand. Dazu kommen Freiheit, Toleranz und soziale Werte. Für die Planbarkeit von Leben und Karriere nehmen Jugendliche klassische preußische Tugenden wie Pflichterfüllung in Kauf. Was nicht heißt, dass sie auf Ich-Fixierung, Spannung, Spaß und Risiko bis zur Ekstase 30 verzichten. „Hart feiern, aber gute Noten“, lautet ein Credo.

Für Teenager gibt es kein Dasein ohne Internet und Smartphone. Leben heißt „online sein“. Ohne soziale Medien drohe Ausgrenzung, lautet ein Fazit. Die bedingungslose Faszination aber beginnt zu bröckeln: Der Umgang mit neuen Medien ist mit Blick auf die Herausgabe persönlicher Daten zunehmend kritisch und selbstbestimmt. Zum ersten Mal wächst eine 35 Minderheit, die sich der digitalen Dynamik mit dem Wunsch nach Entschleunigung zeitweise entziehen will. „Die Jugendlichen sind bestens mit Geräten ausgestattet und wunschlos glücklich“, sagt Calmbach.

Your English notes:

3.1 Choosing the right register

The mediation **Task 6** asks for an **informal email**. Replace the underlined phrases on the left with the formal phrases for a different target text, e.g. for a formal report on the findings of the SINUS study.

informal email	formal report
I have read a report on the internet by ...	The report with the title "...", published on ..., focuses on ...
1. The study tries to find out what German teenagers think about...	1. The study ... German teenagers' ...
2. The researchers have asked questions about ...	2. Researchers have ... on ...
3. The study says that ...	3. ... the study, ...
4. The scientists describe German teenagers as ...	4. The scientists German teenagers as ...
5. They also say that ...	5. They ... that ...
6. They see this behaviour as ...	6. They ... this behaviour as ...
7. They believe that ...	7. They ... that ...
8. They ask if ...	8. They ... whether ...

3.2 Explaining cultural differences

People living in other countries or continents may not understand the political or historical context of a statement relating to German history or lifestyles. Therefore **Operators** like "present/sum up/outline" also ask you to briefly explain "culture-related aspects when necessary".

a) Tick the box if you think the addressee needs an explanation for these four aspects of German culture.

addressee	'Mauerfall'	'Krankenversicherung'	'Aufwendungen für ein Universitätsstudium'	Tatort'
your 17-year-old American friend who has never left the U.S.				
your friend's American history teacher				
your friend's sister, who studied and worked in Germany for a year				

b) Explain the four terms in one or two sentences.

- 'Mauerfall' _____
- 'Krankenversicherung' _____
- 'Aufwendungen für ein Universitätsstudium' _____
- Tatort' _____

4 Mediation Practice II

Practise the mediation skills from chapters 1-3:

- a) Analyse the following task
- b) Mark relevant information in the text and take notes.
- c) Do the mediation task on a separate sheet of paper.

Task H	Adresse:
You are working as an intern for Deutsche Welle, the international radio and TV station featuring news from Germany. You have been asked to prepare a contribution to a podcast on "Global migration": While researching the topic, you have come across the article by Freia Peters. You decide to base your contribution on her article. Write the script. Present the reasons why young Spanish people leave their home country and what attracts them to Germany.	Target text: Register/Style: Purpose/Information needed:

Your English notes:

„Deutschland – Europas angesagtestes Land für Arbeit“
So viele Spanier wie nie kommen nach Deutschland. Das Vertrauen in die heimische Politik haben sie verloren. Bei den Parlamentswahlen stimmen sie trotzdem ab – meist gegen die traditionellen Parteien.

Maria Dolores und Jonatan hocken [...] auf dem Land im Main-Tauber-Kreis, in einer sehr kleinen Stadt namens Creglingen. Viel zu erleben gibt es für das junge Pärchen am Wochenende hier nicht, vor allem nicht, wenn man das Nachtleben im quirligen Málaga gewohnt ist.

Aber in Creglingen haben die beiden Spanier etwas, was sie in ihrem Heimatland trotz jahrelanger Suche nicht finden konnten: einen guten Job, eine Perspektive, Aufstiegschancen. Jonatan Castro Saura, 23 Jahre, und Maria Dolores Sanchez Martinez, 27, haben im September bei der Wirthwein AG, einem mittelständischen Unternehmen für Kunststoffteile, ihre Ausbildung als Verfahrensmechaniker begonnen.

In Málaga hatte Jonatan als Koch gearbeitet, Maria Dolores an der Kasse bei McDonald's. „Im Frühjahr hörten wir dann, dass die deutsche Industrie- und Handelskammer ein Assessment-Center in Málaga veranstaltet“, sagt die junge Andalusierin. „Und uns war klar, wenn wir es irgendwie schaffen, dann gehen wir nach Deutschland – das angesagteste Land in Europa, um Arbeit zu finden.“

Jeder zweite Jugendliche in Spanien ist arbeitslos. Nur jeder dritte findet einen dauerhaften Job. Ein Land zwischen Verzweiflung und vager Hoffnung. Am heutigen Sonntag wählen die Spanier ein neues Parlament, und die Anteilnahme besonders der jungen Leute ist enorm. [...]

„Endlich weht ein frischer Wind“, sagt Maria Dolores. „Doch selbst wenn der Wandel kommt – ich glaube nicht daran, dass sich die Dinge schnell ändern.“ Ihre Zukunft plant sie deshalb in Deutschland. Ihr Traum wäre es, nach der Ausbildung noch zu studieren, was ihr neuer Personalchef gern berufsbegleitend unterstützen würde. Hauptsache, sie bleibt. Er muss erfinderisch sein. Allein die Industrie- und Handelskammer in Heilbronn-Franken, Partnerregion des wirtschaftlich schwächelnden Großraums Málaga, hat 700 offene Ausbildungsplätze.

Der Fachkräftemangel hier, die Jugendarbeitslosigkeit dort, das passt zusammen. Innerhalb von vier Jahren hat sich die Zahl der Spanier, die in Deutschland eine feste Arbeit angenommen hat, fast verdoppelt von 37.021 auf 62.427 (Stand September 2015).

Nicht nur die Handwerkskammer, auch die Arbeitsagentur, die Handelskammer, die Bertelsmann-Stiftung werben in spanischen Sprachschulen sowie in den Goethe-Instituten für Arbeitskräfte. Sie locken etwa damit, dass in Deutschland 80 Prozent der Ingenieure einen unbefristeten Arbeitsvertrag haben oder das durchschnittliche Einstiegsgehalt bei 42.000 Euro liegt. Das klingt süß in den Ohren vieler Spanier – zumal es keine großen Voraussetzungen zu erfüllen gibt.

Maria Dolores und Jonatan führten Bewerbungsgespräche auf Englisch, mussten ein paar handwerkliche Übungen ausführen wie Löcher bohren und Draht biegen – und bekamen die Zusage. Im Frühsommer begannen die beiden Spanier einen Deutsch-Crashkurs, im August saßen sie im Flugzeug und betratren wenig später zum ersten Mal deutschen Boden.

Freia Peters, welt.de, 2015

(444 Wörter)