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**Telephone Conversation**

The central point of both 'Business Telephone Conversation' and 'Telephone Conversation' is to show how the speaker is trying to overcome the barrier of race and to show how the other person is trying to overcome the barrier of race. The speaker is trying to show that he is a good person and that he is not a threat to the other person's life.

The poem is a dramatic monologue. It is a single character speaking to an audience. The speaker is a black man who is trying to find a job. He is talking to a white woman who is a telephone operator. The speaker is trying to show that he is a good person and that he is not a threat to the other person's life.

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**LESSON PLAN II**

SCHOOL	: SMK SWASTISARI KUPANG
SUBJECT	: ENGLISH
CLASS/SEMESTER	: XI/1
COMPETENCE STANDARD	: ENGLISH COMMUNICATION AT ELEMENTARY LEVEL
BASIC COMPETENCE	: To note the simple messages in direct interaction and throughout the equipment
INDICATOR	: To note the received messages by phone correctly.
TIME ALLOCATION	: 3 X 45 minutes
I. OBJECTIVE	: At the end of the activities, the students are able to note the received messages by phone correctly.
II. TEACHING MATERIAL	:

- Preliminary conversation
- What do you say when you make the phone call?
  - What do you usually say when you answer the phone call?
  - What do you say when the person you are calling is not at home?

- \* Some expression often used on telephone
1. Greeting/Leave Taking
    - ✓ Hello
    - ✓ Good morning/ afternoon etc.
    - ✓ Bye
    - ✓ Good bye
  2. Initiating a call
    - ✓ May I speak to ..... please
    - ✓ I'd like to speak to .....
    - ✓ Is that .....
  3. Offering Help
    - ✓ How can I help you?
    - ✓ May I help you?
    - ✓ May I take a message?
    - ✓ Would you like me to give him/her a message?
    - ✓ Would you like to leave a message?

Applying literary tools to Wole Soyinka's poem, "Telephone Conversation" yields valuable insights into its theme. In this poem one speaker, an African, phones a landlady seeking to rent a place to live, but encounters a landlady with a negative racist attitude who is more concerned with the darkness of his skin than in renting the rooms. "Telephone Conversation" illustrates how prejudice can transcend even the most civil interpersonal exchanges and can arouse the emotions of anger and frustration even though a person may have intellectually been prepared for it. This theme is revealed by a close examination of the form or structure of the poem.

This lyric poem is written in free verse, which is appropriate because the poem is a representation of a telephone conversation, and the lack of rhyme makes the conversation more realistic than it would be if rhyme were present. This also helps to develop the more serious tone of the poem, since rhyme could detract from the expression of racial prejudice and the speaker's reaction to that prejudice.

Heavy stress can suggest anger, defiance, strength, or fear. Certain words and ideas are clearly stressed in this poem, which emphasize the African's fear, his initial anger when asked his skin color, and his defiance towards the landlady at the end of the poem. The poet develops the stress mostly through the use of punctuation, line breaks, and typographical elements. For example, the poet uses dashes to emphasize key thematic ideas such as the African's initial fear of rejection in having to make a "wasted journey—I am African" (5). The use of the dash also appears frequently at the end of the poem where the speaker becomes more defiant towards the landlady. "Friction, caused—/ Foolishly madam—/ by sitting down, has turned /My bottom raven black—One moment madam" (30-31). His initial anger is emphasized by using line breaks and placing key words, such as *stench*, at the end of a line so the reader will pause and examine it longer as in, "Stench/Of rancid breath of public hide-and-speak" (12). This same technique serves to illustrate his shame as in line 14, "Shamed/By ill-mannered silence..." The landlady's racial prejudice is stressed through the use of all capital letters, a typographical technique. When the reader merely looks at the poem, the bigoted words seem to jump off the page as the eye is drawn to the capital letters. "ARE YOU LIGHT/OR VERY DARK?" (10-11). The line break for emphasis applies in this instance also. Thus the stress or emphasis of these techniques highlights the African's emotions of anger, fear, and defiance as he reacts to the landlady's prejudice.

While the alliteration in this poem is minimal, some does serve to provide emphasis by slowing the reading of the line. This clue, coupled the use of assonance for a rich, solemn effect can be found in lines 8-9, "Lipstick coated, long gold-rolled/Cigarette-holder pipped." This line focuses the reader on the presumption the speaker makes about the landlady, showing the speaker's own bias against the woman. These lines suggest that the speaker sees the landlady as a wealthy woman with pretentious airs, symbolized by a "gold-rolled cigarette-holder". This example focuses once again on the central themes of prejudice and bias that runs through this poem.

Several instances of repetition can be found in "Telephone Conversation." The first occurs in line 6 with the repetition of forms of the word *silence*. "Silence. Silenced transmission of/Pressurized good-breeding." Often times, one of the first ways people indicate their prejudices is through silence. The repetition of this word seems to draw out the moment of silence, showing the tension caused by the speaker's announcement that he is African. Later in line 11 the word *button* is repeated, "Button B, Button A" signifying the choice the speaker is trying to make—how to react to the question the landlady asks. Finally, the repetition of the landlady's slightly rewarded question, "ARE YOU LIGHT/ OR VERY DARK?" and "ARE YOU DARK/ OR VERY LIGHT?" emphasizes the importance she attaches to this information. Clearly, the landlady might consider renting to the speaker if the speaker is not too dark in coloring, again focusing on discrimination based on racial prejudice.

