

# ORACLE

**The Academic Student Bulletin**

**The Faculty Of English Language**

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**DO YOU  
SPEAK  
ENGLISH?**



The background of the image is a composite of two scenes. The lower half shows a dirt road with a white center line receding into the distance, flanked by dry, grassy hills. The upper half shows a dense city skyline, likely New York City, with numerous skyscrapers. The sky is filled with dramatic, orange and yellow clouds, suggesting a sunset or sunrise. The word "LIFE" is superimposed in the upper center of the image.

# LIFE

**Life**

**is a road and you are  
its passengers so**

**be careful about the value of your times  
maybe you wont be in the road  
tomorrow**





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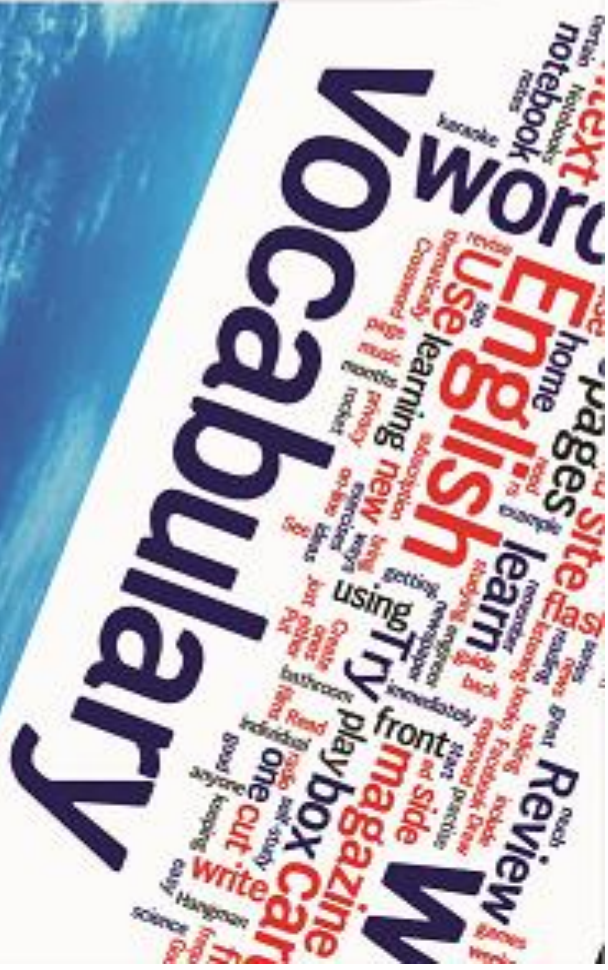
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**Learn English**



## به نام او که جزو سایه لطفش حیات میسر نباشد

اکنون به یاری خداوند بزرگ و حمایت بی شائبه دانشگاه دماوند شماره دوم مجله گروه زبان و ادبیات انگلیسی به نام **Oracle** منتشر می‌شود. در این شماره تلاش دانشجویان عزیز قابل تقدیر بوده و تعداد متقاضیان نگارش مقاله نسبت به مجلد قبلی افزایش چشمگیر داشته است. این تلاش و همکاری به گونه‌ای پیگیری شد که دانشجویان هر سه گرایش رشته زبان انگلیسی یعنی زبان و ادبیات انگلیسی، مترجمی و آموزش زبان در انتشار نشریه خویش شرکت کنند.

اگرچه که هنوز راهی طولانی در پیش رو است تا مطالب از حالت گردآوری به بیان مستقیم نظرات و عقاید دانشجویان محترم تغییر کند، اما در این شماره یا دو دلتوشته از خاتم فالزه هرمزنزاد دانشجوی رشته زبان و ادبیات انگلیسی آشنا می‌شویم که خانم یگانه رمضان که از دانشجویان رشته مترجمی زبان انگلیسی هستند ترجمه آنها را به عهده گرفته‌اند. مصاحبه این شماره با سرکار خانم دکتر پرویزی عضو محترم هیئت علمی دانشگاه دماوند صورت گرفته است. از همین فرصت کوتاه استفاده کرده و مراتب احترام و ارادت خود را به ایشان ابراز می‌دارم. به امید اینکه مصاحبه موجود بعنوان سرمشقی از یک بانوی موفق ایرانی بتواند سرمشقی برای دانشجویان عزیز باشد.

در خاتمه از جناب آقای دکتر اکرمی ریاست محترم دانشگاه، جناب آقای نوروزی نایب رئیس محترم دانشگاه و جناب آقای دکتر تهرانی معاونت محترم آموزش مراتب تشکر و امتنان خویش را ابراز میدارم. از کارشناسان دفتر فرهنگی دانشجویی دانشگاه سرکار خانم اکرمی، سرکار خانم خواجوی و همچنین از جناب آقای حمید عابدی دانشجوی رشته حسابداری نیز بخاطر همکاری‌شان سپاسگذارم.

نیلوفر امین پور

بهار ۱۳۹۴



Here money, number, figure that is all  
 Here people see your sadness but they are scared  
 They are afraid of being involved in your tragedy and  
 Their modern car's installments stayed unpaid  
 They have no time talking to you due to their fears of loosing  
 even one piece of their empty imaginations about their best house or clothes.  
 Everyone is scientist and doctor...  
 The doctor of ruined relationship between the neighbor's daughter and her fiancé..  
 The doctor of judging from distance...  
 The scientist of analyzing the artists and novels...  
 They do not cry for you who may need a hug as sympathy but they cry for Setayesh...  
 The poor movie girl...  
 They do not really want heaven; they are satisfied with their heaven liked hell which they  
 made for themselves...  
 Their love is conditional...  
 They will accompany you in the love road only under the condition of having such modern  
 car...  
 Sometimes humankind makes himself as their own slave...  
 Yes!!! Their own slave...

اینجا همه چیز پول است، عدد است، رقم است،  
 مردم اینجا غمت را می بینند اما ترسواند، ترسو...  
 میترسند مبادا در غم هایت غرق شوند و قسط های خودروی مدل جدیدشان عقب بیفتد...  
 وقت ندارند با تو حرف بزنند چون می ترسند لختی از زمان خیال پردازی های پوشالیشان درمورد بهترین خانه  
 و لباس کم شود...  
 همه کارشناس اند و دکتر... دکتر رابطه خراب شده ی دختر همسایه و نامزدش..  
 دکتر قضاوت از راه دور...  
 کارشناس تحلیل شخصیت های سینمایی و کتاب های رمان...  
 اشک می ریزند، نه برای تو که کنارشان هستی و شاید یک اغوش با همدردی برایت کافیست...  
 اشک می ریزند برای ستایش، دختر بدبخت فیلم..  
 بهشت نمیخواهند، از جهنم بهشت نمای خودشان راضی اند...  
 عاشقی هاشان شرطی... زندگی هاشان خالی...  
 این است قصه مردم شهر من... افسوس گاهی بشر برده ی خود میشود...





اندوهی را که در دل دارم  
به تمامی لذات دنیا  
نفواهم بخشید  
و امان نفواهم داد  
سرسش غمی که از پاره پاره ی و هو  
فرو میریزد  
به قلعه بدل شود

کاش زندگانیم  
اشک و لبقت تو امان باشد

اشک ازان روی که قلبم را بپالاید  
و از سر و رمز زندگانی  
ادراکم بخشید  
لبقت ازان روی که با مردمی از جنس  
خود  
مجاورم سازد  
و نماد تجلیل و سپاس من از درگاه  
خدایان باشد

اشک از آن روی که با مردم دل  
شکسته  
قریبه سازد  
و لبقت ازان روی  
که تجلی شادی ام  
از بودن و زیستن باشد

کاش مرگم در اشتیاق و تمنا باشد  
تا زندگانیم  
در رفوت و دل فستگی  
میخواهم در عمق روح و جانم  
تشنه ی عشق و زیبایی باشم  
هر که به هشتم بپناه تریه مردم  
بیلیا (ترین آنهاست  
و لایه های از سر شوق و تمنای  
آدمیان  
به گوشه  
شیرین ترین موسیقی هاست

شامگاه که فرا میرسد  
گل  
گلبرگ هایش را بسته  
اشتیاق فویش را در آغوش کشیده  
می آرامد  
و هنگام بامداد  
برای بوسه ی آفتاب  
دوباره لب میگشاید

زندگانی یک گل  
تمنا و استعجاب است  
اشک و لبقت است

آب دریاها بخار میشود  
و آنگاه به آسمان رفته  
قطره به قطره میپولند  
و ابر زاییده میشود

ابر  
بر فراز پشته ها و دره ها  
به پرواز در می آید  
تا به نسیم خرم بخش برسد  
و بغض خود را  
بر مزارع فرو ریخته  
و همراه با نهر ها و دریاچه ها  
به سر هشمه ی خود  
دریا  
باز گردد

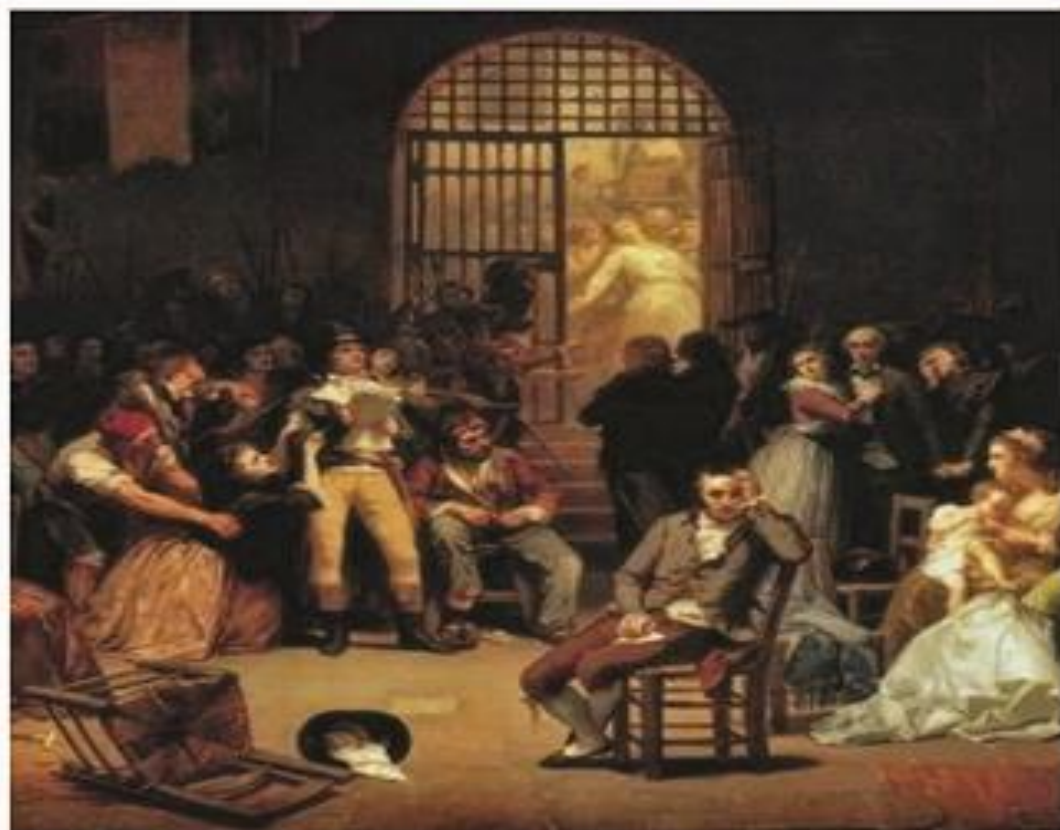
زندگانی یک ابر  
جدایی و وصل است  
اشک و لبقت است

همانگونه که روح آدمی  
از رومی بزرگتر جدا شده  
تا در جهان ماده گذر کند  
همانند ابری

بر کوه های اندوه و دشت های شادی  
تا سرانجام به نسیم مرگ پیوسته  
و به جایی که از آن آمده باز گردد  
به خدا  
سر هشمه ی عشق و زیبایی...

## جبران خلیل زاده





PENGUIN CLASSICS

CHARLES DICKENS

*A Tale of Two Cities*

## A Tale of Two Cities

by Charles Dickens, Richard Maxwell (Editor, Introduction), Hablot Knight Browne (Illustrator)

This novel is about:

***'Liberty, equality, fraternity, or death; -- the last, much the easiest to bestow, O Guillotine!'***

After eighteen years as a political prisoner in the Bastille, the ageing Doctor Manette is finally released and reunited with his daughter in England. There the lives of two very different men, Charles Darnay, an exiled French aristocrat, and Sydney Carton, a disreputable but brilliant English lawyer, become enmeshed through their love for Lucie Manette. From the tranquil roads of London, they are drawn against their will to the vengeful, bloodstained streets of Paris at the height of the Reign of Terror, and they soon fall under the lethal shadow of La Guillotine.

This edition uses the text as it appeared in its serial publication in 1859 to convey the full scope of Dickens's vision, and includes the original illustrations by H. K. Browne ('Phiz'). Richard Maxwell's introduction discusses the intricate interweaving of epic drama with personal tragedy.

*"[http://www.goodreads.com/book/show/1953.A\\_Tale\\_of\\_Two\\_Cities](http://www.goodreads.com/book/show/1953.A_Tale_of_Two_Cities)"*



*A Tale of Two Cities* was originally serialized in Dickens's own periodical, *All the Year Round*, in 1859 and chronicles the lives of a number of characters prior to and during the French Revolution. While immensely popular with the reading public, critical response to the novel was mixed. Perhaps the least characteristic of Dickens's works, *A Tale of Two Cities* prompted more than a few critics to note that the novel lacked the author's trademark humor and that, while it does address important social issues, the time and place depicted are far removed from the author's typical Victorian/Industrial Revolution era concerns. Nonetheless, despite its initial less-than-enthusiastic critical reception *A Tale of Two Cities* has come to occupy a central place in Dickens's body of work.

### Critical Reception

Though *A Tale of Two Cities* was immensely popular with general readers, many of Dickens's contemporary critics found fault with the novel. These critical attacks essentially focused on three fronts: that the novel is flawed as history, mechanical and unrealistic in its construction, and uncharacteristic of Dickens. It is perhaps upon this last point that most critics choose to base their criticisms; many argue that the novel lacks the characteristic humor usually present in Dickens's work, and that the events with which it concerns itself are too far removed from the Victorian issues that Dickens typically chose to address. Rather than examine the novel on its own merits, these critics often fall into comparisons of *A Tale of Two Cities* with Dickens's other works. Regardless of the initial criticisms leveled at the novel, *A Tale of Two Cities* has come to receive a great deal of praise from modern critics, and it continues to be included on high school and college reading lists.

"<http://www.enotes.com/topics/tale-of-two-cities/critical-essays/tale-two-cities-charles-dickens#>"

# A TALE OF TWO CITIES



**Satire by** Charles Dickens

Dickens' satirical treatment of the powers that be, however, is more barbed. In the London court of law, where admission prices for spectators is higher even than at Bedlam, and where death is the sentence for such crimes as housebreaking, petty robbery, forgery, the uttering of bad notes and the unlawful opening of a letter, advocates use incomprehensible legalese to present their cases. When evidence is clearly stated it is irrelevant to the case at hand, and witness testimonies are admissible so long as they cannot be proven theoretically impossible.

France's royal court, as represented in the reception of Monseigneur, is similarly treated. Guests at the reception include "Military officers destitute of military knowledge; naval officers with no idea of a ship; civil officers without a notion of affairs;" alchemists; convulsionists and doctors with dainty remedies for imaginary illnesses, the comfort being that each of these guests comes perfectly dressed. Monseigneur himself needs "four strong men besides the cook" to take his morning chocolate: "Deep would have been the blot upon his escutcheon if his chocolate had been ignobly waited on by only three men; he must have died of two." This pomp and excess is highlighted by circumstances outside the royal court, where thousands of men, women and children are taxed into starvation.

The result of bad leadership is bad behavior on a grand scale. In England, where the masses at least are fed, Dickens describes the behaviors of unruly mobs with a trace of mirth, as with the ragtag London mob set out to disrupt the funeral procession of a maligned man.

In France, the mob is an animal too frightening to make jest of. The storming of the Bastille, and the long days and nights of violence to follow, are describes in terrible, visceral terms. While much has been made of whether Dickens was a revolutionary, a reformer, a socialist or a Christian moralist, it can be safely assumed that the viciousness with which the red-capped mob of carried out its revolution in *A Tale of Two Cities* was so described, at least in part, for its entertainment value. Readers of popular fiction were as bloodthirsty in the Victorian era as they are now.

