detail events as he saw them and providing his own thoughts. Furthermore, Ishmael demonstrates a rich literary background as his author, showing his intelligence and well educated behaviour.

**Bibliografía**

http://es.wikipedia.org/wiki/Moby-Dick


---

**Moby Dick: Style**


*Moby Dick* is a novel written by Herman Melville and published in 1851. It is considered one of the most representative works in American Literature. In *Moby Dick*, Melville develops different styles, such as Mark Twain or William Faulkner, using one or other depending of what he wanted to do.

Throughout these pages the most important styles will be presented as well as different examples which will illustrate and clarify the given ideas. These examples have been taken out from the novel published by Penguin Popular Classics Collection.
The most representative styles in the novel are the following ones referring to:

- **THEATRE:** There are chapters which seem to be written as if they were scenes in a play. For instance, those chapters involving father Mapple and fleece contains sermons.
  - Examples: the whole chapter 39: *First night- watch*.
  - The very beginning of chapter 36:
    "What do ye do when ye see a whale, men?"
    "Sing out for him!" was the impulsive rejoinder from a score of clubbed voices.
    "Good!" (...) "And what do ye next, men?"
    "Lower away, and after him!"
    "And what tune is it ye pull to, men?"
    "A dead whale or a stove boat!"
  - The beginning and the end of chapter 127: *The Deck*:
    *The coffin laid upon two line-tubs, between the vice-bench and the open hatchway; the carpenter calking its seams; the string of twisted oakum slowly unwinding from a large roll of it placed in the bosom of his frock.- Ahab comes slowly from the cabin-gangway, and hears Pip following him.]*
  - Chapters 120, 121, 122 and 129. Example taken out from page 478, chapter 20 *The deck Towards the End of the First Night Watch*:
    *Ahab standing by the helm. Starbuck approaching him]*
    "We must send down the main-top-sail yard, Sir. The band is working loose, and the lee lift is half-stranded. Shall I strike it?"
    "Strike nothing; lash it. If I had sky-sail poles, I’d sway them up now."
    "Sir?-in God’s name- Sir’?"
    "Well"
    "The anchors are working, Sir. Shall I get them inboard?"
  - Chapter 119, page 477:
    *Sudden, repeated flashes of lightning; the nine flames leap length-wise to thrice their previous height; Ahab, with the rest, closes his eyes, his right hand pressed hard upon them.*
• ESSAY: Other chapters resemble essays (Ishmael discussion of whales and whaling).
  o Chapter of Cetology:
    First: the uncertain, unsettled condition of this science of Cetology is in the very vestibule attested by the fact, that in some quarters it still remains a moot point whether a whale be a fish. In his System of Nature, A.D. 1776, Linnaeus declares “I hereby separate the whales from the fish.” But of my own knowledge, I know that down to the year 1850, sharks and shad, alewives and herring, against Linnaeus’s express edict, were still found dividing the possession of the same seas with the Leviathan.”
  o Beginning of chapter 33: The Speckynder.
  o Chapter 86, page 361.
  o Chapter 45, page 203:
    I care not to perform this part of my task methodically; but shall be content to produce the desired impression by separate citations of items, practically or reliably known to me as a whaleman; and from these citations, I take it-the conclusion aimed at will naturally follow of itself. First: I have personally known...
  o Chapter 101, page 423.
  o Chapter 53: Gam’s definition:
    GAM. Noun-A social meeting of two (or more) Whale-ships, generally on a cruising-ground; when, after exchanging hails, they exchange visits by boats’crews: the two captains remaining, for the time, on board one ship, and the two chief mates on the other.

• RELIGION: Homer’s Odyssey: a sea journey and a battle between man and gods.
  o Chapter the sermon.
  o Chapter 135, page 534 Beginning of the paragraph: I turn my body from the sun...

Apart from the most usual styles there are others which are the following ones:

  • Dialogue:
    o Chapter 19 the Prophet: pages 103,104105
    o Chapter 134, page 523-524.
    o Chapter 29, page 133.
    o Chapter 64287-288.
  • Sermons:
    o Chapter the sermon, p. 83
    o Chapter the sermon, p. 90: Shipmates, God has laid but one hand...cualquier ejemplo de todo el párrafo y del siguiente donde habla el cura otra vez.
  • Scientific language: (ver punto ESSAY arriba.)
    o No matter what example of cetology, p.185.
    o Beginning of chapter 70, The Sphynx.
  • Highly rhetorical/lyrical language:
In general terms, one can consider that there are three basic patterns/styles.

