An Essay

The following essay by philosopher and mathematician Bertrand Russell (1872 – 1970) has been cut up and rearranged. What is the original sequence of its parts? Mark the elements in the text that give you a clue as to the sequence.

a) I have sought love, first, because it brings ecstasy—ecstasy so great that I would often have sacrificed all the rest of life for a few hours of this joy. I have sought it, next, because it relieves loneliness—that terrible loneliness in which one shivering consciousness looks over the rim of the world into the cold unfathomable lifeless abyss. I have sought it, finally, because in the union of love I have seen, in a mystic miniature, the prefiguring vision of the heaven that saints and poets have imagined. This is what I sought, and though it might seem too good for human life, this is what—at last—I have found.

b) Love and knowledge, so far as they were possible, led upward toward the heavens. But always pity brought me back to earth. Echoes of cries of pain reverberate in my heart. Children in famine, victims tortured by oppressors, helpless old people a hated burden to their sons, and the whole world of loneliness, poverty, and pain make a mockery of what human life should be. I long to alleviate the evil, but I cannot, and I too suffer.

c) This has been my life. I have found it worth living, and would gladly live it again if the chance were offered me.

d) Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge, and unbearable pity for the suffering of mankind. These passions, like great winds, have blown me hither and thither, in a wayward course, over a deep ocean of anguish, reaching to the very verge of despair.

e) With equal passion I have sought knowledge. I have wished to understand the hearts of men. I have wished to know why the stars shine. And I have tried to apprehend the Pythagorean power by which number holds sway above the flux. A little of this, but not much, I have achieved.

Correct sequence:

The plan for Russell's Essay

Section I: _____

Section II: _____

Section III: _____

Section IV: _____

Section V: _____

Paragraph Structure

Carefully read the following paragraph from Jane Austen's Mansfield Park.

> It was a very proper wedding. The bride was elegantly dressed; the two bridesmaids were duly inferior; her father gave her away; her mother stood with salts in her hands, expecting to be agitated; her aunt tried to cry; and the service was impressively read by Dr. Grant. Nothing could be objected to when it came under the discussion of the neighbourhood, except that the carriage which conveyed the bride and the bridegroom and Julia from the church door to Sotherton was the same chaise which Mr. Rushworth had used for a twelvemonth before. In everything else the etiquette of the day might stand the strictest investigation.

Now try to describe the function of sentences 1 to 4. What connects them? Mark the relevant words and phrases.

1. It was a very proper wedding.	
2. The bride was elegantly dressed; the two bridesmaids were duly inferior; her father gave her away; her mother stood with salts in her hands, expecting to be agitated; her aunt tried to cry; and the service was impressively read by Dr. Grant.	
3. Nothing could be objected to when it came under the discussion of the neighbourhood, except that the carriage which conveyed the bride and the bridegroom and Julia from the church door to Sotherton was the same chaise which Mr. Rushworth had used for a twelvemonth before.	
4. In everything else the etiquette of the day might stand the strictest investigation.	

Underline the words and phrases in the paragraph that support your view.

Elements of a good paragraph

1. Unity The paragraph must have *a single, clear controlling idea*. The controlling or central idea should be stated in a sentence, usually at the beginning of the paragraph. This sentence is called the *topic sentence*. The rest of the paragraph contains all the details that contribute to the controlling idea.

2. Coherence All the sentences in a paragraph must be *connected* in an orderly, clear way so that the reader can easily see *how each sentence follows from the previous one*, and *how it relates to the controlling idea*.

3. Development There must be *sufficient details, facts, examples, evidence or reasons* in the paragraph to make the controlling idea clear to the reader. Ideally the paragraph should end with a sentence or a clause drawing together the illustrations and showing what point has been made. This is sometimes known as the *clincher sentence*.

(adapted from *Prentice-Hall Handbook for Writers*)

Register: Formal and Informal

Compare the following texts and describe the differences between them.

