

1. Look at the seven texts below.

2. Define the typical features of each text with the help of the following expressions (several features can be attributed to the same text).

Citations, bullet points, past tense narrative, only positive adjectives "beautiful, great", list of ingredients, headings, nominalisation (verbs become nouns), instructions using imperative verbs, price, abstract notions (verbs and nouns), chapter headings, definitions, objective - impersonal language, clear descriptions, layout, picture, layout in columns, enumerations of features/facts, introduction to characters, Latin-based expressions, abbreviations, real names, places and numbers, complex sentences, use of simple present or/and future tense only, passive voice, use of paragraphs.

A

No one who had ever seen Catherine Morland in her infancy would have supposed her born to be an heroine. Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her. Her father was a clergyman, without being neglected, or poor, and a very respectable man, though his name was Richard -- and he had never been handsome. He had a considerable independence besides two good livings -- and he was not in the least addicted to locking up his daughters. Her mother was a woman of useful plain sense, with a good temper, and, what is more remarkable, with a good constitution. She had three sons before Catherine was born; and instead of dying in bringing the latter into the world, as anybody might expect, she still lived on -- lived to have six children more -- to see them growing up around her, and to enjoy excellent health herself. A family of ten children will be always called a fine family, where there are heads and arms and legs enough for the number; but the Morlands had little other right to the word, for they were in general very plain, and Catherine, for many years of her life, as plain as any. She had a thin awkward figure, a sallow skin without colour, dark lank hair, and strong features -- so much for her person; and not less unpropitious for heroism seemed her mind. She was fond of all boy's plays, and greatly preferred cricket not merely to dolls, but to the more heroic enjoyments of infancy, nursing a dormouse, feeding a canary-bird, or watering a rose-bush. Indeed she had no taste for a garden; and if she gathered flowers at all, it was chiefly for the pleasure of mischief -- at least so it was conjectured from her always preferring those which she was forbidden to take. Such were her propensities -- her abilities were quite as extraordinary. She never could learn or understand anything before she was taught; and sometimes not even then, for she was often inattentive, and occasionally stupid. Her mother was three months in teaching her only to repeat the "Beggar's Petition"; and after all, her next sister, Sally, could say it better than she did.

B**COSTATA alla PIZZAIOLA**

SERVES 4

1.5 lb (750 g) thinly sliced sirloin or rump steak or veal or chicken breasts, skinned

6 tablespoons olive oil

3 cloves garlic, peeled and crushed

1.5 lb (750 g) canned tomatoes, sieved

2 tablespoons chopped parsley

3 tablespoons chopped basil salt and pepper

Trim any gristle and fat off the meat, flatten it as much as possible with a meat mallet and set it to one side. Heat the oil in a frying-pan wide enough to take all the meat in a single layer, add the garlic and fry gently for about 3 minutes. Add the tomatoes, parsley and basil, stir and bring to the boil. Slip the meat into the tomato sauce, cook very quickly for about 5 minutes, sprinkle with salt and plenty of pepper and serve at once.

C

Introduction to Pitch

2/1 Pitch names and notation

Playing any note on a piano produces a fixed sound. The sound gradually fades away, but it does not go up or down. Music is made up from fixed sounds such as this.

Many instruments (including all the stringed instruments and the trombone) are capable of producing an infinite number of fixed sounds between any two notes on a keyboard, with only minute differences between them. It is the same with the human voice. But in practice all instruments, and singing voices too, normally use only the particular notes of the keyboard. When a player such as a violinist 'tunes' his instrument, he is trying to find *exactly* the one fixed sound he wants. All the other notes in the music will be placed in relation to this one note.

If one note is played on the keyboard and then another note is played anywhere to the right of it, the sound of the second note is said to be higher than that of the first. A note to the left of it would produce a lower sound. In the same way men's voices are said to be lower than those of women or young boys. The technical word referring to the height or depth of sound is pitch.

On the keyboard, groups of two black notes alternate with groups of three black notes. This makes it easy to distinguish between the white notes, which are given the letter names from A to G. A is always between the second and third of the group of three black notes. After G comes A again.

D

- IN HARD WATER AREAS REGULAR DESCALING IS ESSENTIAL TO KEEP YOUR KETTLE IN GOOD WORKING ORDER.
- If your kettle switches off before it has boiled it indicates your kettle needs descaling.
- Descale your kettle using
 - either a proprietary kettle descaler suitable for PLASTIC kettles. Follow manufacturer's instructions
 - or white vinegar
 1. Fill the kettle with ½ l of 8° white vinegar.
 2. Leave to soak for 1 hour without boiling.
 3. Empty your kettle and rinse it two or three times with clear water.
 - or citric acid
 1. Boil 0.5 l of water.
 2. Add 25 g of citric acid.
 3. Leave to soak for 15 minutes.
 4. Discard this mixture.
 5. Rinse the kettle with clear water two or three times.
- Repeat process if needed.
- Descaling agents for metal kettles, coffee makers or steam irons are unsuitable and will damage your Tefal kettle. Never use metal abrasives to clean the interior.
- When using powder descaler or citric acid, always add water. Never use in an empty kettle.
- Always follow the directions for use on the descaler carefully. Rinse the inside well after using a descaler.

E

This paper examines interaction in written text through the interplay between the notions of text averral and attribution (Sinclair, 1988). Text averral is evidenced in the unmarked parts of the text, where the utterances are assumed to be attributed to the author. Attribution, the counterpart of text averral, is the marked case where the sources of authority are clearly signalled.

It is hoped that this study will add to our knowledge about the characteristics of different types of text, and illuminate the way for students who find themselves lost amidst the echoes of the multiple voices they hear within the same text.

Text averral and attribution are basic notions for the organization of interaction in written text. The assumption is made that the author of a non-fictional artefact (Sinclair, 1986) avers every statement in his or her text so long as he/she does not attribute these statements to another source - whether that source is other or self. Averral is manifested in various ways in the text - negatively, through absence of attribution, and positively, through commenting, evaluating or metastructuring of the discourse. Attribution, on the other hand, is signalled in the text by a number of devices of which reporting is an obvious one.

F

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G

RETIRED policeman Nigel Folds is trying to solve the mystery of the disappearing tortoise. For the leopard tortoise from South Africa vanished from his garden in Maltings Drive, Wheathampstead, between 2pm and 5pm on Friday, August 15. Nigel, who has a collection of more than a dozen tortoises of different types, is certain the

female tortoise, which is between 15 and 18 inches long, has been taken from his garden by children. He said: "We have a six-foot panel fence around the garden to keep them all in. We live next to a playground and I feel some youngsters simply couldn't resist the temptation." The missing tortoise is one of a breeding pair which he had bought for £500 each just

10 days before it disappeared and Nigel is worried that it will not survive without special care once the nights become cooler.

Bred

Nigel began his collection of tortoises around nine years ago. He said: "Although it is now illegal to import the Mediterranean variety, there are

many others which can still be brought into the country from other parts of the world. We have successfully bred the Mediterranean variety in the past but this year our mature female has not laid any eggs." Anyone with information should call Nigel on 01582 833355 or the police on 01707 638102.