

# AFTER TWENTY YEARS

O' Henry (1862-1910)

After completing this lesson, you will be able to:

- speak confidently and fluently in a wide range of contexts, For example, (conflict resolution, panel discussion, role-play, dialogue) etc.) to fulfil different purposes (exposition, argumentation etc.).
- evaluate the particular elements of a story or drama (e.g., how the setting shapes the characters or plot). Evaluate stages of plot development in a fictional text. (exposition, setting, climax, character development, resolution) Examine how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- examine and interpret the use of conjunctions and transitional devices in speech and writing to create the effect. Recognize and use subordinating conjunctions to connect independent clause/s to dependent clause/s. e.g., He could not attend the meeting because he was sick.
- recognize and use correlative conjunctions including pairs such as "both/and," "either/or," "neither/nor," "not/but" and "not only/but also." etc.
- write a descriptive composition (giving physical description and characteristics/traits of a person/object/place moving from general to specific), using correct punctuation and spelling, by using the process approach - brainstorming, mind mapping, and writing a first draft.
- apply knowledge of parts of speech, tenses, sentence structure and other features of grammar and vocabulary to understand how language functions in different contexts, make effective choices for meaning or style while reading, listening and writing.

## Pre-Reading

- Do you believe in fulfilling promises?
- Are you excited to read an unprecedented example?

## Reading

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 O'clock at night, but chilly gusts of wind with a taste of rain in them had well deployed the streets. Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye down the pacific thoroughfare, the officer with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.



### While-reading

What was the policeman doing while strolling on the thoroughfare?

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with the unlighted cigar in his mouth. As the policeman walked up to him the man spoke quickly.

"It's alright, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you would like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands \_\_\_\_ "Big Joe Bardy's" restaurant. "Until five years ago", said the policeman. "It was torn down then." The man in the doorway struck a match and lit his cigar. The light sowed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarf pin was a large diamond set.

"Twenty years ago tonight," said the man. "I dined here at "Big Joe Bardy's" with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York. He thought that it was the only place on earth. Well, we agreed that night that we would meet here again exactly after twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured out that in twenty ears each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting", said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left"?

### While-reading

Why did the friends depart twenty years back?

"Well, yes, for a time we corresponded", said the other. "But after a year or two we lost track of each other. You see, the West is pretty big proposition, and kept hustling around over it pretty lively. But I know Jimmy will meet me here if he is alive, for he always was the truest, staunchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door tonight and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lid of it set with small diamonds. "Three minutes to ten," he announced. "It was exactly ten O'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" Asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes West to put a razor edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around alright. Going to call time on him sharp?"

"I should say not!" said the other. I'll give him half an hour at least. If Jimmy is alive on earth, he'll be here by that time. So long, officer."

"Good night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in this quarter hurried dimly and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited. About twenty minutes he waited, and then a tall man in a long overcoat, with collars turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting room.

"Is that you Bob?" he asked, doubtfully.

"Is that you Jimmy Wells?" cried the man in the door.

"Bless my heart!" explained the new arrival, grasping both the other's hands with his own.

"It's Bob, sure as fate. I was certain I'd find you here if you were still in existence."

Well, well, well—twenty years are a long time. The old restaurant is gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I had asked for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

#### While-reading

How much interest does the meeting of the two friends create?

"Moderately, I have a position in one of the city departments. Come on Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.



At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm.

"You are not Jimmy Wells" he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."

"It sometimes changes a good man into a bad one," said the tall man.

"You've been under arrest for twenty minutes, "Silky" Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly are you? That's sensible. Now, before we go to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells".

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

*Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job Jimmy.*



### Post-reading

How does the writer prepare for the end of the story?

### Notes and Comments

O'Henry (1862-1910) is the pen name of William Sydney Porter. As a champion of the ordinary city people, he evoked their tragedies and aspirations with humour and artistry. The arresting opening, and twist of the plot in the end, characteristically mark his stories. In fact, he perfected the art of surprise ending. O'Henry published over three hundred stories from 1899-1909, and gained worldwide acclaim.

### Theme

Honesty towards duty, truthfulness, caring for law and sincere friendship is the theme. The man did not let his friendship and love come in his way to fulfill his duty and responsibility.

