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FOCUS



MOVIE REVIEW: A SPACE ODYSSEY



FREE VERSE
SHORT STORY

EDITORIAL

In god we trust

Here in this magazine we have tried to gather some amazing information about literature and art.

Hope you enjoy.

MASTHEAD

MANAGING EDITOR:

Mehrdad Ghareghol

EDITOR-IN-CHIEF:

Samane Khedmatgozari

DESIGNER:

Hossein Rahimi

WRITERS:

Atefe Norouzi

Simin Khoshnudi

Reyhane Badraghi

Ghazal Zarei

Elahe Sangari

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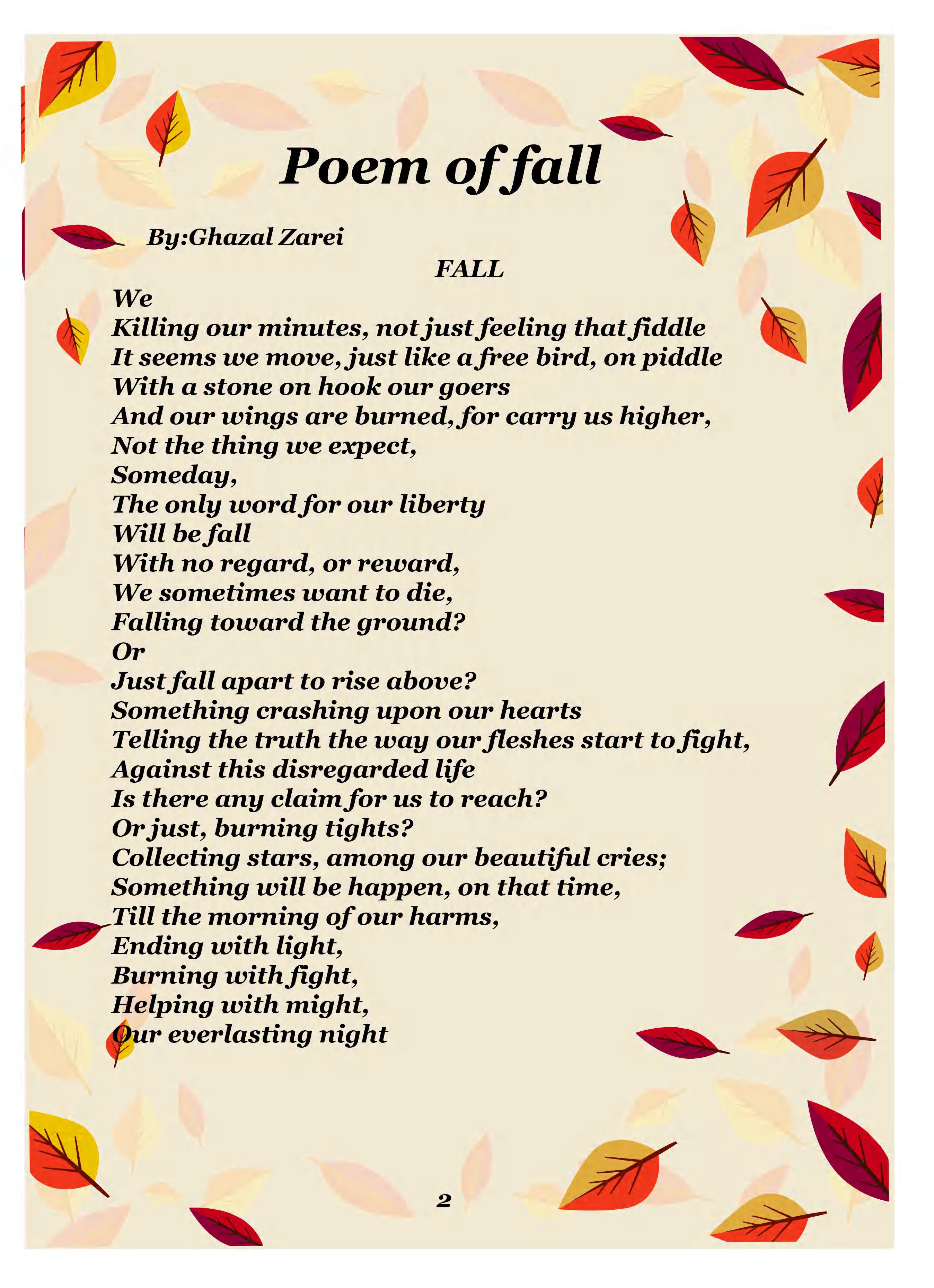
EDITORIAL

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Poem of fall

By: Ghazal Zarei

FALL

We

***Killing our minutes, not just feeling that fiddle
It seems we move, just like a free bird, on piddle***

With a stone on hook our goers

And our wings are burned, for carry us higher,

Not the thing we expect,

Someday,

The only word for our liberty

Will be fall

With no regard, or reward,

We sometimes want to die,

Falling toward the ground?

