CAMBRIDGE

About Language

Second Edition

Tasks for
teachers of English

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Contents

Key and commentaries

Thanks and Acknowledgements

Teacher training is a collaborative enterprise and this book has grown out of many such collaborations: it would be impossible to list all the trainers and trainees who, over the years, have contributed, wittingly or unwittingly, to the development of this project. These include, for the first edition, my students and colleagues at International House, Barcelona, and, for the second, those at The New School in New York. To them all, my sincere thanks.

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Scott Thornbury

Introduction

The assumption underlying this book is that teachers of English not only need to be able to speak and understand the language they are teaching; they also need to know a good deal about the way the language works: its components, its regularities, and the way it is used. It is further assumed that this kind of knowledge can usefully be gained through the investigation – or analysis – of samples of the language itself. Accordingly, the core of the book consists of sequences of tasks, the purpose of which is to raise the user's understanding of how language works, that is, to promote *language awareness*.

What is language awareness?

Acquiring your mother tongue is an unconscious process, like learning to walk, and leaves no trace in memory. Likewise, using the language thus acquired involves little or no conscious attention to its formal properties. 'Language is like the air we breathe. We cannot do without it, but we do not often consciously pay attention to it' (Van Lier 1995). It is not surprising, then, that we have a hard time trying to describe what it is that we intuitively 'know' about the language that we speak. Even such basic concepts as noun, verb and preposition, let alone phoneme or clause, are not self-evident. It usually requires someone with the relevant expertise to point these elements out to us – to make them explicit. This is what language awareness is: explicit knowledge about language.

This should not be confused with the ability to speak and write the language, i.e. language proficiency. The one does not assume the other: as was pointed out, language proficiency – especially for native speakers – is largely implicit and intuitive, whereas language awareness, by definition, is conscious and can be articulated. Put another way: one is acquired, while the other is learned – although, as Andrews (2007) points out, in language classes where the target language is also the medium of instruction, it is often difficult to disentangle the two: 'Once teachers are in the classroom, anything they say about grammar during the lesson not only will draw on their subject-matter knowledge, but will also be mediated through their language proficiency'. In an ideal world, the language teacher will be both language proficient *and* language aware.

In first language education the focus of language awareness is broad, encompassing not only the linguistic domain, for example, the grammar of the language, but the sociolinguistic and cultural domains as well. In the words of The National Council for Language in Education Working Party on Language Awareness: 'Language Awareness is a person's sensitivity to and conscious awareness of the nature of language *and its role in human life*.' (Donmal 1985, emphasis added). Typical activities for children might involve the exploration of the differences between written and spoken language, for example, or the researching of dialect diversity and its effects. Such activities may extend beyond the development of literacy and have a broader educational remit. In second language education language awareness has a narrower compass, referring – traditionally, at least – to linguistic knowledge only, and to the teacher's knowledge rather than the learner's. Put simply, it is the knowledge that teachers have of the underlying systems of the language that enables them to teach effectively.

This is not to suggest that the broader picture – the role of language in human life – has no relevance to second language education. On the contrary, the learning of another language is significantly influenced by cultural and attitudinal factors and this is increasingly reflected in the

content and approach of current English language teaching (ELT) materials. Nevertheless, it is not within the scope of this book to explore these factors. So, if this book is 'about' language, it is about language in the narrower sense, that is *the analysis of the linguistic systems that constitute language*.

What is language analysis?

If language awareness is the goal, then language analysis is the route to it – or one route, at least. A more direct route might simply be to get hold of an up-to-date grammar and read it from cover to cover. It is a basic tenet of this book, however, that working out something for yourself pays greater dividends in terms of memory and understanding than simply having it explained to you. In other words, an inductive – rather than a deductive – approach to learning underpins the design of the tasks that follow. This is also consistent with the view that a discovery approach to grammar is an effective pedagogical option in second language classrooms. Language analysis, then, is a form of guided research into language. The aim of this research is to discover the language's underlying systems, in order to be in a better position to deal with them from a pedagogical perspective. Hence, the tasks do not stop at the point where the rules are laid bare – they are designed to invite the teacher to consider the pedagogical implications and classroom applications of these rules and systems by, for example, studying and evaluating relevant teaching materials. As Wright (2002) notes, language awareness 'is more than simply awareness raising; it is a process that aims to create and develop links between linguistic knowledge and classroom activity, closing the content/methodology gap and establishing relevance for language study in LTE [Language Teacher Education]'.

