

教 案

授课章节	Lesson One (Book 1) The Middle Eastern Bazaar		
本(章)节 授课方式	课堂讲授 (√) 实践课 (√)	教学时数	10 学时
授 课 要 点	本 (章) 节 教 学 目 标	<p>On completion of this lesson, students will be able</p> <ol style="list-style-type: none"> 1. To know about the culture of the Middle East 2. To know how to organize a descriptive essay and to appreciate a descriptive article 3. To grasp some writing skills such as contrast, metaphor, onomatopoeia 	
	教 学 重 点 和 难 点	<ol style="list-style-type: none"> 1. The finding and setting of the dominant impression for a descriptive article 2. The structure of the text 3. The useful writing skills used in descriptive articles 	
思 考 题 或 作 业	<ol style="list-style-type: none"> 1. How many markets has the writer mentioned in the text? Which markets are described in detail; which are described briefly? 2. What are the features of the bazaar according to the writer? 3. In paragraph 1, why the writer used the word “throngs” instead of “crowd”? What’s the difference between “throngs” and “crowd”? 4. What are the peculiarities of the Middle Eastern Bazaar? 5. Sentence translation. 6. Reading and appreciating. 		

教学内容与组织安排

PART ONE GENERAL INTRODUCTION TO THE TEACHING PLAN

I. Time Allotment

- | | |
|--|--------------|
| 1. Preview-checking; Students' Presentation ; Introduction | 2class hours |
| 2. Text Appreciation; Detailed Discussion of the Text | 6class hours |
| 3. Introduction of the type of writing—description | 1class hours |
| 4. Evaluation and Translation | 1class hour |

II. Strategies and Activities

1. Dictation is used to check the preview of the new words.
2. Students presentation is needed to explain their learning plan, including the keys points, the difficult points, the puzzling points, and the worthily discussed statements, etc.
3. Questions are largely used to help, to check, and to judge students' understanding of the text.
4. PPT and video are applied to assist illustration.
5. Classroom discussion will be applied on appreciation of the text.
6. More descriptive passages will be introduced to students for appreciation.

III. Requirement

1. Before the class students are expected to thoroughly preview the text with the help of the questions for comprehension and divide the text into several parts, to remember the Vocabulary, and to read the Notes.
2. Try to find some useful information about the culture of the Middle East and do presentation in class.
3. Take notes in class and try to learn actively under the guidance of the teacher.
4. Do the assignment earnestly and punctually.

IV. Evaluation

Quiz will be arranged to check whether or not students can achieve the teaching aim on completion of this lesson.

PART TWO TEACHING PLAN OF THE TEXT

I. Preview-checking

A. Dictation

bazaar bargain burnish caravanserai conceivable delicate din disdainfully
distinct dwarf exotic follow suit glisten Gothic harmoniously honeycomb
incredibly innumerable intricate lose oneself in make a point of massive
peculiarity pungent sepulchral

B. Students' presentation on background information

1. What is a bazaar?
2. How much do you know about the Middle East
3. How much do you know about Gothic?

C. Divide the text into several parts.

Part I (para.1) ---- General description of the bazaar.

Part II (para.2—9) ---- Detailed description of some markets and peculiarities.

II. Background information

A. About the bazaar

A bazaar is an oriental market-place where a variety of goods is sold.

The word perhaps comes from the Persian word *bazar*.



B. About the Middle East

1. Location

Middle East, geographic and cultural region located in southwestern Asia and northeastern Africa. The geopolitical term Middle East, first coined in 1902 by United States naval officer Alfred Thayer Mahan, originally referred to the Asian region south of the Black Sea between the Mediterranean Sea to the west and Indian countries of Bahrain, Cyprus, Iran, Iraq, Israel (and the Israeli-occupied Gaza Strip and West Bank), Jordan, Kuwait, Lebanon, Oman, Qatar, Saudi Arabia, Syria, Turkey, the United Arab Emirates, and Yemen, and the African country of Egypt. A broader, more cultural definition might include the Muslim countries of Morocco, Algeria, Tunisia, Libya, Sudan, Afghanistan, and Pakistan.



2. Climate

The area is mostly arid with hot, dry summers and cool winters.

3. Culture

The first civilizations of the Middle East, which grew in the valleys of the Nile, Tigris, and Euphrates rivers, are among the oldest in the world. Alphabets, law codes, and cities all began in the Middle East, as did the world's three great monotheistic religions, Judaism (13th century bc), Christianity (1st century to 4th century ad) and Islam (7th century ad). Of the three, Islam continues to mark the region most profoundly. More than 90 percent of the people of the Middle East are Muslims.