## Glossary

Words	Meanings	Synonyms
absurdity	completely ridiculous; not logical and sensible	stupidity
avenue	a street in a town or city	
bully	one who uses strength or power to hurt or frighten others	
chum	friend	u
club	heavy iron stick with a thicker end used as a weapon	
dismally	miserably, in a gloomy state	
egotism	vanity, too much pride in yourself	
figured	to think and decide	
groove	a long narrow cut in something hard	
gusts	sudden strong increase in the speed of blowing wind	
hustling	making somebody move quickly by pushing aggressively	
intricate	having different parts and small details to fit together	
moderately	fairly but not very reasonably; to an average extent	
plodder	a person who works slowly, steadily but without imagination	
proposition	an idea or a plan of action as suggested	
puffs	an act of breathing in something like a cigarette or cigar	
pug	a small dog with short hair and a wide flat face	
reassuringly	making feel less worried or uncertain about something	
scar	mark left on the skin after a wound	
simultaneously	at the same time	
spectators	people who are watching an event	
stalwart	loyal supporter of an organization or a political party	
staunchest	(superlative of staunch) strong in one's opinion	
submerged	to go under the surface of water or liquid	
swagger	to walk in an extremely proud and confident way	
twirled	to move or dance round and round	
twirling	moving round and round like dancing	
vicinity	area around a particular place	

## Comprehension

a) Answer the following questions.

- 1 Describe the scene in the beginning of the story.
- 2 Was the place a business centre only?
- 3 Explain the reason of the street's emptiness at that time.
- 4 What kind of characters does the story "After Twenty Years" have?
- 5 Analyze the most significant happening in the story.
- 6 Describe the climax of the story "After Twenty Years".
- 7 Give an account of Jimmy and Bob's personalities in the story.
- 8 The ending of "After Twenty Years" fills the reader with poignancy. Discuss.
- 9 In the second line the word 'spectator' is used. In what context the author has used the word in the story?
- 10 Evaluate stages of plot development in the story heading wise : exposition, setting, climax, character development, resolution
- 11 Examine how complex characters in the story (e.g., those with multiple or conflicting motivations) develop over the course of the text, interact with other characters, and advance the plot or develop the theme of the story.
- 12 Cite strong and thorough textual evidence to support analysis of what the story tells explicitly as well as inferences drawn from the text.

b) Read the following statements and encircle the most appropriate option:

- i) Policeman walks an isolated beat at night.
  - a) He will meet someone.
  - b) He may arrest someone.
  - c) He may help someone in need.
- ii) The man in the doorway struck a match and lit his cigar.
  - a) He wanted to reveal a secret.
  - b) He wanted to show his diamond fitted scarf pin.
  - c) He wanted to see the other person in that dim light.
- iii) "Haven't you heard from your friend ever since you left?"
  - a) The man waiting was trying to gain time by asking questions.
  - b) He wanted to be sure that he has found the man he was looking for.
  - c) The man waiting wanted to show his diamond studded wrist watch.
- iv) Bob calls Jimmy a plodder.
  - a) Does he mean Bob is conceited?
  - b) Does he think Bob is forgetful?
  - c) Does he think Bob works slowly?

c) On a chart like this, analyze the last four paragraphs of "After Twenty Years".

What Happens What is Surprising

- Man lets go off his friend's arms. It seems that something has gone wrong.
- When they came into this glare. Each of them turned simultaneously to gaze the other's face.
- About twenty minutes he waited. Then a tall man in an over coat turned up to his ears, hurried across from the opposite side of the street.

d) Breaking down sentences:

i) What are the two subjects of this sentence? How do you know?

- The time was barely 10 O'clock at night, but chilly gusts of wind with a taste of rain in them had well-nigh deserted the streets.

ii) Which part of the following sentence tells what the man is doing?

- And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain to almost absurdity, with the friend of his youth, smoked his cigar, and waited.

iii) Restate the main action of this statement in your own words:

The man from the West, his egotism enlarged by success, was beginning to outline the history of his career

## Oral Communication

speak confidently and fluently in a wide range of contexts

- Arrange the class in groups. Tell each group to comment on the arrest of 'Silky Bob'. Each group leader should loudly relate it to the other groups.
- The words should be spoken clearly, carefully and with correct pronunciation.
- The voice should be raised and lowered for dramatic effect.
- It should be spoken slowly enough for the audience to understand, but not so slowly that they get bored.
- Make a three column chart. Use one column for jimmy's words and expressions. Use the other column for Bob's. Write the review of their conversation in the third column.

## Inference

- 1 Name three skills that a policeman must have.
- 2 Isn't it a great satisfaction to perform your duty with honesty?