It is perhaps important at this point to emphasise what language analysis is *not*. As suggested above, it is not what is often called 'language arts', that is, the study of one's first language in order to appreciate its expressive and stylistic qualities, and in order to be able to speak and write like an educated user of the language. This is not to deny that language has an expressive function, as realised in literary texts, but for most learners of English as a second language this may not be a priority. Nor is language analysis the formal study of language known as 'linguistics'. The object of study is not language as an end in itself. The goal of language analysis for teachers of English is strictly a pedagogical one, i.e. what is it that a teacher needs to know about English in order to teach it effectively *as a second language*? While it is the case that all sound pedagogical descriptions of English will ultimately derive from linguistic models, or at least be accountable in terms of linguistic theory, they do not depend on these models and theories for their validity. Their validity is determined by their relevance to classroom practice – and, ultimately, by learner outcomes. After all, languages were being taught successfully and pedagogical rules were being formulated long before the advent of linguistics as a science.

Why language awareness and language analysis?

It would seem to be axiomatic that knowledge of subject matter is a prerequisite for effective teaching, whether the subject be mathematics, history, geography, or, as in this case, a second or foreign language. This is certainly the perception of learners: in a survey of several thousand former foreign language students who were asked to identify the qualities of 'outstanding' language teachers they had been taught by, the quality that was most frequently cited was that the teacher had had 'thorough knowledge of subject matter' (Moscowitz 1976). This was a

characteristic quoted more often than, for example, the fact that the teacher was 'fluent in the use of the foreign language' or was 'enthusiastic, animated'.

This view is echoed throughout the literature on language awareness. For example, Andrews (2007) is emphatic: 'The language-aware L2 teacher is more likely to be effective in promoting student learning than the teacher who was not language-aware'. It is an assumption that is manifested in the design of teacher training programmes, both at pre-service and in-service level, and at undergraduate and graduate level: there are few courses that do not have a prominent language awareness component, even if it is named *linguistics* or *language analysis* or simply *grammar.*

And yet there is a school of thought that argues that language awareness – or, at least, familiarity with the grammar – is incidental to effective teaching, and may even be prejudicial to it, especially when it becomes, not simply the means, but the object of learning a language. This view dates back at least to the late nineteenth-century Reform Movement and its reaction to grammar-translation methods. The 'direct method' approaches that ensued, and that in turn helped shape audiolingualism, rejected both translation and explicit reference to grammatical rules. These proscriptions persisted into the early days of communicative language teaching (CLT) and were fuelled in part by the work of Krashen (1982) who argued that language acquisition, both first and second, occurs independently of explicit knowledge of rules. Proponents of task-based instruction, e.g. Prabhu (1987), similarly argued that grammatical competence develops when the learner's attention is focused exclusively on communicating meanings. The popularity of this position may have been partly reinforced by an attendant boom in demand for 'native-speaker' teachers, whose knowledge of formal grammar was often minimal and whose training was typically brief.

Nevertheless, there is an intuitive appeal in the idea that language acquisition simply 'grows', like a plant, given the right conditions of nurture. And the frustration felt by generations of learners who, although steeped in the grammar of a language were incapable of speaking it, has fortified the case for more 'natural' and less academic approaches to second language learning. But whether you subscribe to this position or not, the argument that it exempts teachers from the need to 'know grammar' confuses the needs of teachers on the one hand, and of learners on the other. Language teachers, regardless of the methodology they adopt, are still *language* teachers. Whether or not they choose to make explicit to the learners the systems underlying the language they are teaching, they are still bound to be authorities in the language itself.

This is because, at every stage of the process, the decisions that govern language teaching are frequently linguistic ones. At the planning level, language awareness aids in the anticipation of learners' learning problems so that lessons and materials can be pitched at an appropriate level. It also helps in interpreting coursebook syllabuses and in gearing teaching objectives to the demands of formal assessments. At the level of execution, language awareness is needed in order to deal satisfactorily with errors, to field learners' queries and to help in the interpretation and production of written texts. And, importantly, a perceptible lack of such awareness, as evidenced by an inability to present or explain new language clearly and efficiently, can have a negative effect on learners' motivation.

Of course, there have always been teachers who have been over-zealous in their desire to display their language awareness, and teachers who have been over-concerned with linguistic accuracy at the expense of fluency – teachers, in short, who have given grammar teaching a bad name. As Wright (1991) has pointed out: 'One great danger of acquiring specialist knowledge is the possible desire to show learners that you have this knowledge'. But this is not a problem of too

much knowledge; it is a problem of not enough methodology. The remedy for 'chalk-and-talk' type teaching lies in (re-)training such teachers in the use of techniques that are more consistent with what we now know about the way people learn and what language proficiency consists of.