"[http://classiclit.about.com/od/soundandthefurywff/fr/aa\\_tale2cities.htm](http://classiclit.about.com/od/soundandthefurywff/fr/aa_tale2cities.htm)"



### Definition

A morpheme is the smallest meaningful unit in the grammar of a language.

### Discussion

Current approaches to morphology conceive of morphemes as rules involving the linguistic context, rather than as isolated pieces of linguistic matter. They acknowledge that

- meaning may be directly linked to suprasegmental phonological units, such as tone or stress.
- the meaning of a morpheme with a given form may vary, depending on its immediate environment.

### Examples:

- Unladylike
  - The word *unladylike* consists of three morphemes and four syllables.
  - Morpheme breaks:
    - un- 'not'
    - lady '(well behaved) female adult human'
    - -like 'having the characteristics of'
  - None of these morphemes can be broken up any more without losing all sense of meaning. *Lady* cannot be broken up into "la" and "dy," even though "la" and "dy" are separate syllables. Note that each syllable has no meaning on its own.
- Dogs
  - The word *dogs* consists of two morphemes and one syllable:
    - dog, and
    - -s, a plural marker on nouns
  - Note that a morpheme like "-s" can just be a single phoneme and does not have to be a whole syllable.
- Technique
  - The word *technique* consists of only one morpheme having two syllables.
  - Even though the word has two syllables, it is a single morpheme because it cannot be broken down into smaller meaningful parts.



## Classification

Morphemes may be classified, on the basis of word formation, characteristics into the following types:

Morpheme type	Structure	<u>Bound</u>	<u>Free</u>
<ul style="list-style-type: none"> <li>• <u>root</u></li> </ul>	simple, made up of a single morpheme; a basis for compounding and affixation	? yes/no	? yes/no
<ul style="list-style-type: none"> <li>• <u>stem</u></li> </ul>	may be complex, made up of one or more morphemes; a basis for affixation	? yes/no	? yes/no
<ul style="list-style-type: none"> <li>• <u>affix</u> <ul style="list-style-type: none"> <li>◦ prefix</li> <li>◦ infix</li> <li>◦ suffix</li> <li>◦ suprafix</li> <li>◦ simulfix</li> <li>◦ circumfix</li> </ul> </li> </ul>	simple	? yes	? no
<ul style="list-style-type: none"> <li>• <u>clitic</u> <ul style="list-style-type: none"> <li>◦ proclitic</li> <li>◦ enclitic</li> </ul> </li> </ul>	simple	? yes (phonologically)	? yes (syntactically)

**Note:** A clitic is a kind of morpheme that does not fit well in the above classification system because it is phonologically bound but syntactically free.

## What Are Affixes?

### Root Words, Roots and Affixes

Familiarity with Greek and Latin roots, as well as prefixes and suffixes, can help students understand the meaning of new words. This article includes many of the most common examples.

### Introduction

Many English words are formed by taking basic words and adding combinations of prefixes and suffixes to them. A basic word to which affixes (prefixes and suffixes) are added is called a *root word* because it forms the basis of a new word. The root word is also a word in its own right. For example, the word *lovely* consists of the word *love* and the suffix *-ly*.

In contrast, a *root* is the basis of a new word, but it does not typically form a stand-alone word on its own. For example, the word *reject* is made up of the prefix *re-* and the Latin root *ject*, which is not a stand-alone word.

## Common Latin and Greek roots

### Common Latin Roots

Latin Root	Definition	Examples
Ambi	both	ambiguous, ambidextrous
Aqua	water	aquarium, aquamarine
Aud	to hear	audience, audition
Bene	good	benefactor, benevolent
Cent	one hundred	century, percent
Circum	around	circumference, circumstance
contra/counter	against	contradict, encounter
Dict	to say	dictation, dictator
duc/duct	to lead	conduct, induce
Fac	to do; to make	factory, manufacture
Form	shape	conform, reform
Fort	strength	fortitude, fortress
Fract	to break	fracture, fraction
Ject	throw	projection, rejection
Jud	judge	judicial, prejudice
Mal	bad	malevolent, malefactor
Mater	mother	material, maternity
Mit	to send	transmit, admit
Mort	death	mortal, mortician
Multi	many	multimedia, multiple
Pater	father	paternal, paternity
Port	to carry	portable, transportation
Rupt	to break	bankrupt, disruption
scrib/scribe	to write	inscription, prescribe



## Multimedia





sect/sec	to cut	bisect, section
Sent	to feel; to send	consent, resent
Spect	to look	inspection, spectator
Struct	to build	destruction, restructure
vid/vis	to see	video, televise
Voc	voice; to call	vocalize, advocate

### Common Greek Roots

Greek Root	Definition	Examples
Anthropo	man; human; humanity	anthropologist, philanthropy
Auto	self	autobiography, automobile
Bio	life	biology, biography
Chron	time	chronological, chronic
Dyna	power	dynamic, dynamite
Dys	bad; hard; unlucky	dysfunctional, dyslexic
Gram	thing written	epigram, telegram
Graph	writing	graphic, phonograph
Hetero	different	heteronym, heterogeneous
Homo	same	homonym, homogenous
Hydr	water	hydration, dehydrate
Hypo	below; beneath	hypothermia, hypothetical
Logy	study of	biology, psychology
meter/metr	measure	thermometer, perimeter
Micro	small	microbe, microscope
mis/miso	hate	misanthrope, misogyny
Mono	one	monologue, monotonous
Morph	form; shape	morphology, morphing

Nym	name	antonym, synonym
Phil	love	philanthropist, philosophy
Phobia	fear	claustrophobia, phobic
Phon	sound	phone, symphony
photo/phos	light	photograph, phosphorous
Pseudo	false	pseudonym, pseudoscience
Psycho	soul; spirit	psychology, psychic
Scope	viewing instrument	microscope, telescope
Techno	art; science; skill	technique, technological
Tele	far off	television, telephone
Therm	heat	thermal, thermometer



### Affixes

One method of understanding the meanings of new words is to analyze the different parts of the word and the meanings of those parts. Many new words are formed by adding an *affix* to the beginning or end of a Latin or Greek root or root word. When affixes are added to the beginning of roots or root words, they are called *prefixes*. For example, the most common prefix is *un-*, which means *not* or *opposite of*. If you add *un-* to the word *happy*, the new word becomes *unhappy*, which means *not happy*. When affixes are added to the end of roots or root words, they are called *suffixes*. The most common suffixes are *-s* and *-es*, which mean more than one (or the plural) of the word.

### Common Prefixes

Prefix	Definition	Examples
anti-	against	anticlimax
de-	opposite	devalue
dis-	not; opposite of	discover
en-, em-	cause to	enact, empower
fore-	before; front of	foreshadow, forearm
in-, im-	in	income, impulse
in-, im-, il-, ir-	not	indirect, immoral, illiterate, irreverent
inter-	between; among	interrupt

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mid-	middle	midfield
mis-	wrongly	misspell
non-	not	nonviolent
over-	over; too much	overeat
pre-	before	preview
re-	again	rewrite
semi-	half; partly; not fully	semifinal
sub-	under	subway
super-	above; beyond	superhuman
trans-	across	transmit
un-	not; opposite of	unusual
under-	under; too little	underestimate



#### Common Suffixes

Suffix	Definition	Examples
-able, -ible	is; can be	affordable, s
-al, -ial	having characteristics of	universal, fa
-ed	past tense verbs; adjectives	the dog wall the walked c
-en	made of	golden
-er, -or	one who; person connected with	teacher, pro
-er	more	taller
-est	the most	tallest
-ful	full of	helpful
-ic	having characteristics of	poetic
-ing	verb forms; present participles	sleeping



-ion, -tion, -ation, -tion	submission, motion, relation, edition	act; process
-ity, -ty	activity, society	state of
-ive, -ative, -itive	active, comparative, sensitive	adjective form of noun
-less	hopeless	without
-ly	lovely	how something is
-ment	contentment	state of being; act of
-ness	openness	state of; condition of
-ous, -eous, -ious	riotous, courageous, gracious	having qualities of
-s, -es	trains, trenches	more than one
-y	gloomy	characterized by

-less

McEwan, E.K. ( ). The reading puzzle: Word analysis. Thousand

### English Word Formation Processes

Word formation processes are basically how new words are created and become part of the language.

There are quite a few of them, and we will now make the most important ones simple and clear.

Knowing this can actually help you better understand the English language, not to mention the fact that knowing a word's origin is a great way to reinforce your understanding of it!

### Borrowed words





Borrowed words are words that came to the English language from another language.

It is a process where foreign words are gradually becoming part of the language.

In many cases, the foreign words adopt the sound and other characteristics of the language, and if used long enough, they can sound quite "native"!

Examples:

Source language	Original word (If the original meaning is different, then it is given in parenthesis)	English word
Chinese	<i>t'e</i>	tea
Dutch	<i>wagen</i>	wagon
Old Norse	<i>vanta</i>	want
Old Norse	<i>taka</i> (grasp)	take
Latin	<i>rapidus</i>	rapid
Latin	<i>plus</i> (more)	plus
Latin	<i>nervus</i> (strength)	nerve
Old French	<i>blanc</i> (white)	blank
Norwegian	<i>klover</i> (skillful)	clever
Italian	<i>spago</i> (small cord)	spaghetti
Arabic	<i>safar</i> (journey)	safari
Greek	<i>beugen</i> (to bend)	bagel

## Affixes

An **affix** is a letter or group of letters that is added to the beginning or end of a word and changes its meaning.

### Examples:

- healthy => un + healthy = **unhealthy** (un is the affix)
- fear => fear + less = **fearless** (less is the affix)



There are two kinds of affixes: prefixes and suffixes.

When the letter or group of letters is added to the **beginning** of a word, we call it a **prefix**.

### Examples:

- unhappy
- overconfident
- ultraviolet
- underdeveloped



When the letter or group of letters is added to the **end** of a word, we call

### Examples:

- carefully
- secretly
- greatness
- teachers



In English, many new words were formed from existing ones by adding affixes to them.

Some even have several affixes added, such as:

Some words were formed exactly the other way around. The affixes were removed from existing words.

For example, the affix "or" was removed from the word "editor," and so we got the verb "edit":

•editor => editor => edit



## Converting

By "converting" we mean changing the function of a word without changing its form.

For example, nouns that start to be used as verbs.

### Examples of NOUNS that turned into VERBS:

Original word – noun	New word – verb
We had a long <b>talk</b> .	They like to <b>talk</b> for hours.
Can you buy me a <b>drink</b> ?	Don't <b>drink</b> that!
She finally got a <b>divorce</b> .	I heard they are <b>divorcing</b> .
That <b>dress</b> was amazing.	He likes the way she <b>dresses</b> .
I wrote you an <b>e-mail</b> .	He <b>e-mailed</b> me several times.

## Combinations

In English many words are formed by joining parts of two or more existing words.

### Examples:

- bag + pipe = **bagpipe**
- smoke + fog = **smog**
- spoon + fork = **spork**
- motor + hotel = **motel**



Or, by combining full words, and not just their parts:

### Examples:

- foot + ball = **football**
- black + board = **blackboard**
- with + out = **without**
- be + have = **behave**



## Clipping



Clipping is the shortening of longer words.

In some cases the front is removed, in some cases the back is removed, and in some other cases both are removed!

### Examples:

- advertisement => advertisement => ad
- examination => examination = exam
- doctor => doctor = doc
- airplane => airplane => plane
- telephone => telephone => phone
- popular music => popular-music => pop
- influenza => influenza => flu



## Acronyms



An **acronym** is a word made up from the first letters of the words that make up the name of something.

### Examples:

- **NASA** (National Aeronautics and Space Administration)
- **NATO** (North Atlantic Treaty Organization)
- **Interpol** (International Criminal Police Organization)
- **radar** (Radio Detection And Ranging)



Totally new



Some words were simply invented.

Meaning, somebody creates the word, and people start using it.

This can be necessary when scientists invent or discover something new that didn't exist before, when technology advances, or when a company comes up with a new product.

In many cases science fiction and fantasy writers invent new words, as well.

**Examples:**

- radio
- Celsius
- Kleen
- diesel
- hobbit
- Internet
- blog



**Common Prefixes, Suffixes, and Root Words:**

**Suffixes**

Suffix	Meaning	Example
able, ible	able, capable	capable, agreeable, edible, visible
ade	result of action	blockade
age	act of, state of, result of	storage, wreckage, damage
al	relating to	gradual, manual, natural
algia	pain	neuralgia, nostalgia, myalgia
an, ian	native of, relating to	African, riparian,
ance, ancy	action, process, state	assistance, allowance, defiance
ary, ery, ory	relating to, quality, place where	aviary, bravery, dormitory
cian	possessing a specific skill or art	magician, physician,
cy	action, function	hesitancy, prophecy, normalcy
cule, ling	very small	molecule, ridicule, animalcule, duckling, sapling
dom	quality, realm	freedom, kingdom, wisdom
ee	one who receives the action	refugee, nominee, lessee
en	made of, to make	silken, frozen, wooden
ence, ency	action, state of, quality	difference, confidence, urgency, agency
er, or	one who, that which	baker, miller, professor



escent	in the process of	adolescent, senescence, putrescence
ese	a native of, the language of	Javanese, Japanese, Balinese
esis, osis	action, process, condition	genesis, hypnosis, neurosis, osmosis
ess	female	goddess, lioness, actress
et, ette	small one, group	midget, baronet, sextet, lorgnette
fic	making, causing	scientific, specific
ful	full of	frightful, careful, helpful
fy	make	beautify, fortify, simplify
hood	order, condition, quality	manhood, adulthood
ic	nature of, like	metallic, acidic, bucolic, simplistic
ice	condition, state, quality	justice, malice
id, ide	a thing connected with or belonging to	fluid, fluoride, bromide
ile	relating to, suited for, capable of	juvenile, senile, purile, missile
ine	nature of	feminine, genuine, medicine
ion, sion, tion	act, result, or state of	cancellation, contagion, infection, crenellation
ish	origin, nature, resembling	foolish, Irish, clownish, impish
ism	system, manner, condition, characteristic	alcoholism, communism, capitalism,

ist	one who, that which	artist, dentist, flautist
ite	nature of, quality of, mineral product	prelate, Mennonite, dynamite, graphite, Israelite
ity, ty	state of, quality	celebrity, captivity, clarity, poverty
ive	causing, making	abusive, exhaustive, abortive
ize, ise	make	emphasize, exercise, bowdlerize, bastardize, idolize, fanaticize
logy	study, science, theory	biology, anthropology, geology, neurology
ly	like, manner of	carelessly, fearlessly, hopelessly
ment	act of, state or, result	containment, contentment, amendment
ness	state of	carelessness, restlessness
nomy	law	autonomy, economy, taxonomy
oid	resembling	asteroid, spheroid, rhomboid, anthropoid
ous	full of, having	gracious, nervous, pompous,
ship	state of, office, quality	assistantship, friendship, authorship
some	like, apt, tending to	lonesome, lissome, threesome, gruesome
tude	state of, condition of	gratitude, aptitude, multitude
ure	state of, act, process, rank	culture, literature, rupture, rapture
ward	in the direction of	eastward, downward, backward
y	inclined to, tend to	cheery, crafty, faulty





By: Shabnam Nazari

In Sanātana/Hindu and tantric/yogic traditions and other belief systems **chakras** are energy points or knots in the subtle body. Chakras are part of the subtle body, not the physical body, and as such are the meeting points of the subtle (non-physical) energy channels, called nadiis. Nadiis are channels in the subtle body through which the life force (prana), or vital energy moves. Various scriptural texts and teachings present a different number of chakras. There are many chakras in the subtle human body according to the tantric texts, but there are seven chakras that are considered to be the most important ones.



- . the crown chakra
- . the third eye chakra
- . the throat chakra
- . the heart chakra
- . the solar plexus chakra
- . the sacral chakra
- . the base/ root chakra

Blocked energy in our seven chakras can often lead to illness, so it's important to understand what each chakra represents and what we can do to keep this energy flowing freely. Here's our quick summery :

## .crown chakra



The highest chakra represents our ability to be fully connected spiritually.

Location : the very top of the head

Emotional issues: inner and outer beauty, our connection to spirituality, pure bliss.



## . third eye chakra



Our ability to focus on and see the big pictures.

Location: forehead between the eyes. (also called the brow chakra)

Emotional issues: intuition, imagination, wisdom, ability to think and make decisions.

## . throat chakra



Our ability to communicate.

Location: throat

Emotional issues: communication self-expression of feelings, the truth.

## . heart chakra



Our ability to love.

Location: center of chest just above heart.

Emotional issues: love, joy, inner peace.





## . solar plexus chakra



Our ability to be confident and in control of our lives.