4. Economy

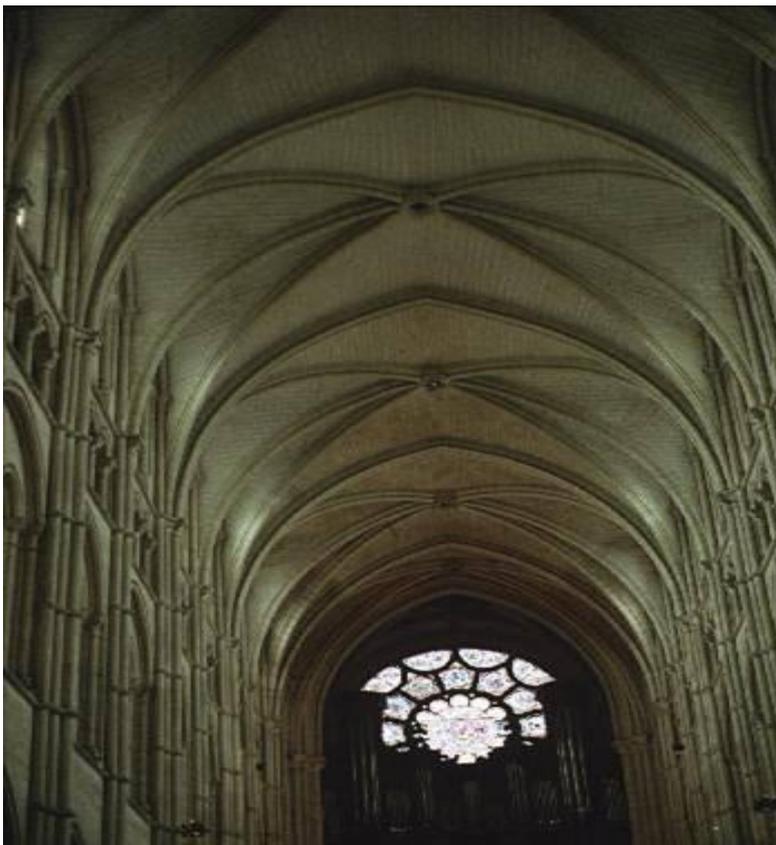
It contains about 65 percent of the world's oil reserves, primarily in the states bordering the Persian Gulf. Oil is the region's main export. Some Middle Eastern countries are extremely rich because of their oil reserves. Others with high populations and no significant oil resources (notably Egypt and Yemen) are considerably poorer.

5. Politics

The Middle East is an area of frequent conflict, largely for reasons embedded in its recent past. For example, the conflict between Arabs and Israelis over the land in Palestine (present-day Israel and the Israeli-occupied territories) is more a product of 20th-century developments rather than any age-old hostility between Muslims and Jews (see Arab-Israeli Conflict). Likewise, although there have been tensions between Persians and Arabs in the past, the Iran-Iraq War between 1980 and 1988 was more a result of political tensions and border disputes in the second half of the 20th century. Islamic militancy, which has produced deadly results in Egypt, Iran, Israel, and Lebanon, is a consequence of late 20th-century problems such as widespread unemployment, political and socioeconomic turmoil, and an overarching sense of despair rather than a result of any violent or extremist characteristics inherent to Islam.

C. Gothic architecture

Of a style of building in Western Europe between the 12th and 16th centuries, with pointed arches, arched roofs, tall thin pillars, and stained glass windows.



D. Muslim women

- In public, Muslim women wear a *chador*, a black veiled cloak that enshrouds their entire bodies. This age-old custom of dress thrived in many parts of Southwest Asia even before the arrival of Islam. It is not mandated by the Qur'an, the Islamic holy book, but by the male-dominated Saudi Arabian society. In Saudi Arabia, women are not allowed to vote, their illiteracy rate is high, few are in the

labor force, and they have one of the world's highest fertility rates.