Moreover, the non-interventionist approach advocated by Krashen, Prabhu and their followers has long since been superseded by a renewed interest in the benefits of form-focused instruction, i.e. teaching that directs attention to the formal properties of language, including the explicit teaching of grammar and error correction. A failure to attend to the formal features of the language, it has been argued, explains why many learners in 'acquisition-rich' contexts still do not achieve anything like a native-like mastery of the second language – many, indeed, falling far short. Hence, the case for explicit, pro-active teaching of grammar has been argued on the grounds that it can counteract the premature stabilization of the learner's developing grammatical system that has been shown to result from an exclusive focus on meaning. A 'focus on form' is particularly important as a counterbalance to more meaning-based teaching approaches, such as in classrooms where the focus is primarily on content, as in immersion or 'content and language integrated learning' (CLIL) contexts. Moreover, a case has been made for grammar teaching acting as a kind of 'advance organizer', that is, it primes learners to notice the targeted grammar item when it occurs in their linguistic environment. Finally, there are those who argue that explicit knowledge can become automated through practice, thereby validating the traditional present – practise – produce (PPP) teaching paradigm.

It would seem, therefore, that – in an educational climate that favours at least some explicit focus on language features – there is no escaping the fact that teachers need to be sufficiently knowledgeable about, at the very least, those features of language that will be the object of focus. In the end, though, and whether or not we make explicit reference to rules and terminology in our teaching, language is what we deal with, and language is inherently interesting. In fact, language teaching brings together two of the qualities that most uniquely define us as humans: language and cultural transmission, i.e. teaching. If we cease to be fascinated by either, we risk turning our vocation into just another routine occupation.

What do teachers need to know about language?

Having addressed the question as to *why* language awareness is important, it is time to look at what this awareness consists of. For teaching purposes, knowledge about language is traditionally construed as knowledge about *grammar*. The 'language analysis' strand of most pre-service and in-service courses tends to deal primarily with grammar, with a strand on phonology often included. And, on closer scrutiny, the grammar syllabus is almost exclusively concerned with features of verb morphology (the so-called tenses) with little reference to syntax, let alone phraseology. This somewhat narrow perspective on language is, of course, consistent with the notion that *pedagogical grammar* – the grammar for teaching – is a sub-set of *descriptive grammar*, the comprehensive description of the language as it is currently used. But even a descriptive grammar represents only a portion of what occurs in actual language use – just as a map of the night sky is only the visible fragment of a vastly more extensive system. Moreover, language is changing, morphing, shifting, fragmenting and merging even as we speak. No single 'grammar' is capable of capturing this dynamism and complexity.

We could represent these different grammars in the form of embedded circles:
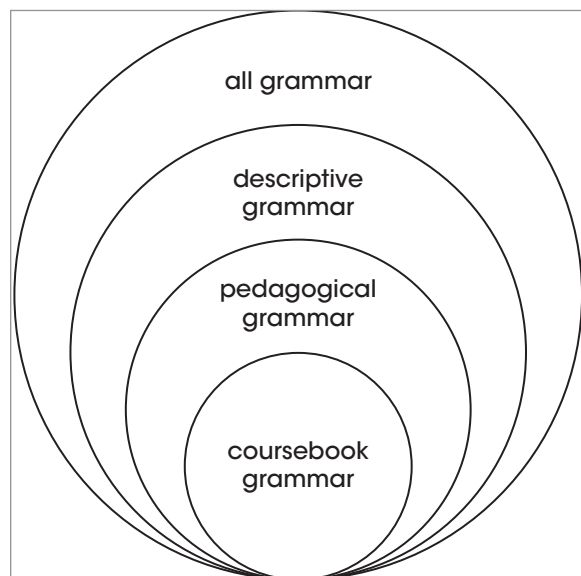
Notice that 'coursebook grammar' is subsumed under pedagogical grammar, due to the somewhat narrow focus that general English coursebooks adopt. Compare, for example, the grammar syllabus of a typical intermediate coursebook with the index of a pedagogical grammar, such as Martin Parrott's *Grammar for English Teachers* (2010): many items in the latter do not receive a great deal attention in the former. Arguably, then, teachers whose knowledge is coextensive only with coursebook grammar (i.e. the smallest circle) may not be equipped for the task of dealing with all the kinds of language issues that arise in the course of teaching.