Text 1

Brief Reviews of New Films

(from The British Film Journal)
Over the years, several attempts have been
5 made to produce a film version of Mary
Shelley's classic gothic novel *Frankenstein*,
which was first published in 1817. Discerning
cinema enthusiasts will recall with affection
the James Whale 1931 adaptation, in which
10 Boris Karloff played the role of Dr
Frankenstein's alter ego. Some would argue
that Karloff's portrayal of a monstrous, yet
pitiful creature, desperately seeking affection
in a hostile world, has never been surpassed.
15 Perhaps inevitably, the most recent version,
with Leo da Vinci implausibly cast as the
gifted scientist, is somewhat disappointing,
not least because it fails to address the moral
issues raised in the novel and is lacking in
20 both profundity and subtlety. Moreover, this
new production, with scant regard for the
original novel, contains a considerable
amount of sex and violence, the presence of
which seems indispensable in most
25 contemporary films. In fact, any parents who
might have been beguiled by the advanced
publicity into believing that this film is
suitable for children would be well advised to
think carefully before allowing their offspring
30 to see it unattended.
Other sources of complaint might be the
excessively loud soundtrack and the overuse
of special effects. In short, although it could
be said to be visually spectacular and contains
35 a surprisingly convincing performance by
Albert Weissenegger as the monster, most
people will nevertheless be dissatisfied with
this latest, rather crude, attempt at adapting
Shelley's masterpiece for the screen.

40 Text 2

Shots'n'Features

(from The Sunday Herald)
Not another film version of Frankenstein!
Why is it that so many movie makers have
45 wanted to try their hand at this hoary horror
story? Amazingly, the story this classic film
theme is based on was written ages ago by a
woman called Mary Shelley. Of course, movie
buffs love to remember the old black and
50 white version, starring Boris Karloff as the
evil doctor's crazy creation. They say that
Boris was absolutely fabulous in the role.
Ugly as sin, but he had people weeping in the
aisles.
55 Anyway, a brand-new version's on at your
local flea-pit, right now, with Leo da Vinci
playing the cunning Dr Frankenstein. Not
everyone's idea of a brainy genius, I admit,
and if you expect loads of intellectual twaddle
60 about Big Issues, forget it! But you do get
more than an eye-full of blood and gore, and
the usual steamy sex scenes. The flick's been
hyped as a family treat, but I'd think twice, if
not three times, about letting the kids see it on
65 their own.
Another thing. The massive monster sound
track that makes Linkin Park sound like a
timid chamber orchestra is not everybody's
cup of tea and all the wizard SFX may be a
70 tad over the top, but the scenery's brilliant and
Albert Weissenegger is terrific as the weirdo
monster. Maybe it's not great art (sorry
Mary!), but it's a lot of fun and I got a real
kick out of it.

Which of the following devices or elements occur in the two texts?

device/element	occurrence in Text I (line numbers)	occurrence in Text 2 (line numbers)
cohesion devices		
complex sentences (clause constructions)		
detailed / precise information		
impersonal, sober style / guarded statements		
use of passives		
colloquialisms / idioms / slang expressions		
elliptical sentences		
imprecise language		
personal remarks		
sweeping statements / lack of specific examples		

Cohesion Devices

Look at this short passage. Is it easy to follow the point(s) that are made? Why or why not?

> Manual labour of one kind or another, from digging roads to repairing high voltage power lines, is perhaps the most crucial resource in any industrially developing country. Ploughing fields, planting and harvesting crops, and raising livestock are all important to development of the food supply and require people who work with their hands. Mining natural resources, building roads and bridges, and constructing dams for irrigation and electrical power, all of which require enormous numbers of skilled manual workers, are essential to any kind of industrial development. The manufacture, as well as the maintenance, of machines of all kinds demands a large number of trained mechanics and technicians. The establishment of efficient transportation and communication systems, essential services in a modernising economy, relies heavily on a labour force of expert craftsmen who take pride in their manual skills. In agriculture and in industry, the progress of a country depends on the busy hands of its working people.