Location: upper abdomen in the stomach area.

Emotional issues : self-worth, self-confident, self-esteem.

## . sacral chakra



Our connection and ability to accept others and new experiences.

Location : lower abdomen, about 4 inches below the navel and 2 inches in.

Emotional issues: sense of abundance, well-being, pleasure, sexuality.

## . root chakra



Represents our foundation and feeling of being grounded.

Location: base of spine in tailbone area.

Emotional issues: survival issues such as financial independence, money and food.



Both U.S. and Chinese system are weakness. There is the core of Chinese schools over American schools. Chinese educator look to American class.

### In the U.S.

U.S. universities and colleges are the best in the world. Students from all over the world come to receive a high quality education in American universities.

- To become a teacher, it is necessary for all teachers to complete a four-year undergraduate higher education program.
- Education focused on the individual and maintaining student self-esteem is considered critical.
- Parents in the U.S. typically play a more passive role in the educational system
- Parents request services to help their children who are lagging behind in school.

### In the China

- In order to become a teacher, he or she should be graduate with 2 additional years of training in a

professional institution.

- Teachers are given more respect than in the U.S.
- They belief, all students can succeed if they put in the effort.
- Parents are actually expected to attend school to observe their children's work habits.
- Teachers in China focus on the group as opposed to the individual.







When you want to teach English as a second language to children, you should know they are different from adults. They learn English just as they learned their native language through experience and interaction. They aren't consciously studying structure and grammar rules, so keep your corrections natural. Activity and movement are helpful methods to learn better. So try games like pass around a ball and have each student answer a question when they catch it. It can be useful not only for children but also for adults. One of the powerful influence on learning ESL is song. Music is powerful and fun songs will keep your students engaged and help them pick- up new vocabulary. Classroom management is a big part of teaching dozens of small kids. But it's doable. Using a consistent "quiet signal" is an effective way to manage a big group. A good signal is clapping three times, and having student repeat the rhythm back and fall silent they've finished.



This is a very broad term, but it joins together a number of 17th century poets, most notable among them *John Donne, George Herbert, Richard Crashaw, Andrew Marvell, Henry Vaughn and Abraham Cowley*. There are many definitions of Metaphysical poetry. "Metaphysical" when applied to poetry usually involves Love, Science, Geology, Romance, Sensuality and man's relationship with God. Metaphysical poems are lyrical poems usually containing intense meditations, characterized by striking use of wit, irony, and play on words.

#### What Does Metaphysical Mean?

The word 'meta' means 'after,' so the literal translation of 'metaphysical' is 'after the physical.' Basically, metaphysics deals with questions that can't be explained by science. It questions the nature of reality in a philosophical way.

Here are some common metaphysical questions:  
Does God exist?

Is there a difference between the way things appear to us and the way they really are?

Essentially, what is the difference between reality and perception?

Is everything that happens already predetermined? If so, then is free choice non-existent?

Is consciousness limited to the brain?

Literary critic and poet Samuel Johnson first coined the term 'metaphysical poetry' in his book *Lives of the Most Eminent English Poets* (1179-1781). In the book, Johnson wrote about a group of 17th-century British poets that included John Donne, George Herbert, Richard Crashaw, Andrew Marvell and Henry Vaughan. He noted how the poets shared many common characteristics, especially ones of wit and elaborate style.

#### Characteristics

Perhaps the most common characteristic is that metaphysical poetry contained large doses of wit. In fact, although the poets were examining serious questions about the existence of God or whether a human could possibly perceive the world, the poets were sure to ponder those questions with humor.

Metaphysical poetry also sought to shock the reader and wake him or her up from his or her

normal existence in order to question the unquestionable. The poetry often mixed ordinary speech with paradoxes and puns. The results were strange, comparing unlikely things, such as lovers to a compass or the soul to a drop of dew. These weird comparisons were called conceits.

Metaphysical poetry also explored a few common themes. They all had a religious sentiment. In addition, many of the poems explored the theme of *carpe diem* (seize the day) and investigated the humanity of life. One great way to analyze metaphysical poetry is to consider how the poems are about both thought and feeling.

Metaphysical poetry is considered to be highly terse and concise in the history of poetry. These poems are very brief and short in length. Every line conveys a lot of meaning in very few words. There is no waste of words. Every word is adjusted in every line like a brick in a wall. Nothing is superfluous and spare. Every word has its own function and conveys the message of the author. Metaphysical poetry is like the essays of Bacon in brevity and conciseness in the history of English literature. Have a look at the following lines from John Donne's poetry:

I am two fools, I know,

For loving, and for saying

In whining poetry.

#### (The Triple Fool By John Donne)

Epigrammatic quality is another aspect of metaphysical poetry. Their poetry is a vast collection of maxims and sayings. John Donne's is a pioneer in this regard. His poetry is replete with numerous maxims. Look at the following lines from his poetry and conclude yourself how epigrammatic these are:

And swear

No where

Lives a woman true, and fair.

#### (Song: Go and catch a falling star By John Donne)

All in all among different literary schools metaphysical is one of the most important one in 17<sup>th</sup> century.





Euthanasia comes from the Greek language and means „good death“. Another word for euthanasia is “mercy killing”. It is the end of an ill person's life in a **painless** way. In the past years there has been much discussion about euthanasia all over the world. In some countries, like Switzerland, Belgium or the Netherlands certain types of euthanasia are **legal**. In other countries where euthanasia is **illegal** **courts** do not punish people who **practice** it. There are two main types of euthanasia.

- Active euthanasia – A doctor or a nurse gives an ill patient medicine that will kill them.
- Passive euthanasia – A patient does not get the medicine or **treatment** that they need in order to stay alive. In some **cases** **life supporting** machines are turned off and patients die. Sometimes it is decided not to give patients food any more. In other cases **antibiotics**, **chemotherapy** or giving person **morphine** may lead to their death. The main problem is who decides if and when euthanasia should be carried out. Sometimes the relatives of an **incurably** ill person make the decision, **based on** what they think the patient wants. In other cases a patient may have written down a **will** that says they want to have machines turned off if there is no hope. Euthanasia has become a much-discussed **issue** today because medicine has become much better. People live longer and doctors can sometimes keep people alive for a long time with the help of machines. Euthanasia groups **appeared** for the first time in England and America in the early 20<sup>th</sup> century. During the Second World War the Nazis in Germany had their own euthanasia program. They let people die who were not **worthy** and healthy enough to **survive**, **especially** children and older people. Many groups that **promote** the right to die have **emerged** in the second part of the 20<sup>th</sup> century. In the recent case, a woman from Florida who **suffered** from brain damage and had been in a kind of coma since 1990, her husband **succeeded** in getting her **feeding tube removed**. The parents fought a **legal battle** in court to make the doctors put the tube back in again but they lost. In 2005 she died, two weeks after the feeding tube had been removed.

- **Reasons for Euthanasia:**

Everyone has a right to decide when their life should end.

- If the quality of life has become so bad, a person may feel too much **physical** or **emotional** pain.
- Today's hospitals are **overcrowded** and have too many patients. Some **argue** that they should let those die that do not have a chance of living on. In that way there could be more room for patients with diseases that can be **cured**.





- **Reasons against Euthanasia:**

- Doctors have a problem with euthanasia because they have **sworn an oath** that does not allow them to take part in the killing of people.
- Sometimes it is not clear if an ill person really wants to die. Euthanasia should only take place if someone really wants it or if they understand how ill they are.

- **Euthanasia and Religion:**

Many religions think that euthanasia is **immoral**. Some religions **regard** it as a type of murder.

- The official Roman Catholic Church is against euthanasia and says it is a crime. Protestants, on the other side, take a more **liberal view**.

## Hindus

- think that, **even though** helping a person end a painful life may be good, it **interferes** with the **cycle** of death and rebirth.
- In Islam all forms of euthanasia are **forbidden**.
- In Japan more than half of all Shintoists think that you should be allowed to help a person die if they ask for it.

## Euthanasia arguments

Some people believe that euthanasia should be allowed, and some people think that it should not be allowed.

## Slippery slope[change | change source]

Even if euthanasia is not a bad thing, some people believe that allowing euthanasia will result in bad things happening. If euthanasia is allowed to happen for people asking to die, people might then think that it is ok to allow euthanasia for people who are very sick but are not able to ask to die. And if that was allowed, then maybe they would allow euthanasia for people who are very sick and will not recover, but do not want to die. This is called the "slippery slope" argument.[6] People who believe in the slippery slope argument point to times when this seems to have happened. In Germany,

Adolf Hitler allowed disabled children to be killed, and called it euthanasia. People today agree that what Hitler did was very wrong, but some people think that if euthanasia was allowed it would lead to similar things happening again. So they think that it would be too big a risk to allow euthanasia at all.[6]

Other people say that this is wrong. There is a big difference between killing someone who is very sick, in pain, and asks to die, and killing a child just because they have a disability. They say that it is not true that allowing euthanasia will lead to bad things. They also say that what Hitler did was not euthanasia, and did not happen because they allowed euthanasia.[6]

## References

Jump up ↑

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Jump up ↑

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### Food used in slang:

1. **Big cheese:** an important person, a leader  
e.g.: he is a big cheese in his company so you should be very nice to him.
2. **Butter up:** flatter someone to try to get their favor or friendship  
e.g.: he spends most of his free time trying to butter up his boss so that he won't have to work so hard.
3. **Cakewalk:** extremely easy  
e.g.: this is going to be cakewalk.
4. **Bad egg:** a bad person, bum  
e.g.: that man is a bad egg so you should try and avoid him if you can.

### Colors used in slang:

1. **Black out:** lose consciousness  
e.g.: suddenly the man blacked out during the parade and had to be helped to a quiet place.
2. **Blue in the face:** very angry or upset, excited and very emotional  
e.g.: he argued with her until he was blue in the face.
3. **Green:** inexperienced, immature  
e.g.: he is rather green and doesn't have enough experience to drive the large piece of machinery yet.
4. **Catch (someone) red-handed:** catch someone in the middle of doing something wrong  
e.g.: the woman was caught red-handed at the store trying to steal some cosmetics.

### Body used in slang:

1. **Blood runs cold:** one is terrified or horrified  
e.g.: my blood ran cold when I saw the man fall off the ladder.
2. **Cold shoulder:** unfriendly treatment of a person  
e.g.: the office staff gave me the cold shoulder when I did not go to the going away party.
3. **break one's neck:** do all one possibly can, try one's hardest  
e.g.: I broke my neck to get the report finished on time.
4. **cut one's throat:** spoil one chances, ruin a person  
e.g.: he is cutting his own throat if he does not make an effort to find a new job quickly.

Blue!

Green!

Orange!

Red!





**1. Burn the midnight oil:**

دود چراغ خوردن

**e.g.: if you want to pass the text, you should burn the midnight oil****Not dry behind the ears**

پشت لب کسی سبز شدن

**e.g.: that kid is not dry behind the ears****Be all thumbs**

دست و پا چلفتی بودن

**e.g.: my brother is all thumbs****Get carried away**

جوگیر شدن

**e.g.: calm down Jane, don't get carried away****Hit the books**

خرخونی کردن

**e.g.: he hits the books. In other word he studies seriously****Cat got your tongue**

موش زبونت را خورده

**e.g.: why don't you speak? Cat got your tongue?****Split hairs**

مو را از ماست بیرون کشیدن

**e.g.: they don't have any serious differences. They're just splitting hairs**



**Fair-weather friend**

رفیق نیمه راه

**e.g.: Bill wouldn't help me with my homework. He is just a fair-weather friend**

**Cut from the same cloth**

سروته یک کرباس بودن

**e.g.: she and her brother are cut from the same cloth. They both tell lies**

**Tom, Dick and Harry**

هرننه قمری

**e.g.: it's not a good idea to admit every Tom, Dick and Harry to the party**

**Dress to kill**

تیپ زدن

**e.g.: everybody was dressed to kill at the party**

**Soaked to the skin**

مثل موش آب کشیده شدن

**e.g.: I was caught in the rain and got soaked to the skin**

**Have a finger in each pie**

نخود هر آشی بودن

**e.g.: Sally always wants to have a finger in each pie**

**Go fly a kite**

بزن به چاک


**Stop bothering me and go fly a kite**

**Pull wires**

پارتی بازی کردن

**Frank pulled wires to get him out of troubles**





### Have you ever heard about Stockholm syndrome?

Stockholm syndrome is a psychological phenomenon in which hostages express empathy and sympathy and have positive feelings toward their captors, sometimes to the point of defending and identifying with them. These feelings are generally considered irrational in light of the danger or risk endured by the victims, who essentially mistake a lack of abuse from their captors for an act of kindness.

Stockholm syndrome is named after the robbery in Stockholm, Sweden, in which several bank employees were held hostage in a bank vault from August 23 to 28, 1973, while their captors negotiated with police. During this standoff, the victims became emotionally attached to their captors, rejected assistance from government officials at one point, and even defended their captors after they were freed from their six-day ordeal.

Here is the most famous story which is related to Stockholm syndrome. Natascha Kampusch was just 10 years old when she was abducted. In March 1998 her kidnapper grabbed her from behind as she was walking to school in Vienna and bundled her into the back of a van. For the next eight years she was imprisoned in a specially built underground cell beneath the suburban home of her abductor.

In August 2006 she finally managed to escape. Neighbours discovered the then 18-year-old girl looking pale, emaciated and terrified as she hid in a next door garden. At first they did not believe her story. But later the same day the headless corpse of Wolfgang Priklopil, her 44-year-old kidnapper was found on a railway line just outside the Austrian capital. In her official statement she said "I don't want and will not answer any questions about personal or intimate details".\

In the documentary, "Natascha Kampusch: 3096 days in captivity", Kampusch sympathized with her captor. She said "I feel more and more sorry for him—he's a poor soul", in spite of having been held captive for eight years by him, and according to police she "cried inconsolably" when she was told he was dead, and lit a candle for him at the morgue. She has, however, referred to her captor as a "criminal".

Newspapers quoting unnamed physiologists suggested Kampusch may suffer from Stockholm syndrome.

Maybe some of us is suffering from this syndrome too, think about it :)





# Cool Funny Quotes

PLEASE ENJOY AND SHARE THEM WITH YOUR FRIENDS

I'm not afraid of death, I just don't want to be there when it happens.

Woody Allen

ترسی از مرگ ندارم فقط نمیخوام وقت رسیدنش / وقوعش اونجا باشم.

Insurance is like marriage. You pay, pay, pay, and you never get anything back.

Al Bundy

بیمه مثل ازدواج میمونه! کلی پرداخت میکنی آخرشم چیزی دست و پااتو نمیگیره.

God heels, and the doctor takes the fees.

Benjamin Franklin

مریضها رو خدا شفا میده، پولشود کثرا میگیرن.

The only English words I saw in Japan were Sony and Mitsubishi.

Bill Gullickson

سونی و میتسوبیشی تنها کلمات انگلیسی هستن که من تو ژاپن دیدم.

The worst thing I can be is the same as everybody else. I hate that.

Arnold Schwarzenegger

بدترین چیز اینه که مثل بقیه مردم باشم! از اینکه متنفرم.

When I read about the evils of drinking, I gave up reading.

Henry Youngman

وقتی در مورد مضرات شراب / می خورای خوندم تصمیم گرفتم دیگه مطالعه نکنم.

Everybody wants to go to heaven; but nobody wants to die.

Albert King

همه دلشون میخواد برن بهشت ولی هیچکس نمیخواد بمیره!

The greatest pleasure in life is doing what people say you cannot do.

Walter Bagehot

بهترین لذت اینه که اون کاری و بهت میگفتن از پسش برنمی ای، انجام بدی.

Have no fear of perfection, you'll never reach it.

Salvador Dali

هیچ ترسی از رسیدن به کمال نداشته باش چون هیچ وقت بهش نمیرسی.

The hardest thing in the world to understand is the income tax.

Albert Einstein

پرداخت مالیات، دافهوم ترین مسئله ی دنیاست.

God loved birds and invented trees. Man loved birds and invented cages.

Jacques Deval

خدا عاشق پرند هاست پس برایشون درخت رو افرید! ادما عاشق پرند هان و برایشون قفس درست کردند.



Some information about a course that we will pass in the next term "Literature, structure sound and sense. All in all, this course can be considered as one of the most fascinating aspect of English language. Through this course, students will be able to identify the most intriguing discussion about literature.

What is literature? How is it possible to distinguish its realm of knowledge from other fields? Above all, what is the use of literature this book written by: Laurence Perine, is the best introductory gate? Through gaining knowledge about "Interpretive" "Escape" literature, diverse elements of short stories such as "theme", "plot", "characters", and "point of view". After reading each chapter which introduces a part of literary topics, we will discuss related stories and investigate the elements of literature in them.