How much knowledge about language is necessary, then? A lot will depend on the teaching context and the specific needs of the learners. If, for example, you are teaching very young learners, the use of metalanguage – i.e. the language *about* language – is unlikely to make a lot of sense, and therefore there is less pressure on the teacher to display such knowledge. Teaching beginners, too, is probably more a matter of facilitating the acquisition of a critical mass of vocabulary and formulaic language than of transmitting 'facts' about the language. At the other end of the spectrum, however, such as the teaching of advanced adults, or those preparing for formal examinations, or those needing to read or write academic texts, an extensive knowledge of grammar, lexis, phraseology, phonology and discourse will be a requirement.

Who is this book for?

Once the need for language awareness is accepted, the question remains: how do you get it? The particular problem for many language teachers is that, unlike, say, teachers of mathematics or history, they may never have formally studied the subject that they are teaching. This is, of course, typically the case of teachers who are teaching their first language (their L1). It is a common experience of novice native-speaker teachers of English to discover that their explicit knowledge of English grammar is fragmentary at best, and, at worst, may well be below the level of their students.

Teachers for whom English is a second language (L2) are often at an advantage here, since they have usually experienced English learning first-hand. But, even for these teachers, 'some reconversion and updating of awareness (e.g. from structural to functional, from prescriptive to descriptive) may be called for' (Britten 1985).

Who, then, is this book for? Essentially, for any teachers, or teachers-to-be, whether native speakers of English or not, either teaching in the public or the private sector, who need to fine-tune their language analysis skills. For example: trainee teachers on courses in preparation for an initial teaching qualification, or for teachers taking in-service training courses at either undergraduate or graduate level. Educational administrators responsible for providing in-service programmes for their teaching staff may find the tasks useful; so, too, may informal teacher development groups. Finally, it is hoped that the book will be of use to teachers studying on their own.

How is it organised?

There is an Introductory unit, whose main purpose is diagnostic, followed by 30 units, with about ten tasks per unit. The unit topics have been chosen to reflect the syllabus specifications of typical pre- and in-service training courses. These specifications, in turn, tend to match the content areas of current published EFL/TESOL materials, both textbooks and pedagogical grammars. Despite the criticisms that have been levelled at the discrete-item, verb-phrase weighted nature of these kinds of syllabuses, it is nevertheless the case that most teachers will be working within this paradigm, and will need to familiarise themselves with the categories and terms they are likely to meet.

The sequence of topics adopts a 'bottom-up' approach to language: that is, the smallest unit of description, the phoneme, is the starting point, and the levels of analysis proceed through words (and morphemes), phrases and sentences and, finally, whole texts. It would be just as logical (if not more so) to start at the topmost level of analysis – the text – and work 'down'. For this reason, the units have been designed to be as independent as possible, so that the sequence can be adapted to the specific needs of the training programme.

Each unit typically consists of a variety of activity types, including: identification tasks; matching and categorization tasks; explanation and interpretation tasks; and evaluation and application tasks.

A key principle that has guided the preparation of these materials is that, as much as possible, the examples chosen to illustrate features of the language systems have been collected from authentic sources. This is consistent with a growing commitment on the part of grammarians and lexicographers to describe real usage, and to avoid at all costs a dependence on the kind of contrived examples often found in traditional grammars. (The costs, of course, include brevity and comprehensibility: authentic examples are, by definition, unsimplified.) Likewise, it is felt that language divorced from its co-text (not to mention its context of use) has little value for the purposes of analysis. Many teacher trainers will be familiar with the kind of fruitless arguments that often result from the attempted analysis of sentences in isolation. Nevertheless, it is simply not practicable to provide the complete co-text for a citation, and many of the examples will have to be taken on trust. Moreover, most teachers have to work with materials that not only use decontextualised, manufactured examples of language for presentation and practice purposes, but often 'present' language rules that are contradicted by the evidence. Since this is essentially a practical introduction to language analysis, exposure to such materials is of key importance in terms of preparing teachers for some of the conundrums they will encounter in the classroom. That some of these conundrums are created by the materials themselves is a point worth making, even at the risk of occasionally presenting the trainee with conflicting views on certain issues.

At the same time, it is in the nature of language – essentially a complex, unitary and unstable entity – to resist attempts at dissection and compartmentalisation. There are few easy answers in language analysis: even such fundamental categories as noun, verb, adjective and adverb are notoriously fuzzy. The trainer and the trainee should not be surprised, therefore, if there are often more questions raised than can be neatly and conveniently answered.