"Telephone Conversation" has only one stanza and no breaks; therefore, one can not

Telephone Conversation

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Telephone conversation poem summary. Telephone conversation poem theme. Telephone conversation poem analysis. Telephone conversation poem mcq. Telephone conversation poem questions and answers. Telephone conversation poem pdf. Telephone conversation poem analysis pdf. Telephone conversation poem structure.

The tar is the surface of the track. Lines 1ÁÁÁ á á YÁ YÁ YÁ YÁ YÁ YÁ"5The opening line takes the reader straight to an already existing conversation, the thoughts of a person involved in some kind of negotiation on the price. The caller does not want to waste time and money, so is willing to declare now. The man is looking for a place to rent and needs a room, apartment or apartment. Or is it? Maybe the caller is a science student? This directly affects the unfortunate landlady and he feels her discomfort. Thank you for the introduction to this poem and the poet. Andrew Spacey (author) from Near Huddersfield, West Yorkshire, United Kingdom on August 26, 2020:Thank you very much for your visit and comment. Or very light? "The revelation has come." You mean, like plain chocolate or milk? "His assent was clinical, crushing in his mild impersonality. The caller is a criminal, the caller has already committed a crime? Voice, when it arrived,Lipstick coated, long rolled gold corrugated cigarette. He sarcastically admits to sitting down and that it causes his butt (boom, butt, rear) to make Raven black. During Nigeria's struggle for independence from Britain, Soyinka was an outspoken critic. He was arrested for his words and actions when Biafra, a secessionist state, fought Nigeria in the civil war that lasted from 1967 to 1970. Confess? There is more enlightenment to come to the well-mannered landlady. Lines 2ÁÁÁÁÁÁ YÁ "37The caller explains that her face is brunette, but that other parts of her anatomy are not. Should she live in another address? All right, there's the little question of confessing. Along with a warning. There is a polite address. Red pillar box. The price is reasonable. And the location is indifferent. He wants clarity, please. Lines 18ÁÁÁÁÁÁ ÁÁÁ ÁÁÁ ÁÁÁ ÁÁÁ"28To clarify, she asks again, considered a thoughtful thing to do from His poems are published online and in print. Wole Soyinka erbos erbos amepo mu ©Á "noitasrevnoC Wole Soyinka's poem takes the form of a dialogue between two people on the phone, an African man and a white British landlady. It is light of the theme of this poem, this has some seriousness. Seems important the landlady lived off-site. But for the landlady, there is an obstacle: he is black. He knows that this fact could ruin his chances of getting accommodation, so he anticipates prejudice and saves himself a lost journey by confessing "I am African." What makes this poem special and different is the use of humor and silent sensitivity to explore the very serious issue of inherent everyday racism. accommodation can turn into a social disaster or moral dilemma. She agrees, answering in the affirmative, which is yet another bodily blow to the African man, because she is so impersonal with him.He is a fast mover, however, and no doubt wins the higher ground saying he is the "West African Sepia" which is officially endorsed because he is also on his passport.Hi! silence again; The landlady knows nothing of sepia, especially of West African origin. Note the use of the word spectroscopic, which is a scientific term related to the color spectrum and the way matter interacts with electromagnetic radiations. Caught I was, filthy.HOW DARKED?ááÁ. Quickly, adjusted wavelength, I chose. Here is a racist woman compelled to ask "DARK QUAO?" because, presumably, she had an acceptance scale: the lighter, the greater the chance of being accepted as a tenant? Madam. How deactivated?This was the norm in the 1960s Great Britain, when it was not uncommon to see NO BLACKS posted on the windows of accommodation houses and B & Bs.We know that the setting is in Great Britain from the red telephone booth and other very British things like mailboxes Á nibus (Wole Soyinka was a student at the University of Leeds, in northern England, at © each 1960). I was rebuilding my own existence. "SÁ © West African sink" á and as one thought later, "Down with my passport". Silence for spectroscopyFantasy escape, until © truthfulness grabbed his accent Difficult at the mouthpiece. She is ©, obviously, good-reproduction (whatever that means), in contrast to the caller, which is © presumably the common herd? So two small words were put as a question, holding so much luggage, are © glasses of value, enough to catch you off guard: "WHAT DARKNESS?" This is © painful. This poem dates back to 1962 and was part of the anthology Modern Poetry of Africa, 1963, a classic book. ÁÁ © m of his work as a writer and lecturer, he has for many years been a political activist. In this particular case, Á © Anything but fun. It seems the silence made him feel like he was the only one being rude? What's the hold? Soyinka spent more than two years in solitary. He said of his time in prison, where he had to scribble on toilet paper: "Writing has become a therapy. It was real! ShameBy rude silence, surrender Pushed stunned to beg for simplification.Consider that she was, varying the emphasis "ARE