Students are supposed to be able to categorize different elements of literature such as, development of narration and characterization. Students should analyze the hidden meaning and controlling idea of each short stories. The corner stone of this course is undoubtedly interaction. Students should go through the text in order to find literary factors and figures. Only reading the plot won't be adequate. Students should scrutinize the hidden layers of meaning (so called secondary meanings) to find some connections through the stories.

They will be asked to figure out some details about the stories specially the ending of each story. They are supposed to write a short essay each session.

In final exam, the format of the test will be essay type, questions about the discussion they have had before in the class. Some marks will be devoted to in-class activities and participation in discussion.







The meaning of colors can vary depending on culture and circumstances. Each color has many aspects to it but you can easily learn the language of color by understanding a few simple concepts which I will teach you here.

### ***Non-verbal Communication***

Color is a form of non verbal communication. It is not a static energy and its meaning can change from one day to the next with any individual - it all depends on what energy they are expressing at that point in time.

For example, a person may choose to wear red on a particular day and this may indicate they are ready to take action, or they may be passionate about what they are going to be doing that day, or again it may mean that they are feeling angry that day, on either a conscious or subconscious level. All are traits of the color red.

### ***The Meaning of Colors***

Red is the color of energy, passion, action, ambition and determination. It is also the color of anger and sexual passion.

***For more on the meaning of colors for the color red***

Orange is the color of social communication and optimism. From a negative color meaning it is also a sign of pessimism and superficiality.

***For more on the color orange***

With the meaning of colors, in color psychology, yellow is the color of the mind and the intellect. It is optimistic and cheerful. However it can also suggest impatience, criticism and cowardice.

***For more on the color yellow***

Green is the color of balance and growth. It can mean both self-reliance as a positive and possessiveness as a negative, among many other meanings.

***For more on the positives and negatives of the color green***

Blue is the color of trust and peace. It can suggest loyalty and integrity as well as conservatism and frigidity.

***To understand the color blue***

Indigo is the color of intuition. In the meaning of colors it can mean idealism and structure as well as ritualistic and addictive.

***For more on the color indigo***

Purple is the color of the imagination. It can be creative and individual or immature and impractical.



***For more on the color purple***

The color meaning of **turquoise** is communication and clarity of mind. It can also be impractical and idealistic.

***For more on the color turquoise***

The color psychology of **pink** is unconditional love and nurturing. Pink can also be immature, silly and girlish.

***For more on the color pink***

In the meaning of colors, **magenta** is a color of universal harmony and emotional balance. It is spiritual yet practical, encouraging common sense and a balanced outlook on life.

***For more on the color magenta***

The color **brown** is a friendly yet serious, down-to-earth color that relates to security, protection, comfort and material wealth.

***To read more about the color brown***

From a color psychology perspective, **gray** is the color of compromise - being neither black nor white, it is the transition between two non-colors. It is unemotional and detached and can be indecisive.

***For more information on the color gray***

**Silver** has a feminine energy; it is related to the moon and the ebb and flow of the tides - it is fluid, emotional, sensitive and mysterious.

***To understand more about the color silver***

**Gold** is the color of success, achievement and triumph. Associated with abundance and prosperity, luxury and quality, prestige and sophistication, value and elegance, the color psychology of gold implies affluence, material wealth and extravagance.

***For more on the color gold***

**White** is color at its most complete and pure, the color of perfection. The color meaning of white is purity, innocence, wholeness and completion.

***For more on the color white***

**Black** is the color of the hidden, the secretive and the unknown, creating an air of mystery. It keeps things bottled up inside, hidden from the world.

***For more on the color black***





IQ, Intelligence Quotient is a value that indicates a person's ability to learn, *understand*, and apply information and skills in a meaningful way. The major difference between EQ and IQ is what part of a person's mental abilities they measure: understanding emotion or understanding information. EQ, Emotional Quotient is a way to measure how a person recognizes emotions in himself or herself and others, and manages these emotional states to work better as a group or team.

### What exactly IQ tests measuring?

Intelligence tests are designed to measure what is known as crystallized and fluid intelligence. Crystallized intelligence involves your knowledge and skills you have acquired throughout your life while fluid intelligence involve your ability to reason, problem-solve, and make sense of abstract information. An intelligence quotient or IQ is a score derived from a set of standardized tests developed to measure a person's cognitive abilities "intelligence" in relation to their age group. An IQ test does not measure intelligence the way a ruler measures height absolutely, but rather the way a race measures speed relatively. Modern IQ tests produce scores for different areas (e.g., language fluency, three-dimensional thinking, etc.), with the summary score calculated from subtest scores.

### What is considered a low, mean, and high IQ score?

An IQ score of 70 or below is considered a low score. Remember, on most standardized tests of intelligence, the average score is set at 100. Anything over 140 is considered high or genius-level. So what does it mean to have a score 70 or below? In the past, an IQ score below 70 was considered a benchmark for mental retardation,

an intellectual disability characterized by significant cognitive impairments. Today, however, IQ scores alone are not used to diagnose intellectual disability. Instead, the criteria for a diagnosis includes an IQ below 70, evidence that these cognitive limitations existed prior to the age of 18, and limitations in two or more adaptive areas such as communication and self-help skills. Approximately 2.2 percent of all people have an IQ score below 70.

On the majority of modern IQ tests, **the average (or mean) score is set at 100**. Your IQ score might be a good general indicator of your reasoning and problem-solving abilities, but many psychologists suggest that these tests do not tell the whole story. A few things they do not measure are practical abilities and talents. You might have an average IQ score, but you might also be a great musician, a creative artist, an amazing singer, or a mechanical whiz. Researchers have also found that IQ scores can change over time. So is the level of IQ product of genes or environments? It is often difficult to separate the relative influences of heredity and environment on human characteristics. People who have similar genetic makeup (e.g., brothers and sisters, parents and their children) typically live in similar environments as well. So when we see similarities in IQ among members of the same family, it is hard to know whether those similarities are due to the genes or the environments that family members share. Nevertheless, a significant body of research tells us that both heredity and environment affect intelligence. One study looked at the IQs of teenage subjects during early adolescence and then again four years later. The results revealed that scores varied as much as 20 points over that four-year period.





So what is a genius IQ score?

- Generally, *any score over 140 is counted as a high IQ.*
- A score over **160** is considered by many to be a genius IQ score.
- Scores that are **200 and over** are often referred to as "unmeasurable genius."

Is having a high IQ the key to success in life?

We have a tendency to believe that having a high IQ is a sure-fire way to guarantee success in life. After all, some of the most successful people in different fields such as science, art, business, and entertainment are extremely bright.

While today we often assume that those with extremely high IQs are naturally more successful, there also exists a competing stereotype that people with very high IQs are sometimes less likely to prosper in multiple life domains; that these highly intelligent individuals have poor social skills and that they might struggle with mental instability. Consider the brilliant but eccentric and socially awkward characters that abound in popular culture, from the brainy but persnickety Sheldon Cooper on television's *The Big Bang Theory* to the clever yet idiosyncratic Sherlock Holmes of Arthur Conan Doyle's classic detective series.

You probably know a few extremely smart people who are also very successful, but you can also likely think of several people who are equally smart yet not as prosperous. So do not stress out if you are not a genius, since the vast majority of people are not ensure success, having an average or low IQ does not ensure failure or mediocrity. Other factors such as hard work, resilience, perseverance, and overall attitude are important pieces of the puzzle.

EQ, on the other hand, is a measure of a person's level of emotional intelligence. This refers to a person's ability to perceive, control,

evaluate, and express emotions. Some researchers suggest that emotional intelligence can be learned and strengthened, while other claim it is an inborn characteristic. An EQ exam is often more difficult to design and administer because it deals with information that is difficult to present as a numerical value. While an IQ exam may have one definitive answer for each question, EQ tests are usually more subjective and require a great deal of work to score properly. Short EQ tests can also be problematic as people may realize they are being tested on their emotional capabilities and adjust their answers accordingly. People might not answer questions truthfully, so results may become skewed by what the test taker believe the test giver wants to hear, rather than giving true responses to questions.

- "A national insurance company found that sales agents who were weak in emotional competencies such as self-confidence, initiative, and empathy sold policies with an average premium of \$54,000. Not bad, right? Well, compared to agents who scored high in a majority of emotional competencies, they sold policies worth an average of \$114,000."
- "Research carried out by the Carnegie Institute of Technology shows that 85 percent of your financial success is due to skills in "human engineering," your personality and ability to communicate, negotiate, and lead. Shockingly, only 15 percent is due to technical knowledge. Additionally, Nobel Prize winning Israeli-American psychologist, Daniel Kahneman, found that people would rather do business with a person they like and trust rather than someone they do not, even if the likeable person is offering a lower quality product or service at a higher price."





## IQ VS. EQ

Which one is more important, IQ or EQ?

As we know, it is not the smartest people that are the most successful or the most fulfilled in life. You probably know people who are academically brilliant and yet are socially inept and unsuccessful at work or in their personal relationships. Intellectual intelligence (IQ) is not enough on its own to be successful in life. Yes your IQ can help you get into college, but it is your EQ that will help you manage the stress and emotions when facing your final exam.

Developing emotional intelligence through a few key skills:

Emotional intelligence (EQ) is built by reducing stress, remaining focused, and staying connected to yourself and others. You can do this by learning key skills. The first two skills are essential for controlling and managing overwhelming stress and the last three skills greatly improve communication:

- The ability to quickly reduce stress in the moment in a variety of settings
- The ability to recognize your emotions and keep them from overwhelming you

- The ability to connect emotionally with others by using nonverbal communication
- The ability to use humor and play to stay connected in challenging situations
- The ability to resolve conflicts positively and with confidence

How to learn the key skills that build emotional intelligence

The key skills of emotional intelligence can be learned by anyone, at any time. There is a difference, however, between learning about emotional intelligence and applying that knowledge to your life. Just because you know you *should* do something does not mean you *will*—especially when you become overwhelmed by stress, which can hijack your best intentions.

## EQ VS. IQ

**Skill 1: Rapidly reduce stress in the moment**

High levels of stress can overwhelm the mind and body, getting in the way of your ability to accurately “read” a situation, hear what someone else is saying, be aware of your own feelings and needs, and communicate clearly. Being able to quickly calm yourself down and relieve stress helps you stay balanced, focused, and in control—no matter what challenges you face or how stressful a situation becomes.



**Skill 2: Beat relationship stress with emotional awareness**

Being able to connect to your emotions—having a moment-to-moment awareness of your emotions and how they influence your thoughts and actions—is the key to understanding yourself and remaining calm and focused in tense situations with others. Many people are disconnected from their emotions—especially strong core emotions such as anger, sadness, fear, and joy. This may be the result of negative childhood experiences that taught you to try to shut off your feelings. But although we can distort, deny, or numb our feelings, we can't eliminate them. They are still there, whether we are aware of them or not. Unfortunately, without emotional awareness, we are unable to fully understand our own motivations and needs, or to communicate effectively with others.





### Skill 3: Nonverbal communication

Being a good communicator requires more than just verbal skills and the ability to manage stress. Often, *what* you say is less important than *how* you say it, or the other nonverbal signals you send out—the gestures you make, the way you sit, how fast or how loud you talk, how close you stand, or how much eye contact you make. In order to hold the attention of others and build connection and trust, you need to be aware of, and in control of, this body language. You also need to be able to accurately read and respond to the nonverbal cues that other people send you these messages do not stop when someone stops speaking. Even when you are silent, you are still communicating nonverbally. Think about what you are transmitting as well, and if what you say matches what you feel. If you insist, “I am fine,” while clenching your teeth and looking away, your body is clearly signaling the opposite. Your nonverbal messages can produce a sense of interest, trust, excitement, and desire for connection—or they can generate fear, confusion, distrust, and disinterest.

### Skill 4: Use humor and play to deal with challenges

Humor, laughter, and play are natural antidotes to life's difficulties; they lighten your burdens and help you keep things in perspective. A good hearty laugh reduces stress, elevates mood, and brings your nervous system back into balance. Playful communication broadens your emotional intelligence and helps you:

- **Take hardships in stride.** By allowing you to view your frustrations and disappointments from new perspectives, laughter and play enable you to survive annoyances, hard times, and setbacks.
- **Smooth over differences.** Using gentle humor often helps you say things that might be otherwise difficult to express without creating a flap.
- **Simultaneously relax and energize yourself.** Playful communication relieves fatigue and relaxes your body, which allows you to recharge and accomplish more.
- **Become more creative.** When you loosen up, you free yourself of rigid ways of thinking and being, allowing you to get creative and see things in new ways.

### Skill 5: resolve conflict positively

Conflict and disagreements are inevitable in relationships. Two people cannot possibly have the same needs, opinions, and expectations at all times. However, that needn't be a bad thing. Resolving conflict in healthy, constructive ways can strengthen trust between people. When conflict is not perceived as threatening or punishing, it fosters freedom, creativity, and safety in relationships. The ability to manage conflicts in a positive, trust-building way is supported by the previous four skills. Once you know how to manage stress, stay emotionally present and aware, communicate nonverbally, and use humor and play, you will be better equipped to handle emotionally charged situations and catch and defuse many issues before they escalate.





Gestures are unconscious hand and facial movements which are produced by speakers according to their culture. Every human being uses gestures even before developing speaking skills. People use gestures as a part of their speech, even the blind ones. As a matter of fact researches have shown that blind and sight people use gesture with equal amounts. But why do we say unconscious? Because we even use gestures, like hand movements, while talking to the phone when no one can even see us and also the latest research done by Dr. Jena Iverson and Susan Goldin-Meadow from Indiana university on a group of blind children shows that blind people use the same amount of gesture while speaking as sight ones. They even use gestures while talking to other blind people. Dr. Iverson confirmed that "Although our sample-size was small in this research, this indicates that gesture goes hand in hand with speech, if you'll excuse the pun." She continued " Our research was partly inspired by the observation that people wagged their hands while talking on the phone, so we deliberately decided to investigate the use of gesture in young blind children, because they have had little opportunity to learn to copy gesture from others." Gestures do not occur only while speaking they also appear while listening to someone else's speech. blind people also make gestures while listening to someone talk no matter that person is sight or also blind. According to Dr. Iverson and Dr. Goldin-Meadow "Gestures depend on neither a model nor an observer and thus appear integral to the speaking process itself". Some may think that it is wrong to use too much hand movement while talking, but actually using gestures can't be controlled because it's part of the speech act. The amount of gestures used while speaking differs from culture to culture and





person to person ; some may use a lot of hand movement, like Italians. So the use of hand is some kind of predisposition. Another similar thing to gesture is real action. Spencer Kelly the co-director of Colgate University's Center for language and the Brain did a research on how the gesture helps people understand the speech better. His research showed that gesturing as a speech is different from real actions on objects. He placed a EEG device on the heads of subjects to capture their mental response to the pictures shown; in some people he used gestures and in some real actions. Those who were shown a gesture could understand the message easier. Kelly explained " The brain views gestures as speech, but actions on objects are unrelated to speech", he continued " That is kind of a controversial theory, but my work and that of colleagues interested in testing it shows that gesture is more part of language than action on objects". So according to Kelly's research, gestures are actually really important in our understanding of a speech. Gestures aren't only used to communicate with others they are also a way of abstracting and encoding information that are available in our brain. For instance if you ask someone to solve a puzzle while explaining something using one of their hands for gesturing, it will take them longer to solve the puzzle. So the hands, as a part of gesture, are also responsible to carry over information.

*"Gesture does not merely reflect thought. Gesture changes thought by introducing action into one's mental representation. Gesture forces people to think with their hands."*

*Beilock & Goldin-Meadow*

So it can be concluded that language would just be impossible without gesture. Its also impossible to not make gesture while talking. Its not only speaker who benefits from gesturing, the listener also understands and remembers the conveyed message better when its accompanied with hand and facial movements.





Alexander Pope's portrayal of Belinda and her society

In 'The Rape of the Lock' Alexander Pope (1688-1744) employs a mock-epic style to satirise the 'beau-monde' (fashionable world, society of the elite) of eighteenth century England. The richness of the poem, however, reveals more than a straightforward satirical attack. Alongside the criticism we can detect Pope's fascination with, and perhaps admiration for, Belinda and the society in which she moves. Pope himself was not part of the 'beau-monde'. He knew the families on which the poem is based but his own parents, though probably comfortably off, were not so rich or of the class one would have to be in to move in Belinda's circle. He associated with learned men and poets, and there can have been little common ground between the company he kept at Will's Coffee House and those who frequented Hampton Court.