Nor is the material exhaustive. There is a great deal that has had to be left out, in the interests of clarity, of space and of perceived usefulness. Readers should not expect that here they will find the last, or even the latest, word on every issue dealt with. But, if any frustration or disagreement that results from using these materials encourages teachers to research the areas in question more exhaustively, so much the better.

Key and commentaries

Suggested answers to individual exercises and the commentaries that accompany them make up the latter part of the book, and should be used in conjunction with the tasks in the units. The commentaries are more than simply answers: they attempt to provide explanations for the answers, and are designed to be used by both the individual reader and by tutors using these on courses. An attempt has been made to anticipate sources of confusion, but, again, the commentaries are not exhaustive, and those readers interested in pursuing particular areas should consult the References.

What is new about this edition?

Since this book was first published there have been a number of important developments both in the way that the English language has spread and diversified, and in the way that grammatical and lexical description has been enhanced using digital tools. These developments have informed the preparation of this second edition.

The global spread of English and its consequent diversification were already facts of life in the mid-1990s, but these trends have accelerated, driven in part by the mutually reinforcing forces of globalization and the internet, and also by the fact that English is not just a second or foreign language for many learners, but has been appropriated by its users to become an international language, or global *lingua franca*. The consequent impact of this development on the norms of correctness and appropriacy, formerly measured exclusively by the standards of its native speakers, has challenged the authority of 'traditional' grammars, as well as forcing a re-evaluation of the goals of English language instruction in general. English, which – like all languages – has always been a 'moving target', in a continual state of flux, is even more slippery and elusive than it was two decades ago. In acknowledging this dynamism and diversity, a chapter on the varieties of English has been included. Moreover, an attempt has been made to redress the somewhat British English focus of the first edition, by, at the very least, including more content that represents American English, particularly in the chapters on phonology. At the same time, the concept of English as a Lingua Franca (ELF) has necessitated recognition of the fact that learners' goals in, for example, pronunciation, may no longer be native-like ones, and that, by extension, the whole notion of 'correctness' has been problematised.

One way that linguists keep track of all this language variability, as well as of those elements that remain stable, is through the use of language *corpora* (sing. *corpus*), that is, digitally stored databases of attested language in use. This edition of *About Language* has been able to draw on various sub-corpora that are curated by Cambridge University Press. These include a corpus of learner language, which has been invaluable as a source of examples of learners' 'errors'.

Advantage has been taken of the release of a new edition, too, to update the texts and pedagogical materials that contextualize language items or that exemplify ways of teaching them, and to include texts from a wide range of discourse types, both spoken and written, print and digital. As in the first edition, wherever possible only authentic texts have been used on the grounds that these are more representative, more reliable and often more interesting than contrived texts and citations.

How do you use this book?

It is not expected that all the material will be of equal relevance to different groups of users: teacher trainers are advised to use the material selectively, choosing those units, and those tasks within the units, whose content is both relevant to the courses they run and practicable within the constraints in which they are operating.

The material is designed for – and has been trialled extensively with – classes of trainee teachers working in pairs or groups, but it can also be used by trainees working individually.

A recommended basic approach for teacher trainers using the material is the following:

- *Establish the topic,* for example, by reference to the trainees' own classes – if the programme includes a practicum; or to a sample of typical learner errors relating to the language area in question; or to the teaching materials the trainees have used, and particular problems that they have met with regard to the topic. Alternatively, as a 'warmer', get the trainees to do a short activity designed for EFL students and targeted at the language area under study. *Grammar Practice Activities* by Penny Ur and *Five-Minute Activities* by Penny Ur and Andrew Wright are good sources for such activities.

- *Trainees work on the tasks,* either individually, in pairs or in groups. The tasks within each unit are designed to be used in sequence, but it is recommended that each task be checked before moving on to the next. Some tasks can be set for homework, to be done in advance of the next session, which could be used to clarify areas of difficulty and to design practical classroom applications.

- *To check the tasks*, the trainees can either be referred to the Key and commentaries at the back of the book, or the trainer can solicit feedback on the tasks from pairs/groups and lead a general discussion of the issues raised. Even if the task rubric does not specify it, it is important, where possible, to try to relate each task to the specific teaching context of the trainees.