E. Caravanserai

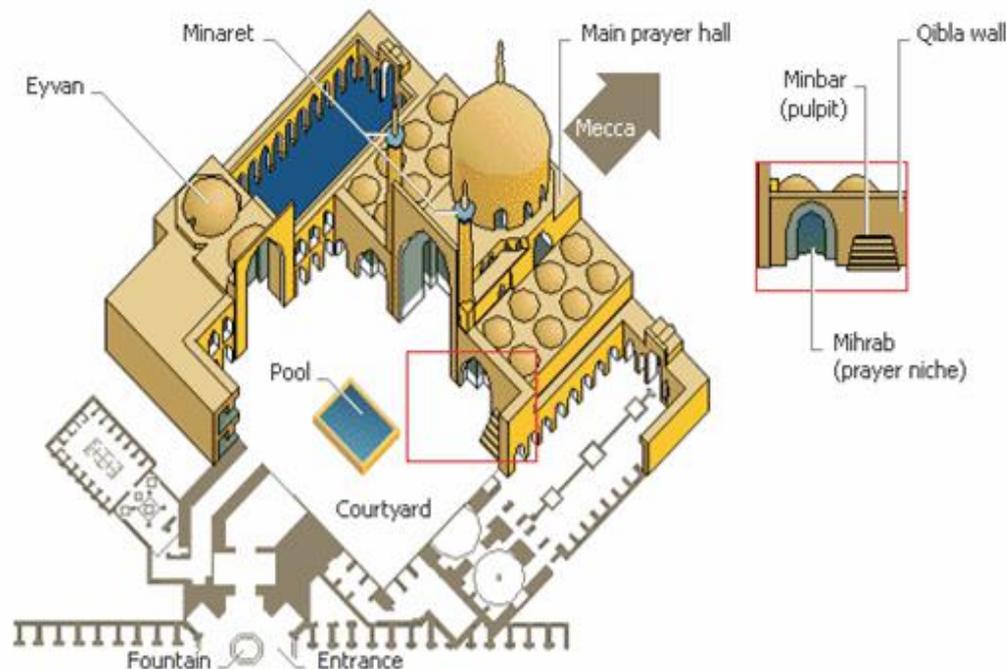
This caravansary in Iran's Dasht-e Lūt desert was built in the 17th century. Caravansaries provided resting places for caravans of traders and pilgrims



F. Mosque

- Mosques are laid out in accordance with Muslim prayer. They are generally organized around a courtyard, a reminder of the courtyard of Muhammad's house, which served as the first mosque.

Muslims pray facing the holy city of Mecca, a direction known as the *qibla*. A *mihrab*, or prayer niche, indicates the qibla, and the main prayer hall stands on the qibla side. Worshipers, called to prayer by a crier from the minaret, may hear a sermon delivered from the *mimbar* near the mihrab. A mosque that has a vaulted hall, or *eyvan* on each side of its courtyard, as this mosque does, is known as a four-eyvan mosque.



III. Text Appreciation; Detailed Discussion of the Text

A. Detailed study

1. The Middle Eastern bazaar takes you back. ...of years:

(1) A bazaar is an oriental market-place where a variety of goods is sold. The word perhaps comes from the Persian word *bazar*.

(2) The bazaar takes you back hundreds -even thousands -of years because it was possibly built centuries ago, the architecture was ancient, the bricks and stones were aged and the economy was a handicraft economy which no longer existed in the West.

2. The one I am thinking of particularly is entered. ...:

(1) is entered. ...: The present tense used here is called "historical present". It is used for vividness.

(2) *Gothic*: of a style of building in Western Europe between the 12th and 16th centuries, with pointed arches, arched roofs, tall thin pillars, and stained glass windows

(3) *aged*: having existed long; very old

3. You pass from the heat and glare of a big open square into a cool, dark cavern...:

(1) Here "the heat " is contrasted with "cool", " glare" with "dark", and "open square" with "cavern".

(2) *glare*: strong, fierce, unpleasant light, not so agreeable and welcome as "bright sunlight"

(3) "*Cavern*" here does not really mean a cave or an underground chamber. From the text we can see it is a long, narrow, dark street of workshop-" and shops with some sort of a roof over them.

(4) In front of the gateway there is a big, open square. It is hot there and the brightness of the sunlight is most disagreeable. But when you enter the gateway, you come to a long, narrow, dark street with some sort of a roof over it and it is cool inside.

4. which extends as far as the eye can see:

The words *eye* and *ear* are used in the singular not to mean the concrete organ of sight or hearing but something abstract; they are often used figuratively. Here *the eye* means man's power of seeing or eyesight. e. g.

(1) She has an eye for beauty. (She is capable of recognizing and appreciating beautiful things.)

(2) She has an ear for music. (She is sensitive to music.)

(3) The boy has a sharp eye. (He overlooks nothing.)

(4) The big poster caught my eye. (my attention)

(5) Keep an eye on that mischievous boy. (Keep a watch on him.)

(6) to turn a blind eye to sth or sb,

(7) to turn a deaf ear to sth or sb ,

(8) His words are unpleasant to the ear.