## Grammar and Vocabulary

### Transitions

#### For the beginning

First	As a rule	Accordingly	In the first place
As well as	Nearly	Here	Opposite
Likewise	Early on	Before	At the beginning
The first	To begin	At first	An important
Yet	Beyond	Moreover	Generally
Besides	To start	To begin	One important

#### For the middle

Therefore	That is	In short	At the same time
Particularly	Including	That is	Correspondingly
Otherwise	However	Furthermore	Except
Moreover	In addition	Secondly	Suddenly
Along with	After	Later	In fact

#### For the end

In brief	Obviously	The final	The last
The worst	Ultimately	To sum up	To conclude
Then	Lastly	Finally	To summarize
Clearly	Last of all	Undoubtedly	On the whole
In fact	Thus	Since	Hence

### Transitions Words for Essays

Contrast	Persuasion	Illustration
However	Of course	For example
Nevertheless	Clearly	Such as
Alternatively	Evidently	For instance
Despite this	Surely	Such as
On the contrary	Indeed	In other words
Yet	Undoubtedly	An instance
Whereas	Decidedly	As revealed by
Apart from	Certainly	To show that
Even so	For this reason	In the case of
Although	Besides	As an example
In spite of	Again	For one thing
While		



Cause & Effect	Comparison	Addition
Because	Of course	And
Since	Clearly	Also
For	Evidently	In addition
So	Surely	Further
Consequently	Indeed	Furthermore
Therefore	Undoubtedly	Besides
Thus	Decidedly	In addition to
Hence	Certainly	Moreover
Owing to	For this reason	Additionally
As a result of	Besides	Not only ... but also
Causes	Again	Then
As a consequence of		Again
Leads to		Finally
Contributes of		

#### a) Examine and interpret the use of conjunctions and transitional devices in speech

Conjunctions and transitional devices are the unsung heroes of clear and impactful communication. They act like bridges, smoothly connecting ideas and guiding your audience through your message. Let's delve into how they create specific effects in both speech and writing:

##### Conjunctions:

- **Coordinating conjunctions (FANBOYS):** These workhorses (For, And, Nor, But, Or, Yet, So). They show simple relationships like sequence ("She woke up, and then made coffee") or contrast ("I wanted coffee, but there weren't any beans").
- **Subordinating conjunctions:** These introduce dependent clauses, which rely on an independent clause for complete meaning. They signal a variety of connections between ideas:
  - **Time:** "When the storm hit, the power went out." (When shows the timing)
  - **Reason:** "He exercised regularly because he wanted to stay healthy." (Because shows cause and effect)
  - **Condition:** "If you practice, you'll improve." (If shows a hypothetical situation)

##### Transitional devices:

Transitional devices go beyond basic conjunctions, offering a broader toolkit to show the flow of ideas. They come in various categories:

- **Sequencing:** First, next, then, finally (show order)
- **Cause and effect:** Because, therefore, hence (show cause or result)
- **Contrast:** However, conversely, on the other hand (show opposing ideas)
- **Similarity:** Likewise, similarly, in the same way (show connections)
- **Emphasis:** In fact, indeed, moreover (add weight to a point)

- **Example:** For instance, for example, specifically (introduce illustrative examples)

#### Effects created:

- **Clarity and flow:** By using conjunctions and transitions effectively, you guide your audience through your message, making it clear and well-organized. They act like signposts, indicating how ideas relate to each other.
- **Relationships:** These tools signal the connections between your points. Did you add new information? Contrast an idea? Show a cause and effect? Choosing the right transition helps your audience understand how these ideas fit together.
- **Emphasis and tone:** Transitions can add emphasis or create a specific tone. For example, "Frankly" sets a more direct tone than "In conclusion."

#### The takeaway:

Effective use of conjunctions and transitions takes practice. Here are some tips:

- **Read actively:** Pay attention to how these elements are used in your reading to understand their impact.
- **Experiment:** Try incorporating different transitions into your writing and speech to see how they affect the flow and impact.
- **Listen closely:** Notice how effective speakers use transitional phrases to connect their ideas during presentations or speeches.

**Activity:** Write a short paragraph (5-7 sentences) about a recent experience. Use a variety of conjunctions and transitional devices to create a clear and well-organized message. Be sure to identify the type of conjunction or transitional device you used for each instance (e.g., for contrast - however).

#### b) Use subordinating conjunctions to connect independent clause/s to dependent clause

##### Subordinating Conjunctions

Subordinating conjunctions are words that connect two clauses in a sentence, making one clause dependent on the other. It shows the relationship between the clauses, such as time, cause and effect, contrast, or condition.