The incident at the centre of the poem is the Baron's theft of a lock of hair and the ensuing estrangement of two families. The opening lines of the poem introduce the reader to the satirical stance he is taking towards the society portrayed in the poem.

What dire Offence from am'rous Causes springs,  
What mighty Contests rise from trivial Things, [1.1-2]

Pope suggests that they are taking a trivial incident too seriously, displaying an exaggerated sense of their own importance. Throughout the poem Pope continues to make this point through his use of the mock-epic style, which itself takes a trivial incident too seriously, and uses disproportionately grand language to describe an unworthy subject.

Belinda is belittled early in the poem by the revelation of Ariel [1.27-114], who tells her that part of her will survive after her death.

Think not, when Woman's transient Breath is fled,  
That all her Vanities at once are dead;  
Succeeding Vanities she still regards,  
And tho' she plays no more, o'erlooks the Cards.  
Her Joy in gilded Chariots, when alive,  
And Love of *Ombre*, after Death survive.  
For when the Fair in all their Pride expire,  
To their first Elements their Souls retire: [1.51-9]

We might expect this part, the deepest and most essential part of her being, the 'first Elements', to be her soul, but in Belinda's case it is her 'Vanities', her 'Joy in gilded Chariots' and her 'Love of *Ombre*', suggesting that her soul consists of nothing more than vanity and a love of pleasure.

Belinda's vanity is seen to take the form of religious devotion in the passage describing her morning toilette.





And now, unveil'd, the *Toilet* stands  
display'd,  
Each Silver Vase in mystic Order laid.  
First, rob'd in White, the Nymph intent  
adores  
With Head uncover'd, the *Cosmetic*  
Pow'rs.

A heav'nly Image in the Glass appears,  
To that she bends, to that her Eyes she  
rears; [l.121-6]

The ironic transposition of 'cosmic powers' in '*Cosmetic Pow'rs*' indicates the excessive value she attributes to her make-up, and bowing to her own image shows her devotion to her religion of narcissism. The passage is a mock version of the arming of the epic hero, her weaponry of cosmetics being ridiculed by the implicit comparison with the swords and shields of the epic hero. The passage includes a mock catalogue.

Here Files of Pins extend their shining  
Rows,  
Puffs, Powders, Patches, Bibles, Billet-  
doux. [l.137-8]

This catalogue, echoing the catalogue of troops and weaponry found in epics, is one of the many indications of the jumbled values to be found in Belinda's society. The Bible is seen as a trinket for the adornment of her dressing table, along with the puffs and powders. The main force of this passage is satire, but alongside the satire Pope reveals a hint of fascination with the charm and delicacy of Belinda and her cosmetic devotion.

From each she nicely culls with  
curious Toil,  
And decks the Goddess with the  
glitt'ring Spoil,  
This Casket *India's* glowing Gems  
unlocks,

And all *Arabia* breathes from yonder  
Box. [l.131-4]

The rich imaginative vision in a passage such as this shows more than a desire to deprecate; it suggests that he too is at least partly fascinated by glitter. Pope appreciates the cosmetics in terms of the wider context of their origins and purpose, which Belinda could not do, and his tone reveals an attitude of amused, detached, fascination rather than straightforward disapproval.

In the second Canto Pope turns his mocking attention to the Baron. Pope's ridicule of the Baron is more severe, and the hint of admiration detected in his treatment of Belinda is absent. In *The Aeneid* when Aeneas builds an altar Virgil is reminding us of his piety; his humility before divine powers. The Baron's worship is presented in terms of ridiculous excess. His altar is made from the profane escapist literature of romance, and his trophies, 'three Garters, half a Pair of Gloves' [ll.39] are ridiculous in comparison with the booty collected by conquering armies.

There is a parallel between the passages describing Belinda's toilette and the Baron's worship, each revealing the idealised image he/she holds of him/her self - Belinda as a goddess and the Baron as a hero - and it is through the absurdity of these ideals taken to extremes that Pope deflates them. Pope mocks the Baron not only as a poor parody of an epic hero but also for adopting an affected stance as a traditional courtly lover.





With tender *Billet-doux* he lights the Pyre,  
And breathes three am'rous Sighs to raise the Fire,  
Then prostrate falls, and begs with ardent Eyes  
Soon to obtain, and long possess the Prize: [ll.41-4]

Pope is showing us a profane world in which a man worships the woman, and the woman worships herself.

The ridicule achieved by the comparison between the struggle between Belinda and the Baron and an epic battle reaches its peak in the battles of Cantos 3 and 5. In Canto 3 the glory and excitement of epic warfare is evoked, but the warriors are mere cards in a game of ombre. In Canto 5 the belle and the Baron tussle with the weapons of a snuff box and a bodkin, and Pope evokes scenes of farce and slapstick.

A Charge of *Snuff* the wily Virgin threw;  
The *Gnomes* direct, to ev'ry Atome just,  
The pungent Grains of titillating Dust.  
Sudden, with starting Tears each Eye o'erflows,  
And the high Dome re-echoes to his Nose.  
Now meet thy Fate incens'd Belinda cry'd,  
And drew a deadly *Bodkin* from her Side. [V.82-8]

In this dramatic scene we see supposedly civilised and sophisticated people behaving like squabbling children, and the violent emotions which can lurk under the dignified surface of the 'beau-monde' are revealed. One of the effects of the whole poem is to show that the glitter and refinement of this world can be a veneer to cover the basest human motives.

Pope also shows us, in a mock version of the heroic underworld, the human casualties of the 'beau-monde'.

There *Affectation* with a sickly Mien  
Shows in her Cheek the Roses of Eighteen,  
Practis'd to Lisp, and hang the Head aside,  
Faints into Airs, and languishes with Pride; [IV.31-4]

This is harsh criticism, but since we see these people in a context of suffering the response Pope demands seems to include as much pity as laughter. Although condemning the 'beau-monde' for its triviality and lack of proper moral values, Pope is sensitive to the plight of the human beings caught up in its 'rat-race'.

Behind the ridicule which Pope achieves through his satire, we detect a depth of understanding in his attitude towards Belinda's predicament. Belinda's honour is very important for her future, even if in a broader context her idea of 'honour' is seen to mean little more than 'reputation'. Belinda has to steer a difficult path on which she has to attract prospective husbands yet not get a reputation as a coquette. The words of Thalestris represent a very real danger if she should veer too far on one direction.





Methinks already I your Tears survey,  
Already hear the horrid things they say,  
Already see you a degraded Toast,  
And all your Honour in a Whisper lost!  
[IV.107-10]

The words of Clarissa show the danger of the other extreme:

Since painted, or not painted, all shall fade,  
And she who scorns a Man, must die a Maid;  
[V.27-8]

This understanding and sympathy renders the poem more likely to be accepted by Mrs Arabella Fermor, to whom it is addressed, and more likely to achieve its intended aim of reconciling the Fermor and Petre families.

Behind the comparisons between the epic world and the 'beau-monde' Pope also looks at the contrast between the ideals and the reality of the 'beau-monde' itself. The opening lines of the second paragraph introduce this theme:

Say what strange Motive, Goddess! cou'd  
c o m p e l  
A well-bred *Lord* t'assault a gentle *Belle*?  
Oh say what stranger Cause, yet unexplor'd,  
Cou'd make a gentle *Belle* reject a *Lord*? [I.7-10]

The 'motives' and 'causes' are as basic as human motives and causes anywhere. Sexual passion, for example, would hardly be openly admitted in polite society, yet it always lurks just below the surface. One example of this is in the title of the poem, for the act of cutting off a lock of hair can be seen, even if only as a joke, as sublimated rape. Sexuality is also implicit in this couplet:

On her white Breast a sparkling Cross she  
w o r e  
Which Jews might kiss, and Infidels adore.  
[II.7-8]

Here we have an obvious double meaning which not only exposes the trivialising of a Christian symbol but also reveals the underlying purpose of Belinda's meticulous attention to her appearance. The Sylphs, the guardian spirits of 'beau-monde' belles, are well aware of the possible outcome of sophisticated pleasantries with lords:

To Fifty chosen *Sylphs*, of special Note,  
We trust th'important Charge, the *Petticoat*:

Oft have we known that sev'nfold Fence to  
f a i l  
Tho' stiff with Hoops, and arm'd with Ribs of  
Whale. [II.117-20]

If we look for an explicit moral message in the poem we must look to Clarissa's speech [V.7-34], which Pope included specifically for that purpose. This is the most sober passage in the poem and it embodies Pope's message to the 'beau-monde', and in particular to the Fermor and Petre families. It is a plea for maturity and good sense, for virtue and care of the soul; all the things which the satire has shown to be lacking. By asking them to see their lives in a wider context he hopes to persuade them to adopt a more rational sense of proportion. By laughing at the mock-epic style they will have to admit that they are laughing at themselves, and Pope hopes this will inculcate a spirit of good humour and  
r e c o n c i l i a t i o n .

Although not himself of the 'beau-monde' Pope was part of the same era. The finesse and delicacy of 'beau-monde' manners is matched by Pope's style, and the good humour, wit, and charm which characterises Pope's manner must represent an expression of the same ideals pursued by the Baron and other courtly men of the age. An affinity between them is revealed by Pope's empathy, fine judgements, and carefully aimed criticisms, and Pope must have been at least a little fascinated by the 'beau-monde' to apply his talents to this poem which, in an ironic way, celebrates Belinda and her world and, as Pope himself suggests in the final couplet of the poem, has preserved them for posterity.

This Lock, the Muse shall consecrate to  
F a m e  
And mid'st the Stars inscribe *Belinda's*  
Name! [V.149-50]

R e f e r e n c e s

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## The representation of foreign Cultures in English textbooks

A case study of the foreign cultures represented in two English language textbooks used by Hong Kong secondary schools was conducted. Its aim was to investigate whether the representation of foreign cultures in these textbooks reflected the status of English as an international language. In order to do this, references to foreign cultures were categorized into four aspects: products, practices, Perspectives and persons. It was found overall that the representation favored the cultures of English-speaking countries, while the cultures of Africa were underrepresented. The selection of English language textbooks and the implications for redressing the imbalance in cultural content are discussed.



### Introduction

It has been argued that since English is used as an international language, the cultural content of ELT materials should not be limited to native English speaking cultures and that when teaching English is viewed as teaching an international language, the culture should become the world itself (Alptekin 2002: 62; McKay 2003: 139–40). The aim of the present study is to examine to what extent the representation of foreign cultures in the English language textbooks used by Hong Kong secondary schools encompasses the cultures of the world. The concept of culture and its connection with language are first reviewed. Then the content on foreign cultures in the sampled textbooks is analyzed and the implications of the representation are discussed.





### Culture

'Culture' can be understood as the product of 'Civilization' (Brody 2003: 39). This aspect, 'Big C', refers to formal culture, including

the formal institutions (social, political, and economic), the great figures of history, and those products of literature, fine arts, and the sciences that were traditionally assigned to the category of elite culture. (National Standards in Foreign Language Education Project 1996: 44)

The other aspect of 'culture' is the way of life of a particular group of people (Brody: *ibid.*). This aspect, 'little c', refers to

daily living studied by the sociologist and the anthropologist: housing,

Clothing, food, tools,

transportation, and all the patterns of behaviour that members

of the culture regard as necessary and appropriate. (National

Standards in Foreign Language Education Project: *ibid.*)

Bennett, Bennett, and Allen (2003: 243) refer to 'Big C' and 'little c' as 'Objective culture', which includes institutions, artefacts, and

everyday Behaviour; the world view maintained by the members of a

group or

Society, such as values and beliefs, can be described as 'subjective culture', which is more conceptual in contrast to the tangible 'objective culture'. For instance, churches and going to church can be viewed as part of the objective culture of a place, where the belief in God can be included in the subjective culture.

According to Standards for Foreign Language Learning (National Standards in Foreign Language Education Project: *ibid.*), the different aspects of culture can be termed 'products' (Big C), 'practices' (little c), and 'perspectives' (subjective culture). Moran (2001: 25) added 'persons' as another factor to be considered. While culture is often characterized by its products, practices, and perspectives, it can also be represented by well-known icons, or individuals we know. Pele' and Michael Jordan, for example, represent the different cultures of Brazil and the United States, respectively.

To examine the foreign cultures represented in the textbooks, these four Aspects—products, practices, perspectives, and persons—are used as the framework for the data analysis, which will be further discussed later in the article.





## Culture and language

Language can be considered an 'artefact' or a system of code (products) Used, to signify thoughts (perspectives), for communication (practices), by different people (persons). Language can be verbal or non-verbal, like signs and images. People of the same culture usually use the same language to communicate among themselves. However, they may also acquire another system of language, a language that is not natively used in their own culture, to communicate with people from a different culture; indeed, English has become a language which people commonly learn in order to communicate with others who do not speak their native language.

In general, learning a language involves learning different aspects of the Culture in which the language is used and sometimes also how other Cultures are represented in that particular culture because language depicts culture of its own and other cultures too. To understand a word or expression, for example 'McJob', which means a low-paid job, one also acquires some knowledge about the culture of where the language is used, in this case the American fast food industry. On another level, the materials for language learning, especially second language learning, often include culture as a theme. Cultural topics, such as customs and beliefs, occur widely in language learning materials. When learning a language, learners are also exposed to the cultures represented in these materials.

Paige, Jorstad, Siaya, Klein, and Colby (2003: 209), in their review of the Literature on culture learning in language education, note that Language textbooks often represent cultures by taking a 'tourist's Perspective' that is, focusing on topics such as 'Food' and 'Transport', that is, the products and the practices in terms of the four aspects of culture discussed above. According to Paige et al., the information in language textbooks is generally fragmented and highly generalized, indicating only the norms of behaviour. Without actual experience of the culture or being alerted to individual differences, textbook users may assume that the information about, for example, the way some individuals behave, applies to the culture as a whole, which easily gives rise to prejudice or stereotype.

Previous studies have questioned the depth of cultural content in Textbooks; the present study examines the breadth in addition to the depth. The aim is to investigate how the representation of foreign cultures in textbooks reflects the status of English as an international language, that is, to what extent different foreign cultures are depicted.





### The role of authors, publishers, and teachers

The imbalance in the selection of material on foreign cultures needs to be redressed by authors and publishers, but it should be noted that they are not the only parties that have the power to manipulate the discourse of textbooks. The publication of textbooks is largely driven by the market, but the Stakeholders may not be the students or parents who buy the textbooks, but schools and teachers who decide which textbook should be used and hence which book students should buy. English teachers are usually the ones who make this decision. To market the textbooks, publishers invite teachers to seminars and workshops, where they can learn about the characteristics of the textbooks and then give feedback. Thus, teachers also share the responsibility of deciding what is to be included because their opinions, what they think should be included, are important and it is the teacher's decision to choose which book to use. However, English teachers may just act as passive end-users, choosing from what is available. It is clear that there is an imbalanced representation of foreign cultures in the samples, but even so teachers will still probably choose between these two, as they are published by the two biggest English textbook publishers in Hong Kong. Instead of acting as passive end-users, teachers should take a proactive role in evaluating textbooks and give continuous feedback to publishers.

Educating teachers on the making and evaluation of textbooks may Strengthen the quality of materials in the long run: teachers will become more aware of their role as critical textbook users or even textbook writers because textbook writers are often people who have worked as a teacher and received teacher training. It should not be forgotten that institutions and academics providing teacher training also play a crucial part in shaping the discourse of textbooks.







By: Pegah Ramezani

We Are Modern

Modern means; more continuous solitudes, more distances, wanting more solitudes...

Modern means; front bus's seats with sleepy people sitting while crossing their arms...

Modern means; changing whatever we did not used to like, like: the nose and the lip (surgery)...

Modern means; list of plenty unknown, emotionless contacts...

Modern means; feeling the soul by touching the body...

It means to be careless about others by the excuse of not interfering in their life or the phrase any of my business...

That is two living in the same room but miles away from each other...

Modern means; virtual parties, online congratulate...

Modern means; me... me... me...

Finally we did not understand when being modern affect our manner and behavior??!!

We are modern that's all we got...

...ما مدرنیم، مدرن یعنی تنهایی های مدام، فاصله های بسیار، میخواهم تنها باشم های زیاد

مدرن یعنی صندلی های اتوبوس روبروی هم اما ادم های خواب الود و دست به سینه

...مدرن یعنی تغییر هرچه دوست نداشتیم مثل بینی و لب

...مدرن یعنی لیست مخاطبین صدتایی، بی شناخت، بی احساس

...مدرن یعنی روحی که با لمس شدن جسم درک میشود

...یعنی اهمیت ندادن به دیگران با استدلال دخالت نکردن یا اصلا به من چه

....یعنی دو نفر زیر یک سقف اما دور

....یعنی مهمانی های اینترنتی، تبریک گفتن های آنلاین

....مدرن یعنی من....من....من....من

آخرش نفهمیدیم مدرن بودن کی در فهم و شعور اتفاق می افتد....