(9) The view was pleasing to the eye.

5. losing itself in the shadowy distance:

(1) The place is dark, so when the street is long, objects in the distance become unclear and indistinct.

(2) *Shadowy* suggests shifting illumination and indistinct vision.

6. Little donkeys. ..entering and leaving the bazaar:

(1) *thread their way*: The donkeys went in and out among the people and from one side to another.

(2) The words "entering" and "leaving" go with the word "throng" which differs from "crowds" in that it carries a stronger implication of movement and of pushing and a weaker implication of density. e. g.

The crowd jammed the hall.

Throng circled through the street, or throng gathered.

7. The roadway is about twelve feet wide, but it is narrowed every few yards by little stalls where goods of every conceivable kind are sold:

(1) *roadway*: (the roadway) the middle part of a road where vehicles drive e. g.

Don't stop on the roadway; go to the side.

(2) *stall*: small, open-fronted shop, table etc. used by a trader in a market, on a street.

e.g.

a book-stall; a flower-stall

(3) The small shops lining the street try to expand their shop space by encroaching on the street, so the street becomes narrow every few yards.

(4) *goods of every conceivable kind*: goods of every kind you can think of

e. g. people of every conceivable age, nationality; buildings of every conceivable shape

Note the spelling of the word conceivable: it is formed in accordance with the old rule: "i" before "e" except after "c".

8. The din... and makes you dizzy:

(1) *din*: loud, confused noise that continues, e. g. The blaze of light and the appalling din of the orchestra had almost dazed Elizabeth.

As Crawford raised his gavel, the din from below increased to a "baying roar".

(2) The noun "din" is followed by three "of" phrases.

(3) The expression "crying one's wares" is now considered old fashioned.

wares: rather literary, meaning articles for sale, usu. not in a shop. e.g.

The baker travelled round the town selling his wares.

(4) *clear a way*: to remove from (as a space) all that occupies or encumbers, or that

impedes or restricts use, passage or action

(5) *would-be*: likely, possible

(6) the loud, confused noise of ...continues without interruption and makes you feel mentally confused.

9. Then as you penetrate. ...muted cloth-market:

(1) *penetrate*: to pierce or pass into or through. The word *penetrate* is used here to indicate that you have to pass through a big crowd in order to go deeper into the market.

(2) the noise of the entrance fades away:

fade away: go slowly out of hearing, gradually disappear

(3) the muted cloth-market: It is muted because the earthen floor deadens the sound of footsteps and people in the market speak in low, soft tones.

10. The earthen floor. ...any sounds to echo:

(1) *earthen*: made of earth, e.g. an earthen jar

(2) beaten hard by countless feet: flattened by treading; which becomes flat and hard because it is much travelled

(3) *deadened*: to lessen or dull the sound of (footsteps)

(4) the vaulted mud-brick walls and roof: Moslem style of architecture

11. The shopkeepers speak in slow... follow suit:

(1) *measured*: steady, slow and deliberate; rhythmical

(2) *sepulchral*: suggestive of the grave of burial; dismal, gloomy

(3) *follow suit*: to do the same as someone else has done

(4) The buyers overcome by the grave-like atmosphere, also speak in slow, measured tones.

12. One of the peculiarities. ...persecution:

(1) *peculiarities*: characteristics

(2) Shopkeepers dealing in the same kind of goods usually scatter themselves over the bazaar so as to avoid competition. It would then be more difficult for customers to compare goods and prices.) But in the Middle Eastern Bazaar they come together in the same area in order to form a closely-knit guild against injustice or persecution. (coming from, perhaps, the tax collectors and government officials).

(3) *collect*: come together; gather; e.g. water (dust) collects

(4) *knit*: unite firmly and closely

(5) *guild*: society of persons for helping one another, forwarding common interests

13. each open-fronted shop... for storage:

(1) *open-fronted shop*: the goods are displayed at the front of the shop, without any window or doorway blocking the view

(2) a trestle table for display: One displays anything that one spreads out for others to view or puts in a position where it can be seen to advantage or with great clearness so as to strike the eye. e. g.

The exhibition of pictures was criticized because the best paintings were not well *displayed*. They were perhaps put in a dark corner or some other place with insufficient light where people could not see them properly.)

The peacock *displayed* its fine feathers. cf. *exhibit*: One exhibits anything which he puts forward prominently or openly, either with the express intention or with the result of attracting other's attention. When we exhibit flowers, animals, children's drawings, unearthed relics, etc., we want to bring their inherent properties to light. e.g.

