

► Notes for Lecture 05

English

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English

1. Clauses & questions

Overview of Clauses

Definition:

A clause is a **group of words with its own subject and verb**. Clauses allow you to **combine ideas** to show their relationship. This adds logic and cohesion to your speech and writing.

There are two types of clauses: *independent clauses* (main clauses) and *dependent clauses* (subordinate clauses and relative clauses).

- An **independent clause** is a complete sentence because it has its own subject and verb and expresses a complete thought.
- A **dependent clause** is part of a sentence, so it cannot stand alone.

Independent clause	Dependent clause
He had no qualification	; however he got the job.

- **Although the dependent clause** shown on the previous chart has a subject and a verb, **it does not express a complete thought**. As a result, it cannot stand alone.
- A **dependent clause** often **starts** with a **word** that makes the clause unable to stand alone; for example, *however*. These words are **subordinating conjunctions**.
- **Subordinating conjunctions** link an independent clause to a dependent clause. Each subordinating conjunction expresses a relationship between the dependent clause and the independent clause.

The following chart lists the subordinating conjunctions used most often and the relationships they express.

Subordinating conjunctions	Relationship
Unless, provided that, if	Condition
Because, as	Reason
Rather than, than, whether	Choice
Though, although, even though, but	Contrast
Where, wherever	Location
In order that, so	Result
While, once, when, since, as whenever, after, before, until, as soon	Time

Interrogatives: Wh Questions

Interrogatives:

For persons: subject	who
Object	whom, who
Possessive	whose
For things: subject/object	what

Interrogative adverbs:

- a- **Why?** means 'for what reason?' :
E.g. Why was he late? He missed the bus.
- b- **When?** means 'at what time'
E.g. When do you get up? I get up at 7a.m.
- c- **Where?** means 'in what place'
E.g. Where do you live? I live in London.
- d- **'How'** means 'in what way'
E.g. How did you come? I came by plane.
How do you start the engine? You press this button.

'How' can also be used

- a- **With adjectives.** E.g. How important is this letter?
- b- **With much and money.** E.g. How much (money) do you want?
How many (pictures) did you buy?
- c- **With adverbs.** E.g. How fast does he drive?

Activity one: choose the correct question and suggest an answer.

- 1- What was the exam like?/ What the exam was like?
What was the exam like? It was easy.
- 2- What does she look like? What does she look like?
What does she look like? She is tall.
- 3- What is his father? What his father is?
What is his father? He is a dentist.

Activity three: ask questions on the underlined part of each sentence.

- 1- A safe worker must think about his work.
Who must think about his work?
- 2- She studied hard to make her parents happy.
Why did she study hard?
- 3- They arrive late.
When do they arrive?

The text :

Facebook: An End to Endings? By Paul Ford

I do not enjoy Facebook — I find it cloying and impossible — but I am there every day. Last year I watched a friend struggle through breast cancer treatment in front of hundreds of friends. She broadcast her news with caution, training her crowd in how to react: no drama, please; good vibes; videos with puppies or kittens welcomed. I watched two men grieve for lost children — one man I've only met online, whose daughter choked to death; one an old friend, whose infant son and daughter, and his wife and mother-in-law, died in an auto accident.

In the world of social media, it can feel bizarre that potent evidence of grieving from one friend is followed so quickly by pictures of oven-fresh cookies from another. But Facebook is generated by algorithms without feelings. It's not a narrative: The breast cancer went into remission, but the stories of the radiation treatment continue; the lost children remain as photos, woven into the threads of hundreds of lives. The details of everyday life begin to fill in around those threads. The tide brings in status updates; the tide takes them out.

Social media has no understanding of anything aside from the connections between individuals and the ceaseless flow of time: No beginnings, and no

endings. These disparate threads of human existence alternately fascinate and horrify that part of the media world that grew up on topic sentences and strong conclusions. This world of old media is like a giant steampunk machine that organizes time into stories. I call it the Epiphanator, and it has always known the value of a meaningful conclusion. The Epiphanator sits in midtown Manhattan and clunks along, at Condé Nast and at the Times and in Rockefeller Center. Once a day it makes a terrible grinding noise and spits out newspapers and TV shows. Once a week it spits out weeklies and more TV shows. Once a month it produces glossy magazines. All too often it makes movies, and novels.

At the end of every magazine article, before the “■,” is the quote from the general in Afghanistan that ties everything together. The evening news segment concludes by showing the secretary of State getting back onto her helicopter. There’s the kiss, the kicker, the snappy comeback, the defused bomb. The Epiphanator transmits them all. It promises that things are orderly. It insists that life makes sense, that there is an underlying logic.

To defend its **realm**, this machine sends its finest knights to crusade against this kraken rising from a sea of status updates. Zadie Smith, in The New York Review of Books: “When a human being becomes a set of data on a website like Facebook, he or she is reduced ... Our denuded networked selves don’t look more free, they just look more owned.”

“I have a lot of opinions on social media that make me sound like a grumpy old man sitting on the porch yelling at kids,” said Social Network screenwriter Aaron Sorkin recently. “There’s no depth. Life is complicated. You need to be able to explain complexity.”

We’ll still need professionals to organize the events of the world into narratives, and our story-craving brains will still need the narrative hooks, the cold opens, the dramatic **climaxes**, and that all-important “■” to help us make sense of the great glut of recent history that is dumped over us every morning. No matter what comes along streams, feeds, and walls, we will still have need of an ending.

Questions

Text comprehension:

- Give another title to the text.

- What is the Epiphanator and what's its origin?
- So why the “■” could be a two-sides cutting sword?

Language mastering:

- Give the synonym of these word: awkward, kingdom, best.
- Give the antonym of these world: simple, whispering, holes.

Translation

- Translate these following into French : 'I have a lot of opinions on social media that make me sound like a grumpy old man sitting on the porch yelling at kids'.
- Extract from texts some Clauses.