ما فقط فهمیدیم مدرنیم

ترجمه : فائزه هرمز نژاد





### PLOT SUMMARY

Two loaves of bread, a work of O. Henry is a story of a forty-year-old unmarried woman who runs a bakery. Miss Martha Meacham becomes interested in one of her costumers, an architectural draftsman, who always comes to the bakery with the demand of two loaves of stale bread. He needed those for rubbing the pencil lines of his drawing. The protagonist, Miss Martha, who makes her own fantasy about him, believes the fact that he is a poor artist and somehow interested in her, so she inserts some butter in the slashes of the bread which was of her kindness and supposed to make him happy. In fact the action ruins the man's drawing.

### ANALISYS

Story opens with a straightforward exposition which characterizes Miss Martha; her very name preceded by "Miss" shows her marital status, her bakery, money, and even her two false golden teeth which stand for being old and unattractive. From the moment that she decided that the German draftsman is poor as he buys stale bread, and he may have feelings for her shows that she is not wise enough and she believes whatever she wants to believe even it may be far from reality. The diction is so wisely chosen and there is no single word which is wasted. By for example choosing a "German drafts man" writer mentions that the costumer is a hardworking tough man. In the second paragraph there is free indirect speech which is the thoughts of the character represented without quotation marks. There are few other examples in fourth, seventh, and eleventh paragraph.

As the story goes on we understand the significance of beautifully chosen limited

omniscient point of view. It helps us to be at the same time in the situation and the scale of shock for unfulfilled desires is less for us than for the protagonist. The function of several short paragraphs shows the uncertain state of Miss Martha's psyche.

There are imageries in the story. When we encounter Miss Martha's blue dotted silk waist, it creates tactile imagery of being soft. Or water in the drawing reminds us of tactile imageries.

There are hints for us to understand the story. The brown, dark room in which Miss Martha keeps the painting represents her unconscious. The cliché painting stands for her desire for being loved and her interest in romance and luxury.

In the beginning of eleventh paragraph there is the element of chance which is in fact used very properly. As the story continues the reader gets more familiar with protagonist's internal thoughts then after the rising action, the climax when the draftsman calls her "meddling some old cat" she realizes that he had the least interest in her and right after there is the turning point which leads to an epiphany or self-realization. It is when we as readers sympathize with her. She finds the bitter truth and throws away the blue dotted silk waist when she goes to the brown room.

After all, the ironic turning point helps the story to move towards its ending helping us understand that the protagonist is a dynamic and round character and the truth that an unhappy self-recognition that may have caused her pain.







## Witches' Loaves

by O. Henry

Miss Martha Meacham kept the little bakery on the corner (the one where you go up three steps, and the bell tinkles when you open the door).

Miss Martha was forty, her bank-book showed a credit of two thousand dollars, and she possessed two false teeth and a sympathetic heart. Many people have married whose chances to do so were much inferior to Miss Martha's.

Two or three times a week a customer came in in whom she began to take an interest. He was a middle-aged man, wearing spectacles and a brown beard trimmed to a careful point.

He spoke English with a strong German accent. His clothes were worn and darned in places, and wrinkled and baggy in others. But he looked neat, and had very good manners.

He always bought two loaves of stale bread. Fresh bread was five cents a loaf. Stale ones were two for five. Never did he call for anything but stale bread.

Once Miss Martha saw a red and brown stain on his fingers. She was sure then that he was an artist and very poor. No doubt he lived in a garret, where he painted pictures and ate stale bread and thought of the good things to eat in Miss Martha's bakery.

Often when Miss Martha sat down to her chops and light rolls and jam and tea she would sigh, and wish that the gentle-mannered artist might share her tasty meal instead of eating his dry crust in that draughty attic. Miss Martha's heart, as you have been told, was a sympathetic one.

In order to test her theory as to his occupation, she brought from her room one day a painting that she had bought at a sale, and set it against the shelves behind the bread counter.

It was a Venetian scene. A splendid marble palazzio (so it said on the picture) stood in the foreground -- or rather forewater. For the rest there were gondolas (with the lady trailing her hand in the water), clouds, sky, and chiaro-oscuro in plenty. No artist could fail to notice it.

Two days afterward the customer came in.

"Two loafs of stale bread, if you blease.

"You haf here a fine bicture, madame," he said while she was wrapping up the bread.

"Yes?" says Miss Martha, reveling in her own cunning. "I do so admire art and" (no, it would not do to say "artists" thus early) "and paintings," she substituted. "You think it is a good picture?"

"Der balance," said the customer, is not in good drawing. Der bairspective of it is not true. Goot morning, madame."







He took his bread, bowed, and hurried out. Yes, he must be an artist. Miss Martha took the picture back to her room.

How gentle and kindly his eyes shone behind his spectacles! What a broad brow he had! To be able to judge perspective at a glance -- and to live on stale bread! But genius often has to struggle before it is recognized.

What a thing it would be for art and perspective if genius were backed by two thousand dollars in bank, a bakery, and a sympathetic heart to -- But these were day-dreams, Miss Martha.

Often now when he came he would chat for a while across the showcase. He seemed to crave Miss Martha's cheerful words.

He kept on buying stale bread. Never a cake, never a pie, never one of her delicious Sally Lunns.

She thought he began to look thinner and discouraged. Her heart ached to add something good to eat to his meagre purchase, but her courage failed at the act. She did not dare affront him. She knew the pride of artists.

Miss Martha took to wearing her blue-dotted silk waist behind the counter. In the back room she cooked a mysterious compound of quince seeds and borax. Ever so many people use it for the complexion.

One day the customer came in as usual, laid his nickel on the showcase, and called for his stale loaves. While Miss Martha was reaching for them there was a great tooting and clanging, and a fire-engine came lumbering past.

The customer hurried to the door to look, as any one will. Suddenly inspired, Miss Martha seized the opportunity.

On the bottom shelf behind the counter was a pound of fresh butter that the dairyman had left ten minutes before. With a bread knife Miss Martha made a deep slash in each of the stale loaves, inserted a generous quantity of butter, and pressed the loaves tight again.

When the customer turned once more she was tying the paper around them.

When he had gone, after an unusually pleasant little chat, Miss Martha smiled to herself, but not without a slight fluttering of the heart.

Had she been too bold? Would he take offense? But surely not. There was no language of edibles. Butter was no emblem of unmaidenly forwardness.

For a long time that day her mind dwelt on the subject. She imagined the scene when he should discover her little deception.





He would lay down his brushes and palette. There would stand his easel with the picture he was painting in which the perspective was beyond criticism.

He would prepare for his luncheon of dry bread and water. He would slice into a loaf -- ah!

Miss Martha blushed. Would he think of the hand that placed it there as he ate? Would he --

The front door bell jangled viciously. Somebody was coming in, making a great deal of noise.

Miss Martha hurried to the front. Two men were there. One was a young man smoking a pipe -- a man she had never seen before. The other was her artist.

His face was very red, his hat was on the back of his head, his hair was wildly rumpled. He clinched his two fists and shook them ferociously at Miss Martha. \_At Miss Martha\_.

"\_Dummkopf\_!" he shouted with extreme loudness; and then "\_Tausendonfer\_!" or something like it in German.

The young man tried to draw him away.

"I will not go," he said angrily, "else I shall told her."

He made a bass drum of Miss Martha's counter.

"You haf shpoilt me," he cried, his blue eyes blazing behind his spectacles. "I will tell you. You vas von \_meddingsome old cat\_!"

Miss Martha leaned weakly against the shelves and laid one hand on her blue-dotted silk waist. The young man took the other by the collar.

"Come on," he said, "you've said enough." He dragged the angry one out at the door to the sidewalk, and then came back.

"Guess you ought to be told, ma'am," he said, "what the row is about. That's Blumberger. He's an architectural draftsman. I work in the same office with him.

"He's been working hard for three months drawing a plan for a new city hall. It was a prize competition. He finished inking the lines yesterday. You know, a draftsman always makes his drawing in pencil first. When it's done he rubs out the pencil lines with handfuls of stale bread crumbs. That's better than India rubber.

"Blumberger's been buying the bread here. Well, to-day -- well, you know, ma'am, that butter isn't -- well, Blumberger's plan isn't good for anything now except to cut up into railroad sandwiches."

Miss Martha went into the back room. She took off the blue-dotted silk waist and put on the old brown serge she used to wear. Then she poured the quince seed and borax mixture out of the window into the ash can.

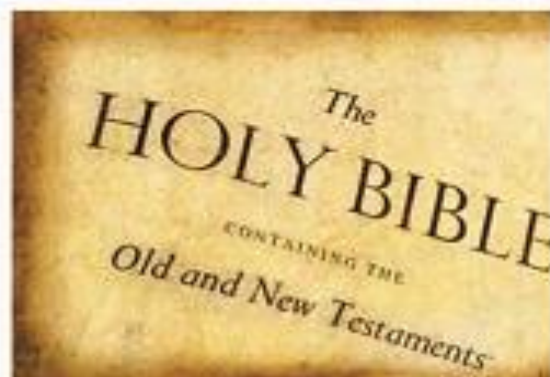






*Bible a collection of sacred texts usually regarded as a unified whole and published as a book consisting of a number of books . For Christians these are in two groups , an Old Testament (OT), whose original texts are Hebrew , and a New Testament (NT), whose original text are Greek. The first five OT books are known in Hebrew as the Torah (instruction , law), and in*

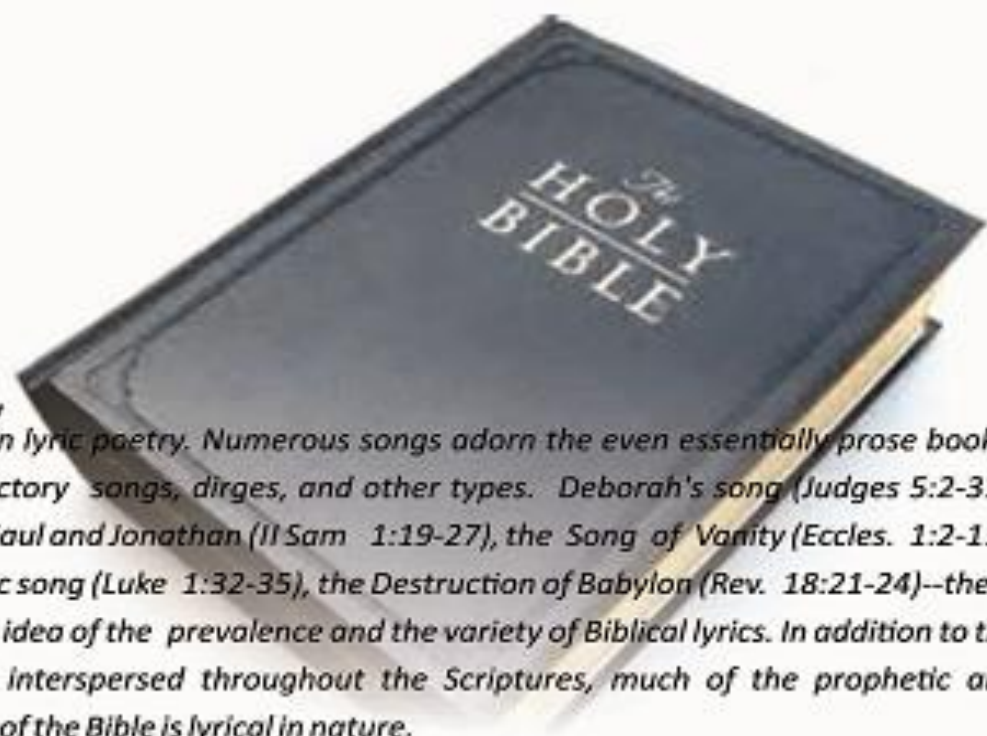
*Greek as the Pentateuch(five scrolls) . The Bible is a miscellany of genres: story, history, law, prophecy, song, poetry, and letters, making up a sacred" encyclopedia" which has for centuries been a prime source of reading throughout the world. the bible, whether in the original or in translation, is among the great literary achievements of the world . as such , it can be considered in terms of both its genres(poetry, prose, prophecy, gospels, and epistles) and its many translations. since the ancient Hebrews had no theatre, their literature contains no actual stage play. It would be a mistake ,however, to suppose that they were lacking in dramatic instinct. Professor Laura H. Wild maintains: The Israelites were a dramatic folk, much more than are western people to-day . They thought in pictures even in their ordinary transactions and they accompanied their words with gesticulation and significant tones of the voice ; they even acted out the news of the day or prophecies of future events.*



*when suffering from great tribulation , they "acted out" their distress by clothing themselves in sackcloth and pouring ashes and dust upon their heads. The prophet Zedekiah demonstrated with "props" (horns of iron) how Ahab would defeat the Syrians (I kings 22:11).And Ezekiel is told to shave off the hair from his head and his face and to burn some of it and scatter the rest to the winds \_as a symbolic warning of how the Israelites will be destroyed (Ezek. 5:1\_4). For three years Isaiah dressed in the grab of a captive and went from house to house in an effort to warn the people that they would soon be captives and exiles unless their rulers reformed their ways (Isa. 20:2-6). Furthermore, the Bible includes many examples of dramatic lyrics, dramatic visions, and dramatic prophecies. Although these strong histrionic tendencies resulted in no play for the stage, two biblical books may justifiably be classified as dramatic literature. These are the book of Job and The song of Solomon.*





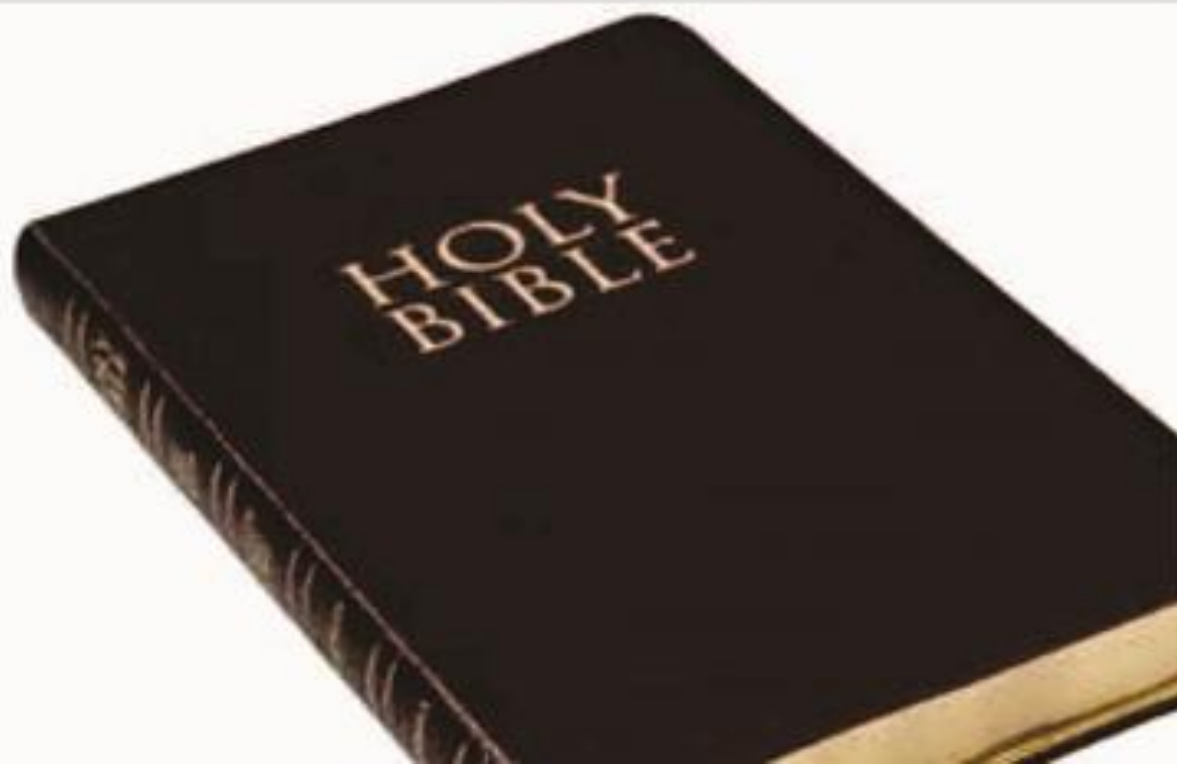


### **Bible-Lyric Poetry**

*The Bible abounds in lyric poetry. Numerous songs adorn the even essentially prose books—hymns of praise, victory songs, dirges, and other types. Deborah's song (Judges 5:2-31), David's Lament for Saul and Jonathan (II Sam. 1:19-27), the Song of Vanity (Eccles. 1:2-11), the angel's prophetic song (Luke 1:32-35), the Destruction of Babylon (Rev. 18:21-24)—these examples give some idea of the prevalence and the variety of Biblical lyrics. In addition to the hundreds of songs interspersed throughout the Scriptures, much of the prophetic and "wisdom" literature of the Bible is lyrical in nature.*

*Although scholars recognized long ago that many Biblical passages were poetic, it was not until relatively recent years that in some editions of the Bible these passages were printed in verse form. This fact becomes more understandable when we examine the techniques and devices conventionally employed by the Hebrew poets.*

*Unlike modern English poetry, Hebrew verse depends neither on rhyme nor on a regular arrangement of accented and unaccented syllables; it relies, instead, on (1) parallelism, (2) rhythm, (3) strophic division, and (4) sometimes acrostic structure or other stylistic devices.*







## Elephant

**English teacher:** Please name an animal that begins with an "E"

**One boy:** Elephant

**English teacher:** Great! Now, name an animal that begins with a "T"

**The same boy:** Two elephants

**English teacher (angrily):** Go out of the class!

*(The boy went out)*

**English teacher:** Ok kids, please name an animal with "M"

**The boy (shouting from the other side of the wall):**

*Maybe an elephant*



## Translating an English short story

Last week I went to the theater, the play was very interesting. I didn't enjoy it! A couple was sitting behind me, talking loudly. I couldn't hear the actors; so I looked at them angrily. They didn't pay any attention. "I can't hear a word" I said angrily. "it's none of your business," he said. "this is a private conversation!"