The host took us through his stable to show us his horses. He *exhibited* with particular pride two snow white mares. He himself led them out of the stable, in order

to *display* to advantage their sleek coats.

14. Bargaining is the order of the day: bargaining is the normal way of doing things (the) order of the day: that which is of the greatest general interest at a particular time; prevailing state of things, e. g.

They failed to act since confusion was the order of the day at the headquarters.

His period was a building age, when competition was the order of the day.

15. veiled women. .. beating the price down:

(1) veiled women: according to Moslem custom women have to wear veils when they go out.

(2) *to price*: (colloquial) to ask the price of, e.g.

Before buying the coat, why not price it in a number of shops?

(3) narrow down their choice: reduce the number of their choice

(4) *beat down*: bargain with (seller), causing seller to lower (price)

16. It is a point of honour. ..the last moment:

(1) a point of honour: something considered important for one's self-respect

(2) what it is: "what it is" means "which (thing) in particular". The words "it is" are added to show emphasis.

17. yield little: refuse to reduce the price by any significant amount

18. The seller. ..makes a point of protesting that. ...:

(1) Here *protesting* can be replaced by *insisting*, meaning affirming strongly.

(2) to make a point of doing sth: regard or treat it as necessary. e.g.

To realize our goal of the four modernizations, we make a great point of learning the strong points of all nations and all countries. learning all that is genuinely good in the political, economic, scientific and technological fields and in art and literature.

The teachers make a point of setting strict demands on the students.

Tourists to Beijing make a point of visiting the Great Wall.

While helping the young workers develop political consciousness, the veteran workers made a special point of up- grading their cultural levels and professional skills.

(3) The seller thinks it is necessary for him to declare that the price he is asking makes it impossible for him to gain any profit.

19. and that he is sacrificing this because of his personal regard for the customer: He is selling the thing at less than its cost because he respects the customer.

20. with the customer coming and going at intervals: the customer bargains for some time, then leaves (hoping to frighten the seller that he might lose the customer) and comes back again after a period of time and carries on the bargaining

21. One of the most... copper-smiths' market:

(1) *picturesque*: striking, vivid '

(2) *impressive*: deeply impressing mind or senses, esp. so as to cause approval or admiration

22. As you approach it ...on your ear:

(1) *tinkling*: a succession of light, ringing sounds (e. g. of a small bell)

(2) *banging*: hit violently, to make a loud noise (e. g. to bang a door)

(3) *clashing*: make li loud, broken, confused noise (as when metal objects strike together) (e. g. swords clash, the clashing of cymbals)

(4) *iminge (on)*: have an effect (on); strike ...

23. It grows louder and more distinct:

(1) *it*: the tinkling and banging and clashing

- (2) *distinct*: not only clear, but easily heard, clearly marked, distinguished apart from other sounds
24. until you round a corner. ...lamps and braziers:
- (1) *round*: make a turn about
 - (2) dancing flashes: quick bright lights moving up and down
 - (3) catch the light of: intercept and reflect the light of ...
 - (4) The dancing flashes are reflections of the (unsteady) lights from the lamps and braziers thrown on the polished copper.
25. hammering away at copper vessels of all shapes and sizes:
away: continuously, constantly e. g. working, laughing, muttering away
26. the shop-owner. ...sometimes takes a hand with a hammer himself...:
take a hand. (in sth.): help, play a part (in sth.) e. g.
 Don't fool around, come and take a hand in the cleaning.
 The leading cadres also took a hand in the digging.
27. the red of the live coals. ...to the strokes of the bellows:
- (1) *live*: adj. burnig or glowing
 live embers (small pieces of burning wood or coal in a dying fire; ashes of dying fire); a live shell; cartridge; bomb (unexploded)
 Also: It was a live broadcast, not a recording.
 - (2) *red*: refers to the red light (of the burning coals)
 - (3) *to*: along with; accompanied by; as an accompaniment for
 - (4) The light of the burning coal becomes alternately bright and dim as the coals burn and die down, burn again, along with the repeated movements of the bellows.
28. Here you can find. ... and strictly functional:
- (1) *intricate*: a specific word, meaning the designs are of interwinding or interlacing parts
 - (2) *functional*: designed to serve practical purposes; its opposite is "ornamental"
 - (3) Here you can find beautiful pots and bowls with fine, complicated and traditional designs; you can also get simple household utensils for daily use, which are pleasant to look at but do not have any decoration on them and are strictly designed to serve useful purposes.
29. Elsewhere... and yet harmonious:
- (1) *profusion*: plenty; great or too great amount
 - (2) *rich*. (color) deep, strong and beautiful
 - (3) *varied*: it implies more than "different"; it stresses the idea of full of changes of variety, having numerous forms or types
 - (4) *texture*: arrangement of threads etc. in textile fabric, characteristic feel due to this
 - (5) *bold*: strongly marked; clearly formed
 - (6) You have a whole variety of carpets with vivid color, woven in different ways, having designs typical of different regions. Some of the designs are clear-cut, well-marked and simple; while others are very complicated, showing all the details yet having all the different parts combined in a pleasing and satisfactory arrangement.
30. exotic smells: *Exotic* means not only foreign, but also out of the ordinary, strikingly or excitingly different or unusual. It is used to describe something which is very pleasing either to the mind or senses.
31. (1) "Sumptuous dinner" is contrasted with "humble meal".
 (2) *sumptuous*: rich and costly, suggesting lavish expenditure e. g. a sumptuous banquet; sumptuous furnishing