1. There is a neutral, straightforward exposition; the longest sustained passage of this kind is in chapter LXVII cutting in. The language is direct, lucid and in the best sense simple as we are told how blubber is removed from the whale’s carcass. The narrator personality is hardly
present and the chapter could have been written by another skilful writer closely familiar to him. This is the narrator’s plain style.

2. The second style is that of a voice describing unfamiliar and improbable objects, people and actions usually in an amused manner. This is the most frequent. It appears when the novel opens. Exaggeration is Ishmael’s stock in trade for both comic and serious purposes. These things are described in a huge vocabulary stocked for many purposes and the narrator uses language with self-conscious irony.
   a. A passage in *Stubb’s supper* shows this kind of construction by comparing men with a school of sharks feeding on a whale’s carcass roped to the ship. Series of parallel phrases beginning with “considering that” or “though…” or “while….”
   b. He is given to “pausing before coffin warehouses and bringing up the rear of every funeral I meet.” Chapter 1, first paragraph. It remarks that there are caricatures of the truth but that leave the truth in place.
   c. *Methodically knocking people’s hats off*. Algunas líneas más abajo del ejemplo anterior.

3. The American Sublime: a high and extravagant rhetoric. The intention now is to immerse us in poetic language.
   a. Example: end of chapter one: *there are floated into my inmost soul endless processions of the whale and mid most of them all, one grand hooded phantom, like a snow hill in the air.* Pagina 32. It can sound false and sentimental because they demand emotion that has not been prepared for, in the rest of the text.
   b. In chapter XCVI, there is the most extreme passage of this: *Look not too long in the face of the fire, O man!* Page 404. The high rhetoric is legitimate because it is not a momentary and isolated appeal to our emotions but rather the final statement of an argument.

Furthermore, Melville also likes playing on words. Some examples are:

- Chapter 125, page 488. *Here is a man from Man* (a man from the isle of Man)
- Chapter 78, page 332. *And thus, through the courage and great skill in obstetrics of Queequeg, the deliverance, or rather, delivery of Tashtego.* (delivery –liberación) (delivery alumbramiento).
- Chapter 57, page 266: *but though for ever mounted on that stump,* ... (Stump: muñón) (stump speech: discurso improvisado hecho sobre alguien encaramado a un tronco)
- Mealy-mouthed means hipócrita,meloso que significa originariamente boca enharinada. Chapter 32, page 148: *a most mean and mealy aspect.*

**CONCLUSION**

As one can see, Melville used a wide range of styles in his novel. Throughout these pages, different examples have been given such as theatre style, essays and religious style, which seems to be the important references in the novel. The author also used to play on words, a typical characteristic of
his style. Melville uses direct and simple language, making explanations in an amused manner and mixing it with extravagant rhetoric. Consequently, a masterpiece difficult to overcome.

Bibliografía
http://es.wikipedia.org/wiki/Moby-Dick

Recurso audiovisuales sobre discapacidad auditiva


Entendemos como Discapacidad Sensorial las alteraciones en los diferentes órganos de los sentidos, vista, tacto, olfato, gusto y oído. Del mismo modo, estas alteraciones pueden aparecer de forma conjunta o separada, dando lugar a discapacidades únicas o a multidiscapacidades.

Más concretamente y en el caso que nos ocupa, atenderemos a la Discapacidad Auditiva, o más exactamente a la Diversidad Funcional derivada de la Discapacidad Auditiva, como las dificultades o alteraciones que por causa orgánica o funcional impiden el adecuado uso de la audición.

Entendemos como Discapacidad Auditiva, la dificultad para percibir el sonido, de forma total o parcial, con las repercusiones sociales y comunicativas que ellos conlleva. Podemos diferenciar términos tales como sordera, hipoacusia, cofosis...

Esta discapacidad interfiere y afecta al adecuado desarrollo del alumno, más aún cuando, desde el contexto educativo no se disponen de la información, estrategias, metodologías y recursos necesarios para elaborar una respuesta educativa adecuada a cada una de las necesidades educativas específicas que se derivan de dicha discapacidad.

Por ello, y tal y como se contempla en la legislación vigente, Ley Orgánica de Educación 2/2006, dicta en su Título II: Equidad en la Educación, que las Administraciones Educativas dispondrán todos los medios necesarios, así como los recursos para detectar y atender las necesidades educativas específicas garantizando el máximo desarrollo posible de todo el alumnado.