Or

Just fall apart to rise above?

Something crashing upon our hearts

Telling the truth the way our flesh starts to fight,

Against this disregarded life

Is there any claim for us to reach?

Or just, burning tights?

Collecting stars, among our beautiful cries;

Something will be happen, on that time,

Till the morning of our harms,

Ending with light,

Burning with fight,

Helping with might,

Our everlasting night

introduction of famous paintings

by: Elahe Sangari

The Starry Night

The Starry Night is an oil on canvas by the Dutch post-impressionist painter Vincent van Gogh. Painted in June 1889, it depicts the view from the east-facing window of his asylum room at Saint-Rémy-de-Provence, just before sunrise, with the addition of an idealized village. It has been in the permanent collection of the Museum of Modern Art in New York City since 1941, acquired through the Lillie P. Bliss Bequest. It is regarded as among Van Gogh's finest works and is one of the most recognized paintings in the history of Western culture.



<i>Artist</i>	<i>Vincent van Gogh</i>
<i>Year</i>	<i>1889</i>
<i>Medium</i>	<i>Oil on canvas</i>
<i>Location</i>	<i>Museum of Modern Art, New York city</i>



The Scream

The Scream (Norwegian: Skrik) is the popular name given to each of four versions of a composition, created as both paintings and pastels, by Norwegian Expressionist artist Edvard Munch between 1893 and 1910. The German title Munch gave these works is Der Schrei der Natur (The Scream of Nature). The works show a figure with an agonized expression against a landscape with a tumultuous orange sky. Arthur Lubow has described The Scream as "an icon of modern art, a Mona Lisa for our time." Edvard Munch created the four versions in various media. The National Gallery in Oslo, Norway, holds one of two painted versions (1893, shown here). The Munch Museum holds the other painted version (1910, see gallery, below) and a pastel version from 1893. These three versions have not traveled for years.

<i>Artist</i>	<i>Edvard Munch</i>
<i>Year</i>	<i>1893</i>
<i>Type</i>	<i>Oil, tempera, pastel and crayon on cardboard</i>
<i>Location</i>	<i>National Gallery, Oslo, Norway</i>

Picture of you

by:Reyhaneh Badraghi

When the earth quaked, the sky of our house collapsed, it collapsed and my world turned into dust. The house was made of dust, even though it's not here anymore I'm sitting on the dust again. Our city got scared, it kept shaking; you were scared as well... why didn't you shake?

You didn't turn to me when I called your name, I reached for your hands but a cold touch of yours made the short distance between us look as long as a whole world. The earth is as calm as you who has her eyes closed now. I don't have any other choice but to stare at your picture again for hours after hours, to find your look; I've been looking so long at the picture of you that I can see you now, the real you, crystal clear; you who is firmly walking out of the broken walls, taking an step out of one dimensional fences of frame and running to me. The city is getting cold but it won't get colder than your hands and I see you standing quiet in the rain, your little hands being such a big cover for your head and your sweet smile express your entire silence: I run to you, to get near your heart, to make sure your warm enough. I'll hug you tight; just like the nights when you were hunted by the nightmares of separation and I sheltered you in your cradle!



My autumnal rain!

By: Reyhaneh Badraghi

I love the rainy days. The moments passing in the wetness of rainy autumnal sidewalks, slowly, back to back; their bitter look with sweet smiles promises the melodious antilogy of one autumn afternoon. You just need to touch the foggy glass of the window and watch the raindrops falling one after another, to see how beautiful is taking a fall. Just stare at the gray sky to find out that the most beautiful face of the sun comes out when it finds its way out of the tangled clouds.

The Key to Heaven : A Raman Story

By: Reyhaneh Badraghi

Let us enjoy reading this Raman Story of The Key to Heaven.

The villagers were delighted. A sage who performed miracles had come to their village. Every morning and evening they would gather at the temple with specially prepared delicacies as offerings to the sage.

When Tenali Raman heard of this, he smelt a rat. He went to the temple and sat near the holy man. The sage began reciting shlokas. To Raman's surprise, he went on repeating the same shloka over and over again.

Raman realized that he was a fraud. Suddenly, he leaned forward and plucked a strand of hair from the sage's beard.

"I have the key to the Heaven!" he shouted triumphantly.