- (3) *humble*: (of things) poor, mean
32. in the maze ...which honey-comb this bazaar:
- (1) *maze*: a set of intricate windings
- (2) *honey-comb*: v. to fill with holes, cells, or cavities
- (3) The streets that pierce the bazaar from all directions and lead towards all directions cut the bazaar into small sections like the honeycomb.
33. every here and there: every now and again; at one place or another
34. a doorway gives a glimpse of a sunlit courtyard:
- (1) *glimpse*: a quick, imperfect view of sth.
e. g. to get, catch a glimpse of sb. or sth from a train
- (2) Now and again through a doorway you'll be able to catch a brief view of a sunlit courtyard.
35. where camels lie. ..beside them:
- (1) *disdain*: consider unworthy of one's notice; treat with scorn
- (2) The camels are considered very arrogant, hence disdainfully chewing their hay, showing no interest in the activities going on around them.
36. It is a vast sombre cavern of a room: a room that is like a vast sombre cavern
- (1) The use of implied comparison and the noun "cavern" instead of the adjective "cavernous" makes the description more vivid.
e.g.
Jurgis had to work in the hell of a fertilizer factory.
He was a tyrant of a landlord.
They live in a palace (match-box) of a house.
She is a kitten of a girl.
Before him stood a little shrimp of a fellow.
- (2) *sombre*: partially deprived of light or brightness; gloomy
37. *dim*: lack of clarity of outline of physical things or mental ones
38. a huge pole
- Compare: a vast cavern
- Huge* commonly suggests immensity of bulk.
e. g. a huge mass of earth a huge leather bellows
- Vast* suggests immensity of extent.
e. g. a vast expanse of the sky
China is a populous country with a vast territory.
- When used figuratively, *huge* stresses the greatness of a person's (or thing's) capacity.
e.g. a huge eater
- Vast* stresses a thing's range, scope or variety, as well as extent.
e. g. vast knowledge, interests
39. a blind-folded camel. ..walks constantly in a circle:
- (1) *blind-folded*: with eyes bandaged
- (2) *Constantly* means continuously, stressing firmness, steadiness and devotion; *endlessly* stresses weariness and tediousness and monotony.
40. which is then pressed to extract the oil:
extract: obtain from a substance by any chemical or mechanical operation, as by pressure, distillation, etc.
41. and in superb condition-muscular, massive and stately:
- (1) *superb*: (colloq.) of very high quality, excellent
- (2) *muscular*: having well-developed muscles; strong, suggestive of great physical strength