هفته ی پیش رفتم تاتر تا یک نمایش فوق العاده را ببینم : اما اصلاً از دیدنش لذت نبردم چون یک زن و شوهری پشت سر من نشسته بودند و مدام با صدای بلند با هم حرف میزدند. من حتی یک کلمه از حرفهای بازیگرها را هم نمیشنیدم : یک تشری بهشون رفتم ولی فایده ای نداشت. برگشتم بهشون گفتم : من حتی یک کلمه هم نمیشنوم ! که شوهره با عصبانیت گفت : به تو ربطی نداره ، تو بحثهای خصوصی ما دخالت نکن.





## FIRE AND ICE

## آتش و یخ

Some say the world will end in fire,  
Some say in ice.  
From what I've tasted of desire  
I hold with those who favor fire,  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

*Robert Frost (1874-1963)*

گروهی بخت گویند که دنیا به آتش می رسد  
گروهی بی عشق گویند که یخ پایان این دنیا است.  
از پسِ قلب و پیشیده های مُود.  
من طرفدار آتشم و مامی عشق.  
اما اگر دنیا منگوه به مرگ دوباره بود.  
یخ نیز برای تباهی کافی است.  
از کینه و نفرت هم خبر دارم که گویم  
یخ نیز برای تباهی کافی است.

## SOFT SNOW

## برف لطیف

I walked abroad in a snowy day;  
I asked the soft snow with me to play;  
She played and she melted in all her prime,  
And the winter called it a dreadful crime.

*William Blake (1757-1827)*

من، قدم (زان در روز برفی  
برف را خواندم به بازی  
آنقدر گرم بازی گشت تا آب شد  
این عشقبازی، از پشم زمستان گناه شد

## THE HOUND

## سگ شکاری

Life the hound  
Equivocal  
Comes at a bound  
Either to rend me  
Or to befriend me.  
I cannot tell  
The hound's intent  
Till he has sprung  
At my bare hand  
With teeth or tongue.  
Meanwhile I stand  
And wait the event.

*Robert Francis (b. 1901)*

(ندگی، این سگ شکاری،  
دو پهلو و نامعلوم،  
به سمت من میز برمی دارد،  
یا مرا می درد  
یا با من مدارا می کند.  
نمی توانم بگویم  
نیت این سگ را به یقین  
تا زمانی که به من بی دفاع نپریده  
تا مرا پتنگ یا لیس بزند.  
و من، ایستاده،  
پشم به راه هستم  
که چه خواهد شد.



There are many different methods of teaching all over the world. Here there is a list of the most important methods of teaching with a brief description of them.

### **The Direct Method**

In this method the teaching is done entirely in the target language. The learner is not allowed to use his or her mother tongue. Grammar rules are avoided and there is emphasis on good pronunciation. In grammar-translation classes, students learn grammatical rules and then apply those rules by translating sentences between the target language and the native language. Advanced students may be required to translate whole texts word-for-word. The goal of this method is making students capable of reading and translating literature written in the target language, and to further students' general intellectual development.

### **Audio-lingual**

The theory behind this method is that learning a language means acquiring habits. There is much practice of dialogues of every situations. New language is first heard and extensively drilled before being seen in its written form. It is based on behaviorist theory, which professes that certain traits of living things, and in this case humans, could be trained through a system of reinforcement—correct use of a trait would receive positive feedback while incorrect use of that trait would receive negative feedback. Despite being discredited as an effective teaching methodology in 1970, audio-lingualism continues to be used today, although it is typically not used as the foundation of a course, but rather, has been relegated to use in individual lessons.







### **Communicative language teaching (CLT)**

The focus of this method is to enable the learner to communicate effectively and appropriately in the various situations she would be likely to find herself in. In the other word, main focus is on learning to communicate through interaction in the target language. The content of CLT courses are functions such as inviting, suggesting, complaining or notions such as the expression of time, quantity and location. An enhancement of the learner's own personal experiences as important contributing elements to classroom learning.

### **Suggestopedia**

The theory underlying this method is that a language can be acquired only when the learner is receptive and has no mental blocks. By various methods it is suggested to the student that the language is easy - and in this way the mental blocks to learning are removed. Physical surroundings and atmosphere in classroom are the vital factors to make sure that "the students feel comfortable and confident" and various techniques, including art and music, are used by the trained teachers.

### **What is the best method for teaching?**

As you can understand through methods that were mentioned here, by the time, teaching aim has changed from only focusing on teacher as a center of a class to students. Moreover, recent methods concentrate on students feeling much more than previous ones. I believe the best method of teaching does not exist. Undoubtedly, appropriate method for a class is based on need, capacity and available equipments. Good teacher should try different methods in order to find the best one.



# Teaching





An Interview with Dr. Fariha Parvizi, Member of the Faculty of English Literature and Language

Here we have an interview with one of the English literature professors here in Ershad Damavand University "Dr.Parvizi".  
Hope you enjoy it.

-Have you done any interviews before?

No, it's my first interview, unfortunately.

-So for the beginning would you like to start with where you come from? Who is Mrs. Parvizi in general?

I am originally from South of Iran. It has been around 15 years or so that I have been living in Tehran.

-when were you born?

I was born in 1352.

-who did you like to become when you were a kid?

Honestly, I always wanted to become a physician but later I changed my mind, I thought that one day I would become a teacher.

-why? What happened?

Nothing, I just could not make it to become a physician. But now I like the anatomy of literature, so I am on my way to become a literary surgeon.

-who was the most influential person to you as a child? Who was your hero?

As a child, my father. He always encouraged me to go to English classes and he gave me a very positive view of myself. He was really honest and very sociable and I just try to take after him.

-when did you start learning English and who noticed your talent for the first time?

when I finished high school I went to

language institute and while I was studying at university I was also teaching at some institutes. About what you call talent for teaching, it was Dr. Helen Ouliaei Nia, one of my professor at Isfahan university. For a couple of years I worked with some Language Institutes and then, when I graduated and later when I got my M.A, I quit teaching at the institute and started teaching at Sheikh Bahaei university. Then I figured out it was really difficult to work there and live here in Tehran, so I quit my job and then I settled down in Tehran and sent my resume to some universities.

-what's is your ideal job?

Teaching. It is very rewarding.

-do you like to change your job?

No, never. I love it.

if you want to choose a second job what would you choose?

As a second job I would like to be a make-up artist.

-how would you describe yourself as a teacher?

It's very difficult to describe myself it's always up to students to describe a teacher.

-imagine you are a student, how would you describe yourself as a teacher?

I am a serious and considerate teacher. But sometimes I am very inflexible because I fall into perfectionism.





-how long have you been teaching in university?  
Since 1380

-where did you get your B.A, M.A and PhD?  
I got my BA from Esfahan University in English literature, my M.A from Tehran University ,again in English literature then after a while because no PhD program in English literature was offered in Iran then, there was a gap between my M.A and PhD . I was making my mind to get my PhD abroad but it was in 1385 when Shahid Beheshti University opened a PhD program in English Literature for the first time.

-are you satisfied with the route you followed?  
Yes but not in Ershad because if it weren't for my students and if it weren't for the kind of job I like, I would leave Ershad Damavand .In fact, because of some obligations , financial obligations, and the contract between me and the institute I have to fill a couple of years teaching here.

-are you satisfied with your financial part of your job?  
Yes, but not in Ershad. I would make much more than this if I had applied for other universities but because I made a contract I have to work here, otherwise I would have worked somewhere else

-did you work in Damavand building too?  
Yes but just for 2 semester and then I stopped going there because the students were not motivated and they didn't like literature and after a while I had a baby and I could not go there.

-what was your first/best/worst memory of any stage of teaching?  
This is my first and worst memory .I remember one of those classes in general English. I don't know why some students think I am a feminist when I am teaching. They had a course in general English with me and one of the students was so

impolite. He gave a lecture and mocked women. I was very young and inexperienced then, so instead of ignoring him I made a scene. Now when I look back, it makes me laugh and is a good memory. I call it "Coming of wisdom with Time". Other experiences and memories are good especially with girls because I can easily talk to them and they know what I mean. They understand me and I think we have mutual understanding of our problems in our society.

-what are your goals for future and where do you see yourself in 5 years?  
I decided to teach less and to read more and and get myself more published. I have published some articles. I decided to confine to books specially novels that I like. Also I want to apply for postdoctoral program abroad. Hopefully I think that I can apply and win one.

-what is the main difference between 20 years old and 41 year old Mrs. Parvizi?  
20 years is a big gap, isn't it? It's a big gap. I have experienced many things. I got married, I am a mother now I have a daughter. In 20 years my attitude completely changed. Things have happened to me in my life and I cannot explain them here now. I feel that I am more satisfied with who I am because the Mrs. parvizi is more mindful than the 20 year old girl who was so carefree .

-what color is English to you?  
I don't know how to talk about abstract notion in terms of color. I think English to me sounds like purple. I like English, I like purple, so they go together.

-has your life had a lot of ups and downs?  
Many ups and downs, lets skip some, during these years I experienced lots of them. I always try to just live the moment, I prefer not to think about what is going to happen. I think it's better to live the moment. Seize the Day.





-what is advantages and disadvantages of Ershad university of Damavand?

One of the disadvantages is that it is not co-educational. I think the library needs more reference books in English Literature. The advantage is that it is in Tehran and not in Damavand.

-do you think it's necessary for students to pass some courses in institute before studying English in university?

It's much better. I did that for 2 years. It's very useful and helpful and it can boost their confidence.

-how do you see the future of English? I heard Chinese will be the international language in the near future.

No, I wonder. English is indeed a simple language to learn, so it stays a universal language.

-I heard you are going to French class. How does it go on?

Yes, but I do not get enough time to work on French. I have to go to different classes and I have a child to take care of. It's difficult but it is a very sweet language. I like learning other languages but I think it needs a lot of practice. The more I read French the more reason I find to look at English as a universal language.

-I have some words and phrases for you and I want you to describe them with the first word that comes to your mind.

Failure = success

Life =

Interview= the word interview is always embarrassing

Money = luxury

English = love

Ershad = teaching

Best colleague = I have lots of good colleagues

but my best colleague is Mrs. Amin pour

Black board = nostalgic

Final exam = release

Students = Lovely.Young.Fresh

-is there any questions you wanted to be asked?

What I like about food and sport.

-so tell us about it

I like swimming but I am not sporty. I am a type of person who sits for a long time with cup of tea doing nothing but reading. I like all types of traditional food but my favorite dish is Zereshkpolo and chicken.

-thank you very much that was my last question. Did you like it or did we make you to be here?

No that was good .I enjoyed it. Thank you.





Forkhead box protein P2 also known as Fox P2 is a gene (located on human chromosome 7) with important roles in speech and language. It has also been implicated in development of other tissues such as lung and gut.

### ***Discovery***

The human gene was originally identified by Oxford University geneticists; Simon Fisher and Anthony Monaco through molecular investigations of an unusual family known as the KE family. Researchers at the institute of Child Health in London had shown that around half of the KE family members (fifteen individuals across three generations) suffered from severe speech and language deficit. In the mid-1990,

Fisher, Monaco and colleagues began to search for the damaged gene in the KE family, performing a genome-wide scan of DNA samples taken from the affected and unaffected members. Around this time, the researchers identified an individual who was unrelated to the KE family, but had a similar type of speech and language disorder. In this case, the child known as CS carried a chromosomal rearrangement in which a part of the chromosome 7 had become exchanged with part of chromosome 5. They discovered that it encodes a novel member of the forkhead-box (fox) group of transcription factors. It was assigned with the official name of FoxP2.

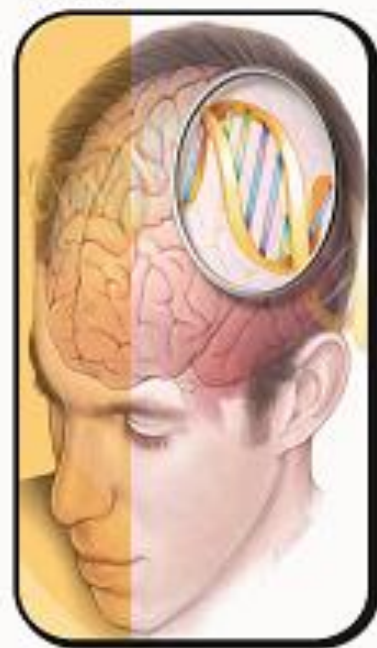
In 2001, scientists found that our Foxp2 version differs from chimpanzees, gorillas,

rhesus by two amino acids out of 715 and from mice by three. Some researchers have speculated that the two amino acid differences between chimps and human led to the evolution of language in humans.

### ***Songbirds and non-songbirds***

They have differences in Fox P2 gene expression rather than differences in the amino acid sequences of the Fox P2 protein.

Presented by: Atoosa Sabet







A massive open online course (MOOC; /mu:k/) is an online course aimed at unlimited participation and open access via the web. In addition to traditional course materials such as videos, readings, and problem sets, MOOCs provide interactive user forums that help build a community for students, professors, and teaching assistants. MOOCs are a recent development in distance education which began to emerge in 2012.

When two Stanford professors decided to offer their artificial intelligence (AI) course online, for free, to anyone interested in taking it, they'd expected a few thousand students, tops. But by the start of the class, they had 160,000 enrolled.

That was in 2011. The professors were experimenting with a fairly new course format called the massive open online course, or MOOC. Since then, dozens of universities, including some of the most prestigious and expensive in the world, have launched their own MOOCs. Anyone with Internet access can take Fundamentals of Harvard, Intro to English Composition from Duke, Circuits and Electronics from MIT and Constitutional Struggle in the Muslim World from University of Copenhagen, all for the low-low cost of nothing.



The classes typically run from about four to 12 weeks. Most MOOCs are introductory classes you'd take early in a college career, though some higher-level subjects are available, catering to students who already have some college background or degrees and are looking to continue their education or add a new entry to their resumes.

It's easy to dismiss the new format as a remake. OpenYale and iTunesU already offer free online lectures. Some colleges offer free e-textbooks and coursework through those types of "open learning" platforms. Massive open online courses have brought education from top universities to armchair scholars across the globe. Now some are wondering whether MOOCs, as they are called, could help elevate developing nations.

Advocates say the MOOC could bring quality instruction to poverty-stricken places where university attendance is little more than a fantasy. But critics worry that the largely Western-style courses could equate to a new form of imperialism and push out more effective forms of education.

Just two years into its existence, the MOOC has blossomed worldwide including in developing nations such as India and China.





While higher education clearly benefits developing nations, it is dangerous to impose one system on a country, said Stanley Katz, a Princeton University professor of public and international affairs who writes about higher education policy. Even Western countries disagree about the best way to educate students, he said.

In order to help the world's poorest people, MOOCs will need to overcome serious challenges.

According the United Nations, 25% of children who enrol in primary school drop out before finishing. About 123 million youth aged 15 to 24 years lack basic reading and writing skills.