The villagers looked startled.

"This sage is so great that if I keep the hair from his beard with me, I will be blessed forever!" said Raman. Immediately there was a scramble as the villagers rushed to get hold of a hair from the sage's beard.

The frightened sage ran for his life and was never heard of again.



The image shows the title card for the movie "2001: A Space Odyssey". At the top, a bright sun is partially obscured by the horizon of a planet. Below this, the title "2001: A SPACE ODYSSEY" is written in a large, white, sans-serif font. At the bottom, there is a small copyright notice: "© MCHLVIII by Metro-Goldwyn-Mayer Inc. All rights in this Motion Picture Reserved Under International Conventions".

2001: A SPACE ODYSSEY

© MCHLVIII by Metro-Goldwyn-Mayer Inc. All rights in this Motion Picture Reserved Under International Conventions

By: Simin Khoshnoudi

This is the best thing that anyone has told about this movie :

2001: A Space Odyssey is a countdown to tomorrow, a road map to human destiny, a quest for the infinite. To begin his voyage into the future, Kubrick visits our prehistoric ape-ancestry past, then leaps millennia (via one of the most mind-blowing jump cuts ever conceived) into colonized space, and ultimately whisks astronaut Bowman (Dullea) into uncharted realms of space, perhaps even into immortality. "Open the pod bay doors, HAL." Let the awe and mystery of a journey unlike any other begin. (Warner Bros.)

Since its premiere in 1968, the film 2001: A Space Odyssey has been analyzed and interpreted by numerous people, ranging from professional movie critics to amateur writers and science fiction fans. The director of the film, Stanley Kubrick, and the writer, Arthur C.



Clarke, wanted to leave the film open to philosophical and allegorical interpretation, purposely presenting the final sequences of the film without the underlying thread being apparent.

This movie is a 1968 epic science-fiction film . The screenplay was inspired by Clarke's short story "The Sentinel". Clarke concurrently wrote the novel 2001: A Space Odyssey, published soon after the film was released. The film follows a voyage to Jupiter with the sentient computer Hal after the discovery of a mysterious black monolith affecting human evolution.

It deals with the themes of existentialism, human evolution, technology, artificial intelligence, and extraterrestrial life. It is noted for its scientifically accurate depiction of space flight, pioneering special effects, and ambiguous imagery. It uses sound and minimal dialogue in place of traditional narrative techniques; the soundtrack consists of classical music such as Also sprach Zarathustra, The Blue Danube, and pieces from then-living composers Aram Khachaturian and György Ligeti.

The achievement belongs to the machine. And Kubrick's actors seem to sense this; they are lifelike but without emotion, like figures in a wax museum. Yet the machines are necessary because man himself is so helpless in the face of the universe.



Kubrick begins his film with a sequence in which one tribe of apes discovers how splendid it is to be able to hit the members of another tribe over the head. Thus do man's ancestors become tool-using animals.

At the same time, a strange monolith appears on Earth. Until this moment in the film, we have seen only natural shapes: earth and sky

and arms and legs. The shock of the monolith's straight edges and square corners among the weathered rocks is one of the most effective moments in the film. Here, you see, is perfection.

The apes circle it warily, reaching out to touch, then jerking away. In a million years, man will reach for the stars with the same tentative motion.





Who put the monolith there? Kubrick never answers, for which I suppose we must be thankful. The action advances to the year 2001, when explorers on the moon find another of the monoliths. This one beams signals toward Jupiter. And man, confident of his machines, brashly follows the trail.

Only at this point does a plot develop. The ship manned by two pilots, Keir Dullea and Gary Lockwood. Three scientists are put on board in suspended animation to conserve supplies. The pilots grow suspicious of the computer, "Hal," which runs the ship. But they behave so strangely -- talking in monotones like characters from "Dragnet" -- that we're hardly interested

There is hardly any character development in the plot, then, as a result little suspense. What remains fascinating is the fanatic care with which Kubrick has built his machines and achieved his special effects. There is not a single moment, in this long film, when the audience can see through the props. The stars look like stars and outer space is bold and bleak.

**An epic drama of
adventure and exploration**

Space Station One: your first step in an Odyssey that will take you to the Moon, the planets and the distant stars.