- (3) *massive*: large and imposing or impressive
 (4) *stately*: The camel walks in a slow, deliberate and dignified pace, hence stately.
42. The pressing. ..and their stone wheels:
 (1) ramshackle: shaky, unsteady; likely to go to pieces, as from age or neglect
 (2) apparatus: an integrated assembly of tools, instrument etc, used for a specific purpose
 (3) Note the use of *tower* and *dwarf* and the mental picture the author wants to create.
tower: reach high (above or over surroundings)
dwarf: make look small by contrast or distance
43. The machine is operated by one man:
 The stress is on *one*, meaning not *two* or *three* men.
 If the words are replaced by *a man*, then the stress is on *man*, meaning not a *woman* or a *boy (girl)*.
44. who shovels. ..in motion:
 (1) *nimble*,: moving or acting quickly and lightly; light and quick in motion
 (2) *a dizzy height*: so high that it causes giddiness; that it makes people have a kind of whirling sensation
 (3) *throw one's weight on to* : use all one's strength to press down
 94) *set... in motion*: get... going; get. ..operating
45. Ancient girders creak and groan. ..a used petrol can:
 (1) *ancient*: not only very old, but also old-fashioned and antiquated
 (2) *creak*: (make a) sound like that of an unoiled door-hinge, or badly-fitting floorboards when trodden on
 (3) *groan*: (make a) sound like that caused by the movement of wood or metal parts heavily loaded
 (4) *trickle*: a slow, small flow (of liquid)
 (5) *ooze*: give forth steadily (moisture)
 (6) *runnel*: a small channel
 (7) *used*: no longer new; second-hand
 e. g. used cars: cars offered for sale after they have been used and are no longer in new condition
 (8) *petrol*: (U. S.) gasoline
46. Quickly the trickle.. .and sighs of the camels:
 (1) *glisten*: (esp. of wet or polished surface, tearfilled eyes) shine brightly, sparkle
 e. g. glistening dew-drops eyes glistening with tears
 Compare: dancing *flashes* and live coals *glowing* bright and then dimming.
flash: sudden and transient outburst of flame or light
 e. g. a flash of lightning
 flashes of fireworks
 (fig.) a flash of wit; hope; inspiration
glow: send out brightness or warmth without flame
 (2) taut and protesting: The ropes are drawn tight and the ancient girders creak and groan.
 (3) its creaks: "its" stands for the overhead apparatus or the beam
 (4) *blend*: to mix; intermingle
 (5) *squeaking*: making short, deep, rough sound like that of a hog
 (6) *rumble*: (make a) deep, heavy continuous sound
 e. g. tanks, thunder, armoured cars, a freight train rumbles

(7) *grunt*: a high-pitched, nasal-sounding cry

B. Text appreciation

1. Selecting and organizing the material

*First sentence: dominant impression----old fashioned, somewhat mysterious.

*General atmosphere----flourish and lively

*4 most impressive things: cloth-market, bargaining, copper-smith ' s market, linseed oil making procedure

(described in detail)

*spice market, carpet market, food market, dye-market, pottery-market and the carpenters ' market (give a brief account)

*the material and passages are arranged very well.

Good organization: 1) general description

2) detailed description

3) according to the observer ' s moving direction

4) topic sentences

2. Techniques to achieve vividness

(1) figures of speech

metaphor

onomatopoeia

personification

contrast

rhyme

transferred epithet

(2) appeal to senses: hearing, smell, sight (**do exercise VI**)

3. Choice of words

(1) **Precisely**

*take, penetrate, muted, massive,

(2) **Flexibly**

Honeycomb, thread, tower, dwarf

(3) **Vividly**

line, catch, maze, disdainfully, protesting

*clashing, banging tinkling, squeaking, creaks, groan, grunts

(**do exercise VII**)

4. Choice of details

cloth market —feature: muted

----sepulchral atmosphere, old

copper-smiths' market---feature: picturesque, impressive

musical sound, young apprentice, beautiful products

---handicraft economy

linseed oil workshop ----feature: unforgettable

strong camel, nimble man, old ramshackle apparatus

----animal power, man power—old style of producing goods, handicraft economy

bargaining----old compared with modern supermarket. Fresh to western visitors.

5. Avoid dullness

use same type of sentence----attract the readers' attention, clear structure

different words in similar structures:

Peculiarities

picturesque, impressive

unforgettable

not parallel---- it is in ascending order of the degrees of impression

IV. Description

Description is painting a picture in words of a person, place, object, or scene. A descriptive essay is generally developed through **sensory details**, or the impressions of one's senses--- sight, hearing, taste, smell, and touch. Not all details are useful. The writer should choose those that help to bring out the dominant characteristic or outstanding quality of the person or thing described, and leave out those irrelevant ones, which, if included, would only distract the reader's attention from the main impression the writer wishes to give.

A. Establish a dominant impression

In descriptive writing, we achieve unity by selecting details and arranging them in such a way that they emphasize a single characteristic, aspect, or features of a person, place, object, or scene. This single characteristic, aspect, or feature, which is the central or unifying theme of a description, is called the dominant impression. It may be some detail or some part of the subject that has struck us most forcibly, for example, a person's eyes, or a prevailing mood or feeling that the object of description has evoked in us.

B. Describing a person through one or more of the following means:

Appearance

Mind

Action

Language

C. Describing a place

Describing a place is like drawing a picture of it. Here are two patterns of spatial order to follow (1) from the observer's point of view, we can delineate the place from near to far, from top to bottom, from left to right, from front to back, or the other way round; (2) we may focus on a particular aspect of part of the place and present the relevant details in consistent relationship to it.