<b>Cause and Effect</b> <ul style="list-style-type: none"> <li>• because</li> <li>• since</li> <li>• so that</li> <li>• in order that</li> </ul>	<b>Time</b> <ul style="list-style-type: none"> <li>• when</li> <li>• before</li> <li>• after</li> <li>• until</li> </ul>	<b>Condition</b> <ul style="list-style-type: none"> <li>• if</li> <li>• unless</li> <li>• even if</li> <li>• in case</li> </ul>	<b>Contrast</b> <ul style="list-style-type: none"> <li>• whereas</li> <li>• while</li> <li>• in contrast</li> <li>• although</li> </ul>
<b>Purpose</b> <ul style="list-style-type: none"> <li>• so that</li> <li>• in order that</li> <li>• lest</li> <li>• in order to</li> </ul>	<b>Comparison</b> <ul style="list-style-type: none"> <li>• just as</li> <li>• than</li> <li>• rather than</li> <li>• as if</li> </ul>	<b>Concession</b> <ul style="list-style-type: none"> <li>• although</li> <li>• even though</li> <li>• though</li> <li>• whereas</li> </ul>	<b>Place</b> <ul style="list-style-type: none"> <li>• where</li> <li>• wherever</li> <li>• everywhere</li> <li>• anywhere</li> </ul>

## Clauses and Conjunctions

Independent Clauses	Dependent Clauses
<u>Can</u> stand alone as a sentence and <u>can</u> express a complete thought.	<u>Can Not</u> stand alone as a sentence and <u>DOES NOT</u> express a complete thought.
Think of these as on <u>adult</u>	Think of these as on <u>baby</u>
We are going to label our independent clauses with a <u>capital I</u> .	We are going to label our dependent clauses with a <u>capital D</u> .

  

Coordinating Conjunctions (FANBOYS)	Subordinating Conjunctions (A WHITE BUS)
These appear between two independent clauses. Sometimes a <u>semicolon</u> : may appear instead of a FANBOY	These usually appear at the <u>beginning</u> of a dependent clause
For And Nor But Or Yet So	A - after, although, as W - when, while, where H - how I - if T - than, then E - even though B - because, before U - until, unless S - since
We are going to <u>box and cross</u> these	We are going to <u>squiggly line</u> these

Some examples of how subordinating conjunctions can be used to connect independent and dependent clauses:

### Time:

- Independent clause: The party started.
- Dependent clause: **After the guests arrived.** (This clause tells us when the party started)
- Complete sentence: The party started **after the guests arrived.**

### Reason:

- Independent clause: I went to bed early.
- Dependent clause: **Because I was feeling tired.** (This clause tells us why I went to bed early)
- Complete sentence: I went to bed early **because I was feeling tired.**

### Condition:

- Independent clause: We can go to the beach.

- **Dependent clause:** If the weather is nice. (This clause tells us under what condition we can go to the beach)
- **Complete sentence:** We can go to the beach if the weather is nice.

**Other examples:**

- **Contrast:** She wanted coffee, while he preferred tea. (Connects contrasting preferences)
- **Place:** We found a hidden cave, where there were ancient paintings. (Connects the location of the cave)
- **Concession:** Although it was raining, we decided to go for a walk. (Connects despite a challenge)

**Activity:** Match the independent clause in Column A with the dependent clause in Column B that best creates a complete and grammatically correct sentence using a subordinating conjunction. Write the letter of the matching dependent clause on the line next to the independent clause.

**Column A (Independent clauses)**

1. The baker decorated the cake \_\_\_\_\_.
2. We went to the park \_\_\_\_\_.
3. I finished my homework \_\_\_\_\_.
4. If you practice your instrument, \_\_\_\_\_.
5. Because the weather was nice, \_\_\_\_\_.

**Column B (Dependent Clauses)**

a. when the sun was shining. b. so she could add the finishing touches. c. as long as it wasn't raining. d. you will improve your skills. e. after I finished eating dinner.

c) Use of correlative conjunctions including pairs such as "both/and," "either/or," "either/nor," "not/but" and "not only/but also"

**Activity:** Write three sentences using different correlative conjunctions. Remember to maintain balance and clarity in your use.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



## Correlative Conjunctions

Correlative conjunctions are pairs of words that work together to connect word, phrases, or clauses in a sentence. They join similar grammatical elements (such as nouns, verbs, adjectives, or adverbs) to create a balanced and parallel structure in a sentence.