- Possible follow-up activities might include:
  - collecting and analysing examples of learner language relating to the area under study;
  - collecting and analysing authentic (naturally occurring) examples of the area under study;
  - evaluating available ELT materials with regard to their treatment of the language area;
  - planning a lesson or a sequence of lessons to deal with the language area in question, targeted at a specific class of learners and, if possible, teaching the lesson(s), evaluating the effectiveness of the lesson in dealing with anticipated problems with regard to the language point; and
  - if the trainees are to sit an examination, writing an essay related to the theme, to be done either in their own time or under examination conditions.

Further reading

Finally, for readers interested in following up any of the areas and issues raised in the book, here is a short list of those books that were particularly useful in the preparation of these materials. (Their inclusion in the list does not absolve the author from responsibility for any errors in the text that follows: any such errors are entirely his own.)

Biber, D., Conrad, S., and Leech, G. (2002) *Longman Student Grammar of Spoken and Written English*. Pearson Education.

Carter, R. and McCarthy, M. (2006) *Cambridge Grammar of English*. Cambridge University Press.

Celce-Murcia, M., Brinton, D.M., and Goodwin, J.M. (1996) *Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages.* Cambridge University Press.

Cowan, R. (2008) *The Teacher's Grammar of English.* Cambridge University Press.

Davenport, M. and Hannahs, S.J. (2005) *Introducing Phonetics and Phonology (2nd edition).* Hodder Arnold.

Downing, A. and Locke, P. (2006) *English Grammar: A University Course (2nd edition).* Routledge.

Swan, M. (2005) *Practical English Usage* (*3rd edition*). Oxford University Press.

Trudgill, P. and Hannah, J. (2002) *International English: A Guide to the Varieties of Standard English*. Arnold.

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Krashen, S. (1982) *Principles and Practice in Second Language Acquisition.* Pergamon.

Parrott, M. (2010) *Grammar for English Language Teachers (2nd edition).* Cambridge University Press.

Prabhu, N.S. (1987) *Second Language Pedagogy*. Oxford University Press.

Van Lier, L. (1996) *Introducing Language Awareness*. Penguin.

Wright, T. (1991) Language awareness in teacher education programmes for non-native speakers. In James, C. and Garret, P. (eds.), *Language Awareness in the Classroom*. Addison Wesley Longman.

Wright, T. (2002) Doing language awareness: issues for language study in language teacher education. In Trappes-Lomax, H. and Ferguson, G. (eds.) *Language in Language Teacher Education*. John Benjamins.

Tasks

Introductory unit

Introduction

This unit is designed to get you started, and invites you to consider some key issues related to the teaching of language – language being the operative word here – since the focus of this book is less on methodology than on the nature of language itself. Nevertheless, since it is written for language teachers, questions of methodology will inevitably enter into the discussion.

Tasks

1 Opinions about language learning and teaching

Consider these statements. To what extent and in what respects do you agree/disagree?

a Learning a language is first and foremost a question of learning its grammar.

b It is the language teacher's responsibility to know as much as possible about the language itself.

c Grammar is best learned deductively – that is, by studying rules and then applying the rules to examples.

d Grammatical terminology is best avoided in the classroom.

e Giving learners complete rules, even if these are more complicated, is better than giving them half-rules.

f Language should always be studied in its typical contexts of use, rather than in isolation.

g English doesn't have very much grammar, compared to some languages.

h The most important part of grammar is the verb system.

i There is a standard grammar of English that is shared by all its varieties.

2 Read this text and answer the questions:

INDEPENDENT   News   Voices   Culture   Lifestyle   Tech   🔍 👤 ☰

London shopkeeper fends off masked gunman using Ribena bottle

The shopkeeper managed to slam the gunman's fingers in the till before throwing a Ribena bottle at him.

5 Ryan Ramgobin   6 hours ago   0 comments

A London shopkeeper fended off a masked gunman by slamming his fingers in the till and throwing a Ribena bottle at him.

The shopkeeper Mayooran Masilamani, 32, dived over the counter and chased Ahmid Dorda, 24, out of the West Kensington branch of Londis.

10 It was the second time the branch run by Mr Masilamani has been targeted by Dorda. On Boxing Day last year, he was chased away by one of the customers.

Dorda was arrested by police on May 11 where officers found a black handgun on his person. Detectives searched his home in Kensington and used video footage and forensic evidence to link him to 13 armed raids on small supermarkets across central London.

17 Dorda is today starting a seven-and-a-half year prison sentence after admitting to nine counts of armed robbery and three attempted robberies.

Mr Masilamani told the Evening Standard: "I think he should've got longer in jail because he scared so many people."