D. Describing a scene

Scene refers to a place where some action or event occurs. In describing a scene we may follow the patterns of spatial order mentioned above, or we may first give a panoramic or bird's eye view, followed by a minute or detailed depiction of the dominating features.

E. Describing an object

In describing an object we can give an account of its shape, size, color and function.

V. Evaluation

A. Quiz

B. Translate the sentences with given expressions in the text book. (do exercise X)

VI. Expand reading

In each of the following extracts, a close reading will reveal that the writer is not merely describing things for the sake of it instead, **the writer is using the technique of description as a means to a quite different end: to reveal, in a subtle and compelling way** if you can spot it, a deeper, more interesting and far more important " **controlling idea**" or **theme**. This is " what the writing is about" : the writer's view on some aspect of society. In a very real way, these pieces are equally as persuasive as they are descriptive.

Notice, too, that the writers are using language that aims to " show" the reader by creating mental

imagery - so much more effective than "telling". This is done by describing the effect on the senses - by using "sensory description". Much of this is done using metaphors and similes, e.g. "like a heap of precious stones..." and "...as in one long sigh". You should try to copy this style in your own writing. Can you recognize also how each author has carefully chosen very precise words such as "luminous" and "impetuous" this creates a far more vivid mental image than would have been the case if simpler or less precise vocabulary had been used supported by adjectives. In your own writing, you should try to use as varied and precise a vocabulary as you can.

Finally - something else to look for that you should incorporate in your own descriptions: a sense of atmosphere or mood. Notice how the writers below create this and how it helps you - the reader - to engage with the content of the texts. Often, a "mental landscape" is created in descriptive writing. This is when the outside world is used to reflect the inner mind of the characters in a scene. A mental landscape is used to help create a suitable mood or atmosphere. An example is when, in a ghost story, a grey, dark day is described to set the mood for the characters and action to unfold eerily similarly when things are happy, the sun usually shines!

1. From "Out of Africa" by Isak Dinesen

"In the Reserve I have sometimes come upon the Iguana, the big lizards, as they were sunning themselves upon a flat stone in a river bed. They are not pretty in shape, but nothing can be imagined more beautiful than their colouring. They shine like a heap of precious stones or like a pane cut out of an old church window. When, as you approach, they swish away, there is a flash of azure, green and purple over the stones, the colour seems to be standing behind them in the air, like a comet's luminous tail.

Once I shot an Iguana. I thought that I should be able to make some pretty things from his skin. A strange thing happened then, that I have never afterwards forgotten. As I went up to him, where he was lying dead upon his stone, and actually while I was walking the few steps, he faded and grew pale, all colour died out of him as in one long sigh, and by the time that I touched him he was grey and dull like a lump of concrete. It was the live impetuous blood pulsating within the animal, which had radiated out all that glow and splendour. Now that the flame was put out, and the soul had flown, the Iguana was as dead as a sandbag..."

CONTROLLING IDEA OR THEME

Can you recognise that Dinesen's intention, by choosing and focusing her description very carefully indeed, is not to show merely what the iguana looked like, but something far deeper connected with spirituality and life?

2. From "The Shooting of an Elephant" by George Orwell

"When I pulled the trigger I did not hear the bang or feel the kick - one never does when a shot goes home - but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralysed him without knocking him down. At last, after what seemed a long time - it might have been five seconds, I dare say - he sagged flabbily to his knees. His mouth slobbered. An enormous senility seemed to have settled upon him. One could have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs

sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skyward like a tree. He trumpeted, for the first and only time. And then down he came, his belly towards me, with a crash that seemed to shake the ground even where I lay..."

CONTROLLING IDEA OR THEME

Can you recognise that Orwell's intention, by choosing and focusing what he describes and how he describes it, is not only to show the process of shooting and dying but in so doing, to highlight with deep poignancy, the dignity of life?

3. From " Hard Times" by Charles Dickens

" [Coketown] was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it but as matters stood it was a town of unnatural red and black like the painted face of a savage.

It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, arid vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next..."

CONTROLLING IDEA OR THEME

Can you work out Dickens' controlling idea behind this unusually effective piece of descriptive writing? The writer's intention, by choosing and focusing his description so very carefully, is to show not only what Coketown was like, but to highlight what the quality of life was like in this industrial town and in so doing to create a deep sympathy for the people caught up in such a dire situation and perhaps to instill a dislike of the people who create such towns.