Cohesion words and phrases

accordingly *	especially *	in order to	obviously *	to conclude *
also	even though	in other words *	of course *	to put it another way*
alternatively *	finally *	in particular *	on the contrary *	to sum up *
although	for example	in spite of …	on the other hand *	under those circumstances
(apart from this **)	for instance	in summary *	on the whole	*
as a consequence / result*	for the most part	in that case *	or rather	usually *
as a rule *	for this reason *	in the same way *	particularly *	what is more
as far as X is concerned	furthermore *	in this case *	so	whereas
as follows:	hence *	It follows that	so that	with regard to
as for ... *	however *	(it goes without saying)	speaking generally	yet *
as one might expect	however much ...	mainly *	still *	
as well as	in addition *	moreover *	surely *	* these are *not*
because	in conclusion *	(namely**)	such as	**conjunctions**
because of this	in contrast to *	naturally *	that is to say	** use with
besides *	in fact *	nevertheless *	therefore *	
clearly *	in general *	not only ... but also	thus *	
despite	in most cases *	now *	(to be more precise**)	

Addition	
Giving an example	
Stating the obvious	
Generalising	
Restating	
Contrast	
Concession/Contradiction	
Cause and effect/purpose	
Making a new start	
Highlighting	
Conclusion	
Summarise	

Analysis Chart

After you have discussed the text in groups fill in this table. Write complete sentences.

content	First impression: Say *very briefly* what the text presents. (What is the content of the text?)	
B concern/effect	After a more detailed examination: What is the central concern of the text?	
C Means	Say what you find interesting / striking / effective about the text and identify how this is achieved.	
D Argument	In one sentence, say what you will argue. How is that argument connected to what you find striking and how it is achieved?	
E Supporting Examples	Choose specific examples that demonstrate your point.	

In <Text> by <Author> <Content A> is presented. What becomes clear is that <Concern B> by the use of <Means C>. Therefore one could argue <Argument D>. To demonstrate <Argument D> the essay discusses the elements of <Supporting Examples E>

Linguistics

The following two excerpts present an overview of language planning and integration politics in the US and in Canada. Determine how politics in the US and Canada are similar and in which aspects they differ.

USA

The failure of the *Melting Pot*, the policy of assimilating immigrants into a unified and essentially Anglophone culture, is clearly obvious in many of the big cities with their distinctive neighbourhoods, for instance, the Little Italies and the Chinatowns. Nevertheless, English still represents the mainstream, perhaps increasingly challenged by Latino culture. As a result there are obvious pressures on immigrants to adapt themselves to that Anglophone mainstream in linguistic as well as in cultural terms, which can be seen as a vestige of this melting pot policy.[1]

However, it would be very difficult to deny the obvious pluralism in American society, which seems based on the various ethnicities of the immigrants and their descendants. However, it would be equally somewhat naïve to assume that these ethnicities are solely the product of the origins, even though what has been described as "marker retention" would suggest so. Such marker retention may be reflected in cuisine, in the celebration of religious holidays and other religious practices, in the display of cultural symbols in the home, and in community associations and clubs dedicated to cultural practices (often archaic or at least somewhat outmoded). In many cases, however, this does not necessarily include the retention of the original language except in restricted domains of family, home and selected ethno-cultural activities. The obvious exceptions are the almost insular urban neighbourhood communities mentioned earlier. In opposition to the melting pot concept, these markers are not usually shed over time in what used to be considered as the "straight line" model, but are retained to varying degrees as a means to construct identity. In other words, it can at least be argued that the construction of distinctive cultural identities owes less to what has been brought over from the original homeland, and more to creations of ethnic identity that are the result of experiences on American soil.