(from *The Independent*)

Text type

a What kind of text is this? What features of the layout tell you this?

b What is the overall purpose (or function) of the text – is it, for example, to advertise, to inform, to complain, to criticise?

c Identify any stylistic features that are typical of this kind of text, for example, the use of the present tense in the title.

Text organisation

Put these facts in chronological order:

a The shopkeeper slammed the gunman's fingers in the till and threw a bottle at him.

b The shopkeeper chased the gunman out of the shop.

c The gunman was chased out of the shop by a customer.

d The gunman was arrested.

e Police searched the gunman's home.

 f The gunman is starting a prison sentence.

Why has the above order been chosen for the text, rather than the chronological one?

Cohesion

a What do the following words refer to? *It* (line 10); *he* (line 11); *his* (line 14); *him* (line 15); *he* (line 20). How do you know?

b *A London shopkeeper* → *The shopkeeper Mayooran Masilamani*: Why the change from *a* to *the*?

c How many words can you find that have something to do with (1) shops; (2) physical action; (3) crime and punishment?

d Identify these references: *last* (line 11); *today* (line 17).

e Why do the features in (a–d) help make the text cohesive?

Now that you have looked at the text as a whole, work through the following questions, which focus on specific parts of it.

Vocabulary

a How are the following words formed: *shopkeeper*; *targeted*; *supermarket*; *central*; *fended off*?

b What is the relation between these words: *raids* and *robberies*? *prison* and *jail*? *police*, *officers* and *detectives*?

c If this story had been written in the English of the United States, what words might have been different?

Grammar

a Can you identify the part of speech of each of the following underlined words in the text:

The shopkeeper dived over the counter and chased …; he was chased away; a black handgun; Dorda is today starting …

b Can you break this sentence into individual phrases, e.g. noun phrases, verb phrases, prepositional phrases?

The shopkeeper Mayooran Masilamani, 32, dived over the counter and chased Ahmid Dorda, 24, out of the West Kensington branch of Londis.

c Can you ascribe a function to each of these phrases, e.g. subject, object, adverbial?

d Find an example of:
   an infinitive
   a present participle
   a past participle
   an auxiliary verb
   a modal auxiliary

e Find an example of:
   present tense
   past tense
   perfect aspect
   progressive aspect
   passive voice

f Find an example of:
   a transitive verb
   an intransitive verb
   a phrasal verb

Discussion

How useful do you think it is to be familiar with the kind of terminology dealt with above? Do you think it is possible to teach successfully (a) without knowing the terminology; (b) knowing it, but without using it?

1 | Language standards and rules

Introduction

What is 'proper' English? What English should we teach? Who decides? This unit addresses these questions.

Tasks

"He's, like, 'To be or not to be,' and I'm, like, 'Get a life.' "

1 What is the rule?

Imagine a student of English asks you the following. How would you respond?

a How do you greet someone when you are first introduced?

b How do you answer the phone in English?

c What is the correct spelling: *specialise* or *specialize*?

d Which is preferable? *Handicapped* or *disabled*? Or neither?

e Is *I'm lovin' it!* wrong?

f *Like I said* or *As I said*?

g Is it *different from* or *different than*?

h What's the best way to sign off an email? *Best regards*? *Best*? Or ...?

i Is it *me and my husband were there* or *my husband and I …*? And *between you and me* or *between you and I*?

j Should you pronounce the 't' in *often*?

Consult with colleagues. Where do the answers come from – something you read in a book or on the internet, something a teacher taught you, or simply a hunch?

2 Prescriptive vs. descriptive rules

Here is a prescriptive rule that relates to example 1 (f) above.

Colloquial English admits *like* as a conjunction, and would not be shocked at such a sentence as 'Nothing succeeds like success does'. In America they go even further, and say 'It looked like he was going to succeed'. But in English prose neither of these will do. *Like* must not be treated as a conjunction. So we may say 'Nothing succeeds like success'; but it must be 'Nothing succeeds *as* success does' and 'it looks *as if* he were going to succeed'.

    (Gowers 1973)

The rule is prescriptive because it tells you what you *should* say, indeed, what you *must* say, but not what people actually *do* say. Here is how a more recent grammar treats the same topic:

The conjunctions *as* and *like* have the same meaning when used in comparisons. *Like* is a little more informal.

*Nobody understands him **as** I do.*
*Nobody understands him **like** I do.*

    (Carter et al. 2011)

This rule does not *prescribe* what should or must be done. It simply describes what *is* done. It is the kind of rule you would expect in a descriptive grammar.