Pairs	Functions	Examples
<b>Both...and</b>	Used to join two similar elements, inclusion.	She is <b>both</b> intelligent <b>and</b> hardworking.
<b>Either...or</b>	Presents a choice between two alternatives.	<b>Neither</b> the car <b>nor</b> the bicycle is working.
<b>Neither...nor</b>	Used to connect two negative alternatives.	She speaks French as fluently as Spanish.
<b>No sooner...than</b>	Used to suggest a quick sequence of events.	He works so hard that he deserves a break.
<b>Hardly...when</b>	It indicates a near-simultaneous occurrence.	He is <b>just</b> as excited <b>as</b> I am about the trip.
<b>As much...as</b>	It compares quantities, qualities, or degrees.	She is <b>so</b> tired <b>that</b> she falls asleep instantly.
<b>Just as...so</b>	It highlights a cause-and-effect relationship.	I can visit you <b>either</b> on Saturday <b>or</b> Sunday.
<b>If...then</b>	It is used to express a conditional relationship.	I'll finish my work <b>either</b> today <b>or</b> tomorrow.
<b>Not...but</b>	Emphasizes a contrast between two elements.	You can have <b>either</b> pizza <b>or</b> pasta for dinner.
<b>Whether...or</b>	It introduces an either-or situation or a choice.	He is <b>such</b> a kind person <b>as</b> everyone admires.
<b>Not only...but also</b>	It is used to show the presence of two qualities.	He is <b>not only</b> my friend <b>but also</b> my colleague.

Correlative conjunctions add a special touch to your writing and speech, creating balance and emphasis. Let's explore some common pairs and how to use them effectively:

1. **Both/And:** This pair emphasizes the equal importance of two things.

- **Example:** The restaurant offered **both** delicious food **and** excellent service. (Highlights two positive aspects)

2. **Either/Or:** This pair introduces a choice between two options.

- **Example:** You can **either** pay now **or** later. (Clearly presents two possibilities)

3. **Neither/Nor:** This pair negates both options in a choice.

- **Example:** She **neither** likes to swim **nor** does she like to sunbathe. (Shows dislike for both activities)

4. **Not/But:** This pair introduces a contrast between two ideas.

- **Example:** The movie wasn't scary, **but** it was suspenseful. (Highlights opposing qualities)

5. **Not Only/But Also:** This pair emphasizes not just one thing but also another.

- **Example:** The trip was **not only** educational, **but also** very enjoyable. (Highlights two benefits)

## Writing

### Descriptive composition

#### Descriptive essay outline

##### 1. Introduction

- A hook to grab the reader's attention
- Brief explanation of the topic or subject
- Thesis statement that previews the main points to be described

##### 2. Body paragraph

- Topic sentence that introduces the aspect to be described
- Detailed description of the aspect, including, sensory detail (sight, sound, smell, taste, touch)
- Explanation of the significance or importance of this aspect to the overall subject

##### 3. Conclusion

- Restate the thesis and summarize the main points of the essay
- Leave the reader with a final impression or thought



A descriptive composition, also known as a descriptive essay, is a type of writing that focuses on using vivid language to create a mental picture for the reader. It goes beyond simply stating facts or opinions, instead aiming to immerse the reader in a specific experience, person, place, or object.

Here are some key features of a descriptive composition:

- **Sensory details:** The writer employs vivid descriptions that appeal to all five senses (sight, smell, touch, taste, and hearing). This helps the reader feel like they are actually experiencing what is being described.
- **Figurative language:** Techniques like similes, metaphors, and personification are often used to add depth and creativity to the descriptions.
- **Organization:** Descriptive compositions are typically well-organized, with a clear focus and a logical flow of ideas. The writer might use spatial organization (describing something from a specific vantage point), chronological order (describing events in sequence), or another structure to guide the reader's imagination.
- **Emotional impact:** The goal is not just to describe something objectively, but to evoke an emotional response in the reader. The writer may use descriptive language to create a sense of wonder, awe, fear, excitement, or any other emotion that aligns with the subject matter.

**Task:** Write a descriptive composition (giving physical description and characteristics/traits of a person/object/place moving from general to specific) on "sincere friendship" using correct punctuation and spelling, by using the process approach - brainstorming, mind mapping, and writing a first draft.

**Task:** Write a descriptive composition (giving physical description and characteristics/traits of a person/object/place moving from general to specific) on "sincere friendship" using correct punctuation and spelling, by using the process approach - brainstorming, mind mapping, and writing a first draft. It also needs to apply knowledge of parts of speech, tenses, sentence structure and other features of grammar and vocabulary to understand how language functions in different contexts, make effective choices for meaning or style and writing.