Accordingly, for much of the 20th century it would be fair to say that such retention of ethnic markers was tolerated by mainstream society and educationalists as long as the central ideology of English as the – actually never officially declared – national language was and is not questioned. This is obvious in bilingual education programmes, whose aim, explicit or more often implicit, was to provide children with the English needed to join the linguistic (and cultural) mainstream, often to the detriment of their original language, the loss or, more accurately, the displacement of which was not a thing to be mourned. In this sense the programmes are not actually aimed at individual bilingualism, which would include the retention of the children's original language, but in fact can be seen to be "subtractive", i.e. encouraging them to abandon it.

Canada

The concept of the *mosaic* probably has its origins in the fact that there were two "founding peoples": in addition to the English-speaking majority, there has always been a very strong and vociferous Francophone minority. This French-speaking presence is sizeable[2] and politically active, at times even potentially secessionist. Thus, if Canada was to survive as a nation it had to accommodate not one but two mainstreams, however uneasily or symbolically. Commitment to a policy of institutional bilingualism required a federal system functioning in both English and French. Apart from these majority groups, there is a recognised population of the so-called "allophones", the *First Nations* (aboriginal peoples) and the immigrant population from Asia and from Europe, particularly Eastern Europe. However, this *mosaic*, despite the official rhetoric of multiculturalism, has been described as having as a central element a conformity to the Anglophone culture. It becomes obvious that English represents the mainstream when we note that most Francophones, First Nation citizens and immigrants are bilingual, while most Anglophones are not.

It would be unfair to claim that Canadian efforts at multicultural accommodation are mere rhetoric, for it is explicitly embedded in the Canadian constitution. However, two issues are of importance here. First, there is no popular support for commitment of tax money to promote multiculturalism. Second, the main focus on particular multicultural practices, such as ethnic dance, traditional cooking, costume, and folkloristic music, trivializes the minority cultures; together with the somewhat condescending concept of "brotherhood" the ethnic minorities are inevitably cast in the role of the younger sibling. This state of affairs may also be exacerbated because the maintenance of minority languages is not regarded as very important. In fact, although the use of minority languages is not discouraged, language education programmes, theoretically committed to a degree of bilingualism, seem to do little to avoid the marginalisaton of such languages.

Thus, the main focus in language education is clearly on French and English. However, it is noteworthy that Canadian Bilingual Education, the so-called Immersion programmes, exclusively use French as a medium of instruction.[3] The original impetus for these programmes came from middle-class, Anglophone parents who wished to enable their children to qualify for jobs requiring bilingual skills (especially in federal employment). Until then, such jobs were a near monopoly of the Francophones. French Immersion was seen as a way forward in view of the inefficiency of regular school programmes offering French as a language subject (not a medium of instruction and communication), which produced and still produces students with disappointing levels of competence in French.

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[1] It is interesting to note that Native Americans were not considered part of the Melting Pot concept. In fact they did not receive American citizenship until 1924 and were not allowed to vote before 1948.

[2] 31% vs. 57% British descendants at the turn of the last century with 12% speakers of other languages.
[3] No Anglophone immersion exists in Francophone Quebec, where such programmes would be against the constitution.

Compare and Contrast

↘	↙

How alike ?

(blank box)

↙	**How different?**	↘
	with regard to	
	with regard to	
	with regard to	
	with regard to	
	with regard to	

↓   ↓

Patterns of similarities and differences:

↓

Argument, thesis or interpretation

The chart is designed to force you, after you have identified the patterns of significant similarities and differences, to develop your own *argument*. This should be written in the last box. The chart also allows you to see that you have arranged all your observations in order to build an answer to the question: What is the major similarity between X and Y and what is the major difference? If you now use the chart as your outline, you will be able to write a paper which clearly presents an argument, and then demonstrates that argument point by point (similarity by similarity and difference by difference).

