

### Exercise 51

Write a composition (an essay) of about 200 words on the following topic:

*"When the general atmosphere in a community is bad, language must suffer."*

Remember that when writing a composition (essay)

- 1) there must be a short **Introduction** (three or four sentences) introducing the subject you are going to discuss.
- 2) there must be a **Body** (the main part), in which you develop the introduced **point(s)** and which may be divided into paragraphs.
- 3) There must be a short **Conclusion** in which you sum up the point(s) introduced but in other words than in the **Introduction**.
- 4) all the three parts must be logically linked to each other by connective words like *"but, however, on the one hand ... , on the other hand ..., in addition to..., apart from, nevertheless, in conclusion, etc."*
- 5) the ideas expressed must be clear, logical and precise.
- 6) you are not expected to be personal
- 7) do not use contractions like "don't or can't".

### Additional reading

#### Eierdse 52

*Read the text and do the tasks that follow\**

#### The Secret Language. Body Code.

Talk is every modern man's remedy for every problem, his tool of communication in every situation. He 'gets **around** the table' with allies and enemies 'to negotiate', he 'chats up' his date, he 'shoots a line' to colleagues, 'gives his story' to the media and 'has it out with his wife'. Modern man, in fact, is a talkative animal, and if you ask him how he talks, he laughs instead. He knows we all *talk, chatter,*

*gossip, lecture and speak out* most of the time - and yet for all that, the majority of our 'talking' is done without speaking.

Running along with our spoken words is a secret and mostly silent language which illustrates, fills out and annotates what we say. Some of it is not at all difficult to understand. We *smile, nod, wink, wave, lift an eyebrow, frown, shake hands, drum our fingers and tap our feet* many times a week, using a silent shorthand of communication, which is easily interpreted: 'Hullo/ we smile; 'OK,' we nod; a wink, 'she did?'; a frown, 'clear off; a handshake, 'good to meet you'; tap-tap, 'I'm bored or impatient'. We all make and translate dozens of such simple gestures each day, giving and reading them correctly within the context of our speech and actions. After all, there is nothing to a gesture. It delivers a message, but hardly of deep meaning or significance. Yet take a hundred -or a thousand - insignificant gestures together, and you find an invaluable, and infinitely variable, tool of communication.

Anyone fretting over the latest international crisis knows that a diplomatic gesture can be safely ignored as a passing matter, whereas if his country adopts a *posture* in a disputed issue, this could be much more serious. This difference in meaning that we accept in the newspapers, applies also to the silent body **language**. **Gesture** is confined to a small part of the body, *a shake or shrug of the shoulders, curl of the lips, frowning of the brow*, whereas adopting a posture requires every part of the body to be involved in tension.

Silence speaks louder than words. We all **acknowledge** this from time to time when our emotions rise to a certain level **of intensity**. 'Words failed me', we say when we describe incoherence **of anger**, shock or passion. It is when expression is most important to us that we find words most inadequate. You can say 'I love you', or 'I hate you', quite coolly at a low level of emotion, but if you are swept off your feet, or black with fury you will find it either impossible or unnecessary to say anything at all. Your message will come across loud and clear without words.

A researcher found that at an informal meeting only 7 per cent of the understanding reached derived from the actual words spoken. The new understanding transmitted at the meeting came 38 per cent from their intonation, and 55 per cent from the body movements