And developing nations often lack the computer equipment, internet connections and the consistent electricity necessary for online courses.

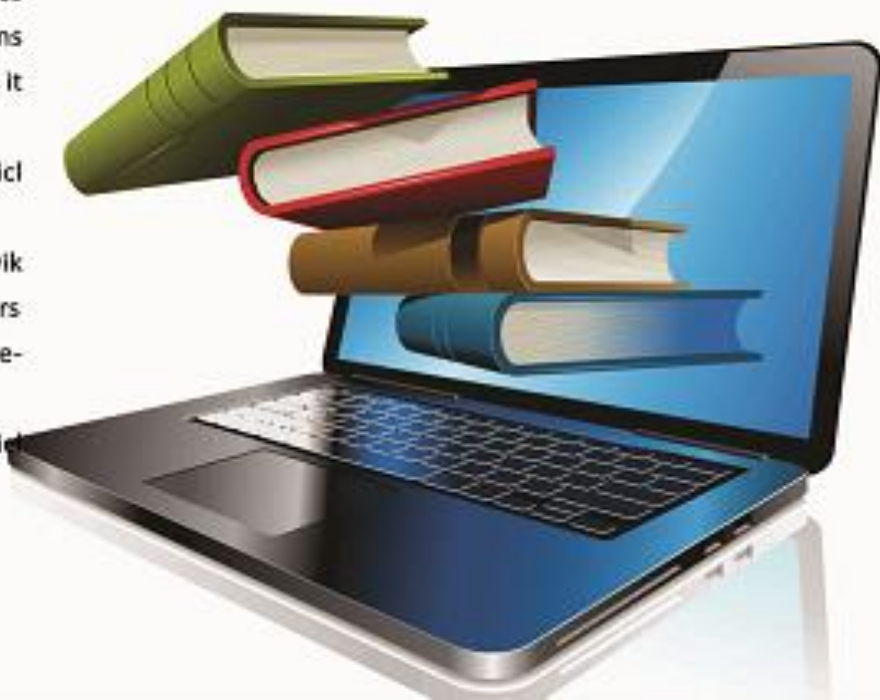
Poorer nations need high quality education, said Professor S Sitaraman, senior vice-president of India's Amity University, but MOOC offerings should be marketed and vetted cautiously.

"There are a lot of students [in India] who are hungry for knowledge but don't have access to knowledge," he said at the United Nations event. "We welcome new things, as long as it serves a purpose.

<http://www.universityworldnews.com/article.php?story=20140626103112605>

[http://www.google.com/url?q=http://en.wikipedia.org/wiki/Massive\\_open\\_online\\_courses-moocs.htm](http://www.google.com/url?q=http://en.wikipedia.org/wiki/Massive_open_online_courses-moocs.htm)

<http://www.universityworldnews.com/article.php?story=20140626103112605>







Information on the course "Article Writing"

If I want to start talking about the course "Article writing" which is also known as essay writing or advanced composition. I would say that it's meant to be a continuation of students' paragraph writing and paragraph development course. So after students finish their first year and start the 3<sup>rd</sup> semester of their bachelor's course, they will be given certain courses in writing that have clear purposes.

You have to know as an English learner how to write well developed paragraphs and later on well-developed essays and articles, because part of their career is that they're probably going to write articles for magazines or want to further their education as a master students or even PhD Candidate, and therefore they need to know how to write and develop basic writings that are necessary for those purposes.

During the course students will learn what an essay is? How it works? What some relations are between different patterns and styles of the texts? Like the number of paragraphs, headings, grammatical structures and so on.

the book that is covered is called "Practical writers with reading". Why is this book a good one? Well, first, for those students that have may forgotten and are unfamiliar with

paragraph writing the first part of the book is a review of something for them. Second, the rest covers longer texts and different patterns. Third of all, it focuses on good grammar, structure, good organization and good sentences.

Homework assignments include reading and searches on the web. The online searches include finding samples or doing certain things with those samples. Professors normally define projects. Term project includes 5 or 6 different kinds of 5-paragraph essay and the essays should be at least 300 word long in length. These projects and homework assignment cover 15-30% of your final mark.

The examination of the course is totally focused on their proficiency, ability, and skills. The test includes 4 topics on which students have to write fully developed essays which include 5-6 paragraphs. The professor will give the criteria so students have a well-defined and clear image of what they have to do.







Dickinson defines hope  
by comparing it to a bird (metaphor)


### Stanza one

Hope is a "thing" because it is a feeling; the thing/feeling is like a bird. Dickinson uses the standard dictionary format for a definition; first she places the word in a general category ("thing"), and then she differentiates it from everything else in that category. For instance, the definition of a cat would run something like this: a cat is a mammal (the first part of the definition places it in a category); the rest of the definition would be "which is nocturnal, fur-bearing, hunts at night, has pointed ears, etc. (the second part of the definition differentiates the cat from other all mammals).

How would hope "perch," and why does it perch in the soul? As you read this poem, keep in mind that the subject is hope and that the bird metaphor is only defining hope. Whatever is being said of the bird applies to hope, and the application to hope is Dickinson's point in this poem.

The bird "sings." Is this a good or a bad thing? The tune is "without words." Is hope a matter of words, or is it a feeling about the future, a feeling which consists both of desire and expectation? Psychologically, is it true that hope never fails us, that hope is always possible?





Dickinson defines hope  
by comparing it to a bird (conceptual)

### Stanza two

Why is hope "sweetest" during a storm? When do we most need hope, when things are going well or when they are going badly?

*Sore* is being used in the sense of very great or severe; *abash* means to make ashamed, embarrassed, or self-conscious. Essentially only the most extreme or impossible-to-escape storm would affect the bird/hope. If the bird is "abashed" what would happen to the individual's hope? In a storm, would being "kept warm" be a plus or a minus, an advantage or a disadvantage?

### Stanza three

What kind of place would "chillest" land be? Would you want to vacation there, for instance? Yet in this coldest land, hope kept the individual warm. Is keeping the speaker warm a desirable or an undesirable act in these circumstances? Is "the strangest sea" a desirable or undesirable place to be? Would you need hope there? The bird, faithful and unabashed, follows and sings to the speaker ("I've heard it") under the worst, the most threatening of circumstances.

The last two lines are introduced by "Yet." What kind of connection does "yet" establish with the preceding ideas/stanzas? Does it lead you to expect similarity, contrast, an example, an irrelevancy, a joke? Even in the most critical circumstances the bird never asked for even a "crumb" in return for its support. What are the associations with "crumb"? would you be satisfied if your employer offered you "a crumb" in payment for your work? Also, is "a crumb" appropriate for a bird?





**Emily Dickinson** was born in 1830 in Massachusetts. Although she was very close to her father and siblings, she rarely left her house and had very few visitors. By the 1860's, Dickinson lived in almost complete isolation from the outside world, but still maintained some relationships through letters. It is only after her death that her poetry was discovered and published. Since their publication, Dickinson has become recognized as one of the strongest voices in American poetry.

## Themes of Dickinson's Poetry

Because Emily Dickinson lived much of her life inside, her poetry focuses on her inner struggles. Throughout her poems, she questions God and writes of her own struggles with faith, particularly in her sufferings. In addition, her poems also focus on her confusion with self-identity. Though she lives alone, she becomes someone through her writing. However, if no one is reading the poems, is she really a person? Dickinson often feels imprisoned in her own body. Furthermore, Dickinson often relates this question of self back to her questions of God. What role does God play in defining self? What situations does he create for people? Finally, Dickinson often writes on the power of words. The strongest voice Dickinson has is her own; however, this voice is really only seen in her poetry. Poetry becomes her language and her way to communicate with the outside world. She also shows a strong relationship between nature and her poetry. Often times, nature becomes a symbol in her writing to explain the complexity of her relationships.

## Writing Style

Dickinson's poems are usually **lyrics**, short poems with a single speaker who expresses thoughts and feelings. Although the poems are usually written with 'I', this does not mean it represents Dickinson, just the speaker of the poem. Many of Dickinson's poems do not have titles, but are now recognized by the first few lines of the poem. Finally, she usually follows a specific writing pattern, **common meter**, which is alternating lines of 8 syllables and then 6 syllables. It is important while reading her poems to listen to the syllables and accented words to find the pattern.



## Summary and Analysis of 'Hope Is the Thing With Feathers'

In this poem, Dickinson is creating a metaphor of hope through a bird. The hope that is within the speaker is much like a bird that continues to fly inside her. While we may all experience some dark times, hope can offer some encouragement.

The poem opens with the line 'Hope is the thing with feathers'. This starts the comparison of a bird. The rest of the stanza reads: 'That perches in the soul/And sings the tune without words/And never stops-at all'. For the speaker, the hope that is inside continues to sing at all times. Even when there are no words to sing, the bird continues to create a song. For the speaker, hope stays present, always singing, always flying.

The second stanza creates some opposition for the bird (hope), but shows that hope can become strong in a storm. Dickinson writes, 'And sore must be the storm/That could abash the little bird/That kept so many warm'. In order for hope to feel abash or embarrassed, the storm would have to be very strong. It would only be the most severe storms that would affect the bird.

Finally, in the last stanza, Dickinson shows that hope can be everywhere. It has been in 'the chilliest land/And on the strangest sea'. The speaker continues to hear hope in the darkest of times. She ends the poem writing, 'Yet-never-in Extremity/It asked a crumb-of me'. The bird never stops singing and it never even asks for a crumb. Hope is present in the speaker and expects nothing in return.

## Themes of 'Hope Is the Thing With Feathers'

One of the main themes of the poem is the idea that there is always hope. Even in the darkest and coldest of times, there is still a glimmer of hope. We all have a voice that can be heard in any storm. There is also a theme of resistance. While there may be obstacles that come towards us and trying times, hope allows us to fight against them and to stay stubborn. Finally, the poem develops many characteristics of hope, including its unselfishness, its constant presence in us, and its braveness.



### What's In That? How Food Affects Your Behavior

Food additives and poor diet could help explain poor school performance, criminal behavior, alcoholism, and the growing numbers of Alzheimer's patients.

According to Dr. Russell Blaylock, high sugar content and starchy carbohydrates lead to excessive insulin release, which in turn leads to falling blood sugar levels, or hypoglycemia. Hypoglycemia causes the brain to secrete glutamate in levels that can cause agitation, depression, anger, anxiety, panic attacks and an increase in suicide risk.

The glutamate that causes this is identical to the flavor-enhancing monosodium glutamate (MSG) and its chemical cousins, which are found in thousands of food products, further exacerbating the problem.

Repeated hypoglycemic episodes increase the risk of neurodegenerative diseases, such as Alzheimer's disease, Parkinson's and ALS (Lou Gehrig's). In children, hypoglycemia often leads to hyperactivity. In both children and adults, it can cause violent and aggressive behavior. In older people, there can be mental confusion.

An anti-hypoglycemic diet would consist of lean meat and lots of fresh vegetables. Another key is limiting sugars and starches.

چه چیزی داخلش است؟ غذا چگونه رفتار تان را تغییر می دهد؟

مواد افزودنی خوراکی و رژیم غذایی نامناسب می تواند به توضیح عملکرد نامناسب در مدرسه، رفتارهای مجرمانه، اعتیاد به نوشیدن الکل، و جمعیت رو به رشد بیماران آلزایمر کمک کننده باشد.

به گفته ی دکتر راشل بلی لاک مواد غذایی حاوی شکر زیاد و کربوهیدرات غنی منجر به آزاد سازی اضافه ی انسولین می شود که یا جریان خون بدن سطح قند خون بدن یا هایپوگلیسمی را پایین می آورد. هایپوگلیسمی باعث می شود مغز نمک اسید گلوتامیک ترشح کند که خود منجر به آشفتگی، افسردگی، اضطراب، حمله های پانیک و افزایش احتمال خودکشی می شود.

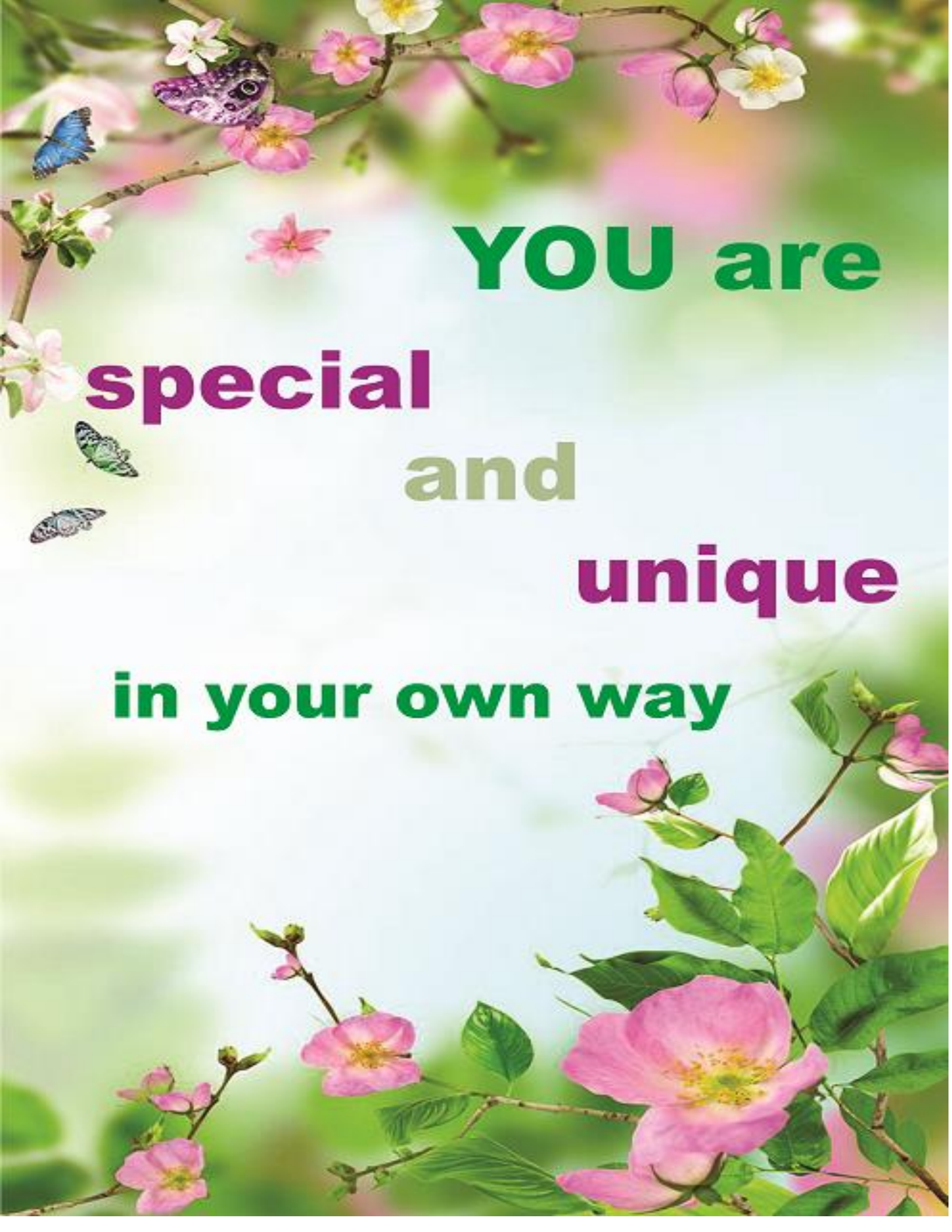
نمک اسید گلوتامیک که این را حادث می شود بسیار شبیه به اسانس مونوسدیم گلوتامیک و هم خانواده های شیمیایی آن است که در هزاران محصولات غذایی یافت می شوند و مشکل را بدتر می کنند.

دوره های مکرر هایپوگلیسمیک احتمال خطر ابتلا به بیماری های نورودیجنریتیو مثل آلزایمر، پارکینسون و ای اس ال را افزایش می دهد. در کودکان هایپوگلیسمی منجر به بیش فعالی می شود. در کودکان و بزرگسالان می تواند منجر به رفتار خشونت آمیز شود. در افراد مسن تر میتواند باعث منگی شود.

رژیم هایپوگلیسمی می تواند شامل اندکی گوشت و سبزیجات فراوان باشد. راه دیگر محدود کردن شکر و نشاسته است.







**YOU are**  
**special**  
**and**  
**unique**  
**in your own way**



A black bicycle is parked on a brick-paved sidewalk in an urban setting. The sun is low on the left, creating a strong lens flare and casting long shadows. Buildings with various signs are visible in the background.

In a gentle way  
you  
can  
shake  
the  
**WORLD**