YOU DARK? Also © m estÁ, written dramatically ÁcÁ Á Wole Soyinka Á © at the same time playwright and poet, novelist and speaker ÁcÁ Á "WHAT IS IT?" granting "I DON'T KNOW WHAT IT IS." "Like a brunette." "It's dark, isn't it? ©? "Not totally. "Facially, I'm brunette, but, ma'am, you should see the rest of me. a game of hide and seek. silent transmission of good pressurized reproduction. On line 12: OR VERY DARK? B Button, A Button. Stench These A and B buttons had to be pressed by the caller in old British public phone booths and boxes. And lines 14 and 15, red cabin. She om© om© .arutaretI, ed leboN oimÁÁrP o uebecer 6891 mE. etalocoh© Á atiefrep aigolana e aigolana amu All British telephone booths in dÁ© © each 1960, along with column boxes (for mail) and double-decker Á nibus, were painted bright red. Or the speaker is © indirectly implying that the spectrum is © indifferent when it comes to color. Was that stipulated by the caller? Thank you. Sally Gulbrandsen of Norfolk on August 25, 2020: Very grateful for the opportunity to read this poem. Indifferent means to be free from judgment in one way or another. Palms, soles and bottom, varying in their darkness and lightness from blonde to crow. Look at his face, his palms, his soles. And here's an African male tempted to answer "you mean - like plain chocolate or milk?" After which he describes to her several other parts of his anatomy. The speaker uses active words to get that feeling along with class distinction for a good measure. He (we can assume that is © a) vÁº a proprietÁria, golden cigarette holder in lipstick mouth, its elegant gears passing through the movements, prÁ© © dio. Nothing remained to self-confession. It was also © m an act of defiance. "Although the poem reflects the age it was written, the issue of basic racism has not gone away, making this poem rather light, more poignant. The price seemed reasonable. location-inference. Andrew has a keen interest in all aspects of poetry and writes extensively on the subject. © a jÁ"ia: "You mean - like simple chocolate or milk? Numerous lines feature enjambment (no punctuation to stop the flow, meaning that continues with force) and Caesura (pause halfway, approximately where the reader has to take a mini-ÁÁ lego) The property question genuinely launches it. Do not put the pun on line 13: hide public-and-speak. I had no misheard. This Á © a curious word to find in a poem about racism. The tone of conversation that awkward silences be "felt" by the reader. How high? Red double-tierdomnibus squelching tarmac. Note the o irony and sarcasm that serves to ridicule the idea of racism and make the landlady look rather foolish. She will soon hit the head of the solid plastic receiver down and hurt her ears. But before it is cut completely, he can only suggest that she herself should see with her own eyes. Blonde perÁxido! PerÁxido Á © a chemical product used to make hair really blonde, bleached. And he goes further, much further. Suspect of the latter.) Notice the subtle difference, from HOW DARK? "Your son is © Too dark?" Button B, Button A. The palm of my hand, the soles of my feet © They're peroxide blondes. How small? A racist, pure and simple. Sources Á © 2020 Andrew SpaceyGypsy Rose Lee from Daytona Beach, Florida, on September 4, 2020: A very interesting and in-depth analysis. In fact, the palms of his hand and soles of his feet © They're lighter. The landlady swore she lived outside the premises. Born in Nigeria © In 1934, Wole Soyinka produced many literary works over the years. Friction, caused - Foolishly, ma'am - by sitting, turned my black lower crow - A moment, ma'am! "Ma'am," I begged, "wouldn't your father see for himself?" Forma, dispositivo poÁ © tico e conteÁºdo "ConversaÁÁ nica" presents a single stanza, 37 lines in total, free verse (without rhymes) and a narrative style that is © internal, only of the mind, and external, expressed through © s do diÁlogo. This poem Á © an interesting mixture: Note the minÁsculas and maiÁsculas letters to signify inferiority and superiority, the African caller being the first, the white landlady the last. StenchOf rancous breath of public hide-and-seeK. Red booth. Thanks for sharing, a popular game played by children and families in the past, when hiding from someone © m by diversion was experienced as diversion. The color simply is ©; Are we humans the ones who attribute prejudices to you? african man informs the landlady that they are © pia Á © similar to brunette (French word for for usually with brown-haired girls). Here we have someone talking to themselves, weighing things up. That is an unusual word to use but rings true when looked at objectively. She swore, that is, she told the absolute truth honest to God, hand on the Bible or anything else used as a touchstone in a court of law or ritual. 'I am African.'Lines 6cÁÁÁ17There follows complete silence as the landlady's thoughts and feelings go round and round the racism tree. "Madam," I warned,"I hate a wasted journey—I am African."Silence. well, the idea is clear and some would say, ironically comical.In a nutshell, the caller has turned the tables on racist bias and, with a mix of humour, moral stance and arguably charm, shown up the landlady for what she is. (Or is he being slightly sarcastic? OR VERY LIGHT?The caller now sees what she is getting at. at.

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