When actually writing a comparison and contrast paper, keep the following points in mind:
1. *Do not treat all one work and then the next and then compare.*
2. *Instead, either treat the major aspects of your main idea and refer to both works to support each point (as suggested above) OR*
3. *Present all the points using one work and then treat those points in the next work **in reference** to the first work.*
4. *Remember to keep your argument foremost. Discussion, then, of a topic such as love should concentrate on the similarities and differences in the way love is treated in the works you are comparing.*

Elements of an Introduction: Linguistics

The following exercise is based on the sort of topics suggested last week. The fictitious topic is:

1. Consider the following data:

disfigured disgruntled disinherited disinterested	impeccable impossible impromptu incognito inconsequential inept inert	mischievous misguided misogynist(-ic) mistaken misunderstood	nondescript nonplussed non-standard nonchalant	unbeknownst uncouth uneven ungainly untidy

Look at the morphology of these adjectives as thoroughly as possible. Analyse in particular whether the prefixes can deleted and what effect this has on the remaining base morpheme.

Now try to fill in the table below in analogy to the table for an way into a literary text on page 9.

question/ element	considerations on the basis of the data	Elements of an Introduction
Theme/ Title		
linguistic phenomenon (field and/or research approaches to date/in general)		
reason for interest		
hypothesis / question / issue at stake		
elements to be covered		
(remarks on limitations of research)		

How to Plan a Paper

*Fill in the following table, if at all possible **before** you start writing.*

1. Topic (*What precisely* am I going to write about?)
2. Point to make/Question/Issue/Thesis/ (*What* will I *argue/demonstrate*? What is *my point*?)
3. Importance/Relevance (*Why* is this point important? In what way does it contribute to the understanding of the work or linguistic phenomenon?)
4. Textual Material/Data (*Which texts/passages/aspects* am I going to focus on for my paper? *Why* this selection?)
5. Method (*What* am I going to *do* with the Textual Material/Data? What *theory*, if any, will I apply?) **Will be important in more advanced paper writing…**
6. Evidence (*What* do I know/have I found out to *support my point/thesis*?)
7. Structure (In *what order* am I going to present my **Evidence** (6.)?)
8. References (What kind of *background texts* will I use for my paper?) **Will be important in more advanced paper writing…**

Assessment Criteria for Papers

The following are some general criteria which may be useful in assessing a piece of writing:

1. Surface Features: number and seriousness of "mistakes", including incorrect use of:
- ❏ clause structures
- ❏ verb forms (esp. verb patterns)
- ❏ word order
- ❏ vocabulary
- ❏ prepositions
- ❏ spelling
- ❏ punctuation

2. Range:
- ❏ extent of language available to writer (use and range of vocabulary)
- ❏ skill in control of tone (seriousness, perhaps irony)
- ❏ variety of sentence patterns (simple v. complex sentences)
- ❏ avoidance of banality and unnecessary jargon/verbosity
- ❏ appropriate use of register (formal v. informal)
- ❏ correct use of collocations while avoiding clichés

3. Structure:
- ❏ clarity of main theme (central thesis/idea)
- ❏ organisation of the material, unity of totality (beginning-middle-end)
- ❏ overall form (balance of items discussed)
- ❏ logical sequence of ideas/development of arguments
- ❏ paragraphing

4. Content:
- ❏ density of ideas, impact of main theme
- ❏ originality of thought, genuineness and conviction, i.e., does the writer have something to say? (This has nothing to do with whether the reader agrees or not with the writer's argument.)
- ❏ well-chosen supporting examples
- ❏ avoidance of hackneyed concepts
- ❏ backing up emotional responses
- ❏ acknowledgement of sources (no plagiarism)

5. Style:
- ❏ reader friendliness
- ❏ fluency, elegance, sophistication
- ❏ prosodic qualities
- ❏ feel of language (is the text a pleasure to read?).

Term Paper Log

This must be kept by the *writer of the paper and taken to every co-reading session or discussion with the supervisor.*

	Name of Writer:	Title of Paper:	
Date	What is good	What would need to be improved	acted upon?