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## Foreword

Students in their final year of English studies have taken classes in *phonetics and phonology, morphology, syntax, semantics, stylistics, history of literature, theory and criticism*, etc. However, since these were the subjects of separate courses, connections across the curriculum are sometimes difficult to establish. Therefore, it is often the case that, when faced with tasks that are meant to activate different areas of acquired knowledge, the students have a hard time bridging the apparent gap.

Another constant in our academic activity is the reluctance of students to interact directly with the text and produce their own evaluation or, at least, share their own (critical) reading. Year after year, one of the problems of giving written assignments (be they *text analyses, essays, research papers*, etc.) is the high probability of receiving a collage, often lacking coherence and cohesion, of paragraphs from different sites, blogs, or, more recently, something that is AI generated.

The authors of this guidebook are well aware that lack of practice is not the only factor to blame for this reality and that addressing the issue cannot be achieved solely through the pages of a publication, even one much more ambitious and extensive than this one. However, by designing tasks that are often interactive and even playful, by combining strategies, methods and approaches, we managed to receive appropriate responses and relevant contributions even from the most reserved student.

Therefore, while using stylistics as a starting point, as previously stated, the textbook is designed to activate knowledge acquired during other courses of philological study, but also to further develop the *four linguistic skills* by means of *predicting, exemplification, argumentation, cloze* and even *creative writing*, at times. Most of the tasks can be included in *frontal*, as well as *alternative* instruction, and they can be tackled as *individual, pair* or *group activities*.

Above all, they aim to encourage practice and train *both deductive and inductive reasoning, synthesis, critical thinking*, (various types of) *analysis, problem solving, logical processes* that are essential for any well-trained professional, and not only.

For these purposes, the materials used in designing the activities were selected to illustrate different periods and genres, to come from more than one

type of media, and to be suited for a variety of purposes, from academic research to professional communication.

This is meant to be a first step towards a more diverse and inclusive type of course design meant for higher education, and one to be continued and improved. Just as in the case of this first issue, the next ones will also be based on direct observation and practice, as well as on feedback from students and fellow specialists.

(The Authors)

Sherlock Holmes: **“They say that genius is an infinite capacity for taking pains,”** he remarked with a smile. **“It’s a very bad definition, but it does apply to detective work.”**

(Arthur Conan-Doyle)

Hercule Poirot: **“The truth, however ugly in itself, is always curious and beautiful to seekers after it.”**

(Agatha Christie)

**1. Match each *term* with its definition:**

1. ALLITERATION	a. an understatement in which a positive statement is expressed by negating its opposite;
2. ANAPHORA	b. the use of a proper name to designate a member of a class or the use of an epithet or title in place of a proper name;
3. ANTITHESIS	c. a part of something represents the whole, or a whole is used to represent a part;
4. ANTONOMASIA	d. words are used in such a way that their intended meaning is different from the actual meaning of the words;
5. CHIASMUS	e. two seemingly contradictory words are placed together because their unlikely combination reveals a deeper truth;
6. HYPERBOLE	f. a comparison, showing similarities between two different things;
7. IRONY	g. the repetition of the same word or phrase at the beginning of successive lines, clauses or sentences;
8. LITOTES	h. an exaggeration of ideas for the sake of emphasis;
9. METAPHOR	i. an implicit, implied, or hidden comparison between two things that are unrelated, but which share some common characteristics;
10. METONYMY	j. the juxtaposition of opposing or contrasting ideas;

11. OXYMORON	k. the repetition of the same sounds – usually initial consonants of words or of stressed syllables – in any sequence of neighbouring words;
12. PERSONIFICATION	l. a thing – an idea or an animal – is given human attributes;
13. PUN	m. the use of a word to modify or govern two or more words usually in such a manner that it applies to each in a different sense or makes sense with only one;
14. SIMILE	n. the name of a thing is replaced with the name of something else with which it is closely associated/ a related thing;
15. SYNECDOCHE	o. the usually humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound;
16. ZEUGMA	p. a set of two phrases or clauses, parallel in syntax, but which reverse the order of the corresponding words.

(IM, IC)

## 2. What *figures of speech* are used in the following examples?

- When he checked for a pulse, he realized that the man was dead as a doornail.
- He isn't the brightest bulb in the box.
- That last slice of pizza was calling my name.
- All hands on deck!
- Grandpa lounged on the raft in the middle of the pool like an old battleship.

- Oh, what joy: a rain on my parade!
- She was beginning to suspect that life was a grotesque circus act.
- Has he always been so passive aggressive?
- Justice is blind and, at times, deaf.
- Fool me once, shame on you. Fool me twice, shame on me.
- Love is a battlefield.
- It is never too late, but it is never too soon.
- Our teacher is as old as time.
- The animal rights activist had a lovely leather coat.
- The pen is mightier than the sword.
- By forcing me to enter a profession that is against everything I represent, you've condemned me to a living death.
- The typical teenager's room is a disaster area.
- He manipulated the people in his life as though they were chess pieces.
- She's not that easy to talk to.
- Our sleeping schedule is a bit problematic, because she's a night owl and I'm a lark.
- Americans fought a revolution against the British crown.
- A big bug bit the little beetle, but the little beetle bit the big bug back.
- One could wish for Mr. Right to be an Adonis, but what if the Adonis is also a Casanova?
- I meant to look for my missing watch, but I could never find the time.
- Why does Peter Pan fly all the time? He Neverlands.
- What do you call an alligator in a vest? An investigator.
- He fished for trout and compliments.
- Suddenly the room filled with a deafening silence.
- The politician gave his deceptively honest opinion.
- The sceptic opened the door and his mind.

- “It was the best of times, it was the worst of times.” (Dickens)
- “Pleasure’s a sin, and sometimes sin’s a pleasure.” (Byron)
- “They tugged and tore at each other’s hair and clothes, punched and scratched each other’s nose, and covered themselves with dust and glory.” (Twain)
- “I like a smuggler. He is the only honest thief.” (Lamb)
- “No light, but rather darkness visible.” (Milton)
- “The years to come seemed waste of breath, / A waste of breath the years behind” (Yeats)
- “Gentlemen! You can't fight in here! This is the war room!” (*Dr. Strangelove*)

(IM, IC)

### 3. Which *figures of speech* were used for the following titles?

Angels and Demons

One Thousand and One Nights

Cloud Atlas

Songs of Innocence and Experience

Life Is a Dream

Dubliners

As You Like It

War and Peace

A Woman Killed with Kindness

Tender Is the Night

The Call of the Wild

Like Water for Chocolate

(IM)