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Learn english through story level 2 pdf

Ask most people what a feature story is, and they'll say something soft and puffy, written for the arts or fashion section of a newspaper or website. But the truth is, features can be about any subject, from the fluffiest lifestyle piece to the toughest investigative report. And features aren't just found in the back pages of the paper—the ones that focus on things like home décor and music reviews. In fact, features are found in every section of the paper, from news to business to sports. If you go through a typical newspaper from front to back on any given day, chances are, the majority of stories will be written in a feature-oriented style. The same is true on most news websites. So we know what features aren't—but what are they? Feature stories aren't defined so much by subject matter as they are by the style in which they're written. In other words, anything written in a feature-oriented way is a feature story. These are the characteristics that distinguish feature stories from hard news. A feature lede doesn't have to have the who, what, where, when and why in the very first paragraph, the way a hard-news lede does. Instead, a feature lede can use description or an anecdote to set up the story. A feature lede can also run for several paragraphs instead of just one. Feature stories often employ a more leisurely pace than news stories. Features take the time to tell a story, instead of rushing through it the way news stories often seem to do. Taking more time to tell a story means using more space, which is why features are usually, though not always, longer than hard news articles. If news stories tend to focus on events, then features tend to focus more on people. Features are designed to bring the human element into the picture, which is why many editors call features "people stories." So, for example, if a hard news story recounts how a thousand people are being laid off from a local factory, the feature story might focus on just one of those workers, portraying their emotional turmoil—grief, anger, fear—at losing their job. Feature articles also include more of the elements that are used in traditional storytelling—description, scene-setting, quotes, and background information. Both fiction and non-fiction writers often say their aim is to help readers paint a visual portrait in their minds of what's happening in a story. That's also the goal of feature writing. Whether it's by describing a place or a person, setting a scene, or using colorful quotes, a good feature writer does anything he or she can in order to get readers engaged with the story. To demonstrate what we're talking about, take a look at the first few paragraphs of this April 8, 2007 feature by Washington Post writer Gene Weingarten about a world-class violinist who, as an experiment, played beautiful music in crowded subway stations. Note the expert use of the feature-oriented lede, the leisurely pace and length, and the focus on the human element. "He emerged from the metro at the L'Enfant Plaza station and positioned himself against a wall beside a trash basket. By most measures, he was nondescript: a youngish white man in jeans, a long-sleeved T-shirt and a Washington Nationals baseball cap. From a small case, he removed a violin. Placing the open case at his feet, he shrewdly threw in a few dollars and pocket change as seed money, swiveled it to face pedestrian traffic, and began to play. "It was 7:51 a.m. on Friday, January 12, the middle of the morning rush hour. In the next 43 minutes, as the violinist performed six classical pieces, 1,097 people passed by. Almost all of them were on the way to work, which meant, for almost all of them, a government job. L'Enfant Plaza is at the nucleus of federal Washington, and these were mostly mid-level bureaucrats with those indeterminate, oddly fungible titles: policy analyst, project manager, budget officer, specialist, facilitator, consultant. "Each passerby had a quick choice to make, one familiar to commuters in any urban area where the occasional street performer is part of the cityscape: Do you stop and listen? Do you hurry past with a blend of guilt and irritation, aware of your cupidity but annoyed by the unbidden demand on your time and your wallet? Do you throw in a buck, just to be polite? Does your decision change if he's really bad? What if he's really good? Do you have time for beauty? Shouldn't you? What's the moral mathematics of the moment?" From Gene Weingarten's "Pearls Before Breakfast: Can one of the nation's great musicians cut through the fog of a D.C. rush hour? Let's find out." Students of English will eventually both 'have' and 'have got' to express possession. Both forms can express what we own, but also the relationships we have. For example, I have / have got a car and a father. Beginning level students should also know that 'have' is preferred in US English, and 'have got' is much more common in British English. Finally, the fact that US English often uses 'gotten' as the participle for various verbs including phrasal verbs with get, but will also use 'have got' when expressing possession can further confuse students. This guide provides examples of the various uses of both forms. The differences between 'have' and 'have got' can be confusing for beginners. Here is a guide to the two forms. When you finish reviewing, try the quiz to check your understanding. Remember these important points: 'Have' and 'Have got' are used for possession. Example: Jack has got a beautiful house. OR Jack has a beautiful house. Only 'have' is used when talking about actions. Example: I usually have breakfast at 8 o'clock. NOT I usually have got breakfast at 8 o'clock. The question form for 'have' follows regular present simple. Example: Do you have a fast car? NOT Have you a fast car? 'Have' and 'Have got' are only used in the present simple. Use 'have' for the past simple or future forms. Example: She had a copy of that book. There is no contracted form for 'Have' in the positive form. The contracted form is used for 'have got' Example: I have a red bicycle. OR I've got a red bicycle. NOT I've a red bicycle. Here is a grammar chart showing the construction of the two forms: 'Have got' is used both British and American English but is more common in British English. Note that 'have got' is used for possession in American English, but that 'gotten' is used for as the past participle for other uses of 'get'. Subject Positive Form Negative Form Question Form I, You, We, They Subject + have + got + objects -> contracted form: 've got They have got a new car. I've got a number of friends in Los Angeles. Subject + have + not + got + objects -> contracted form: haven't got We have not got a dog. They haven't got time to meet today. (? word) + have + subject + got? How many children have you got? Have we got enough time today? He, She, It Subject + has + got + objects -> contracted form: 's got He has got a new car. It's got red stripes and yellow stars. Subject + has + not + got + objects -> contracted form: hasn't got She has not got a dog. It hasn't got any spots on it (? word) + has + subject + got? How many children has he got? Has it got any gas in the tank? Forms With 'Have' 'Have' is more common in American English when speaking about possession. However, 'have got', as mentioned before, is also used in American English for possession. Subject Positive Form Negative Form Question Form I, You, We, They Subject + have + objects -> no contracted form They have a new car. We have classes on Friday. Subject + do + not + have + objects -> contracted form: don't have They do not have a dog. We don't have time for lunch now. (? word) + do + subject + have? How many children do you have? Do we have any pasta left? He, She, It Subject + does + not + have + objects -> contracted form: doesn't have She does not have a dog. He doesn't have any friends in town. (? word) + does + subject + have? How many children does he have? Does she have a vacation this month? Note: Sometimes the irregular form 'Have you a car/house/etc.' is used in antiquated (older) forms of British English. Students of English will eventually both 'have' and 'have got' to express possession. Both forms can express what we own, but also the relationships we have. 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