AN AUTUMN GIRL

By:Atefe Norouzi

I am an autumn girl
From the generations of Aban
Made of yellow tufts
I am the realist, ludicrous ,with lofty aspirations
I am the only scorpion of the calendar of life
I am the horoscope written in the distant planet of the galaxy ,But close
to me
I am the lady of the fall
The same as the king addressed in seasons
I have stuck in the cold but my feeling is hot and burning
Autumn you are, you will get rain!
Your virulence stars to rain...
Autumn you are
You see love in the scarf from warp to weft...
Autumn you are
With the sound of the music
the rains falling behind the window of my room
and the heat of hot firewood, you making the bowl and all the heads!
My be loved...my autumn
With the scratching of your leaves
And caresses of rain on my cheeks
I fell in love with you...
My autumn is thousands of colors...
You are my most beautiful mistress
Make it the best of me
Still calling for calmness

Scientific chair's note

Dear Venerable Researchers and Participants,

I would like to extend a gracious and congenial welcome to all revered researchers, academicians, practitioners, postgraduate, graduate students, and participants and express my heartfelt words of appreciation to all who have welcomed the call for the conference cordially. We received an unexpected number of abstracts from almost all universities which were evaluated based on the blind-review process by the revered scientific committee. Of 448 abstracts, 242 and 44 were assigned to oral and poster presentations, respectively. The criteria against which the submitted abstracts underwent a blind-review process include originality, clarity of presentation, sound methodology, appropriate design, transparency of the statistical analysis, and contribution to the field.

The abstracts are subsumed under eight major themes appearing in the Book of Abstracts which are as follows: Interlanguage Pragmatics; (Critical) Discourse Analysis; Cross-Cultural Studies; Sociolinguistics Language Testing and Evaluation; Research Methods SLA; Psycholinguistics Teacher Training and Education EAP/ESP; English Language Curriculum and Teaching Materials CALL; MALL; Technology in Language Teaching Literature Translation Studies

The First National Conference on New Trends in English Language Teaching and Applied Linguistics was organized by English Language and Literature Department of Golestan University on Bahman 26, 1396. It aims to be one of the leading conferences for presenting mind-provoking and outstanding advances and foster interaction among



researchers and practitioners working in a wide variety of scientific areas with a common interest in improving ELT, English Literature and Translation related techniques. Hence, it is believed that this academic venue, like other similar educational events, stands as a scientific platform to share consistent information and experiences that are foundational to develop our fields of expertise.

This academic event would not have been possible without the support of many individuals who deserve our sincere words of gratitude. I extend my words of appreciation and reverence to our distinguished keynote speakers, Prof. Sayyed Mohammad Alavi, Prof. Reza Pishghadam, and Prof. Farzad Sharifian who accepted our invitation to deliver their keynote talks in the inaugural section of the conference. Grateful thanks are also due to our distinguished workshop presenters Prof. Alireza Jalilifar and Dr. Kamran Ahmadgoli who held practical and insightful workshops on Bahman 25, 1396.

I would also wish to express my gratitude to the members of the scientific committee and review panel for their sincere, rigorous, vigorous, and valuable suggestions which have improved the quality of the conference immeasurably.

My special thanks are due to Dr. Farhad Yaghmaei, the Chancellor of Golestan University, Dr. Mahnaz Aghdasi, the Dean of Research and Conference Chair, Dr. Seyed Mohammad Fatemi, Director of Research, and all administrative officials who helped us to make this momentous event happen.

I am grateful to all of those with whom I have had the pleasure to work during this long academic journey. My words of appreciation go to Dr. Ali Arabmofrad, the Conference Executive Chair, whose support and managerial suggestions are adorable. I am also indebted to Dr. Omid Mazandarani, Mr. Ali Dabbagh, and Ms. Farzaneh Shakki who helped us in proofreading the abstracts and provided us with their constant support and help.

I wish you all a convivial day at our university and gain invaluable experiences through social networking in this academic venue. Thank you

Much obliged,

Ali Derakhshan

Conference Scientific Chair

Bahman, 26, 1396 (February, 15, 2018)



**We welcome
your ideas, comments and suggestions:**

 **gh.mehrdad3525@gmail.com**

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Keynote Speakers



Prof. Sayyed Mohammad Alavi
(University of Tehran)

**Diagnostic Assessment in
Learning Oriented Assessment
Context**



Prof. Reza Pishghadam
(Ferdowsi University of Mashhad)

**Can Emo-Sensory Intelligence
Inform L2 Instruction?**



Prof. Farzad Sharifian
(Monash University)
**Cultural Linguistics: Some
Examples from Persian**



Workshops



Prof. Alireza Jalilifar
(Shahid Chamran University of Ahvaz)

**Generic Integrity vs. Generic
Versatility: An Approach to Text
Analysis**



Dr. Kamran Ahmadgoli
(Kharazmi University of Tehran)
**What is Literature: Martin
Heidegger and the Origin of
the Work of Art**

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