All of the following statements are presented as 'rules'. Can you categorise them according to whether they 'prescribe' or 'describe'?

a '*Ain't* is merely colloquial, and as used for *isn't* is an uneducated blunder and serves no useful purpose.' (Fowler 1944)

b '*Ain't* is common in the conversation of some dialects, and it occurs in representations of speech in writing. However, *ain't* is widely felt to be non-standard, and so it is generally avoided in written language, as well as in careful speech.' (Biber et al. 2002)

c 'In the past, *whom* was normally used as the object of a relative clause. Nowadays, *who* is more often used.' (COBUILD)

d 'Do not type in all caps. That's yelling or reflects shouting emphasis.'

(http://www.101emailetiquettetips.com/)

e *i* before *e* except after *c*.

f 'In British English, action verbs with *already* prefer perfect, not past tenses: "I have already decided what to do." But in American English we can say: "I already decided".' (Chalker 1990)

g 'The simple past tense in regular verbs is formed by adding *-ed* to the infinitive.' (Thomson and Martinet 1986)

h 'Never use the passive when you can use the active.' (Orwell 1946)

i 'Passives are most common in academic prose, where they account for about 25 per cent of all finite verbs.' (Biber et al. 2002)

j **fag** /fæg/ […] 2. AmE *taboo informal* a very offensive word for a HOMOSEXUAL man. Do not use this word. (*Longman Dictionary of Contemporary English*)

3 Pedagogical rules

For the purposes of teaching, a full account of a linguistic form, as found in a descriptive grammar, may be unhelpful. Learners need rules that are easy to understand and to apply. These are called *pedagogical rules*. They tend to be based on descriptive rules, but are adapted to the needs of the learner.

Here is a rule from a descriptive grammar, and the 'same' rule from the reference grammar section of an EFL coursebook. What are the significant differences?

The indefinite article

The **indefinite article** is used with singular countable nouns. It narrows down the reference of the following noun to a single member of a class and is often used to introduce a new **specific** entity in discourse. Subsequent references generally take the form of definite noun phrases or personal pronouns, as shown in the following example:

1 *A cat$_1$ was the victim of a cruel attack when she$_1$ was shot in the neck by a pellet$_2$. The tortoiseshell cat$_1$ was found wounded and frightened in Grangetown, Middlesbrough, and brought to an animal sanctuary. The pellet$_2$ went right through the cat$_1$'s neck and came out the other side, leaving a gaping wound.* (NEWS) <subscripts indicate co-referential noun phrases>

The indefinite article can also be used in contexts where the noun phrase does not refer to any specific individual. Compare:

2 *I'm looking for a millionaire, she says, but I don't see many around* – (CONV)

3 *"I feel terrible. I need a friend."* (FICT)

4 *Police are looking for a scruffy man aged 17 to 21.* (NEWS)

In **2** and **3** the reference is to a **non-specific** new entity, while **4** refers to a particular newly introduced entity (cf. the use of *certain*; 4.4.6D).

The indefinite article can also serve, as in **5**, to **classify** an entity (3.5.3.1), or it can be used **generically 6** to express what is typical of any member of a class (see also 4.4.1.4).

5 *My husband is a doctor.* (FICT)

6 *A doctor is not better than his patient.* (FICT†)

(from *Longman Grammar of Spoken & Written English* by Biber et al., 1999)

3.2 The indefinite article: a/an

Use the indefinite article *a/an*:

- with (singular) jobs, etc.

    *She's **an architect**.*

    *Is your sister **a football fan**, too?*

- with singular countable nouns (mentioned for the first time or when it doesn't matter which one)

    *I'd like **a sandwich** and **a glass of orange juice**.*

    *What you need is **a rest**.*

- with these numbers: 100, 1,000, 1,000,000

    *There were over **a hundred** people at the wedding.*

    *He made **a million** dollars in one year.*

- in exclamations about singular countable nouns

    *What **an amazing view**!*

(from *New First Certificate Gold Student's book* by Newbrook et al., 2004)

---

4 Standard English

standard language: the variety of a language treated as the official language and used in public broadcasting, publishing and education.

(Yule 2010)

Sometimes, the division between what is considered standard and what is not is a little blurred. For example, in each of the following sentence pairs (all from the Cambridge English Corpus and produced by native English speakers) there are two ways of expressing the same idea (underlined). Which of the two (if any) would you consider non-standard? Why?

1 a As insurance premiums increase, <u>fewer people</u> will be insured.
   b The irony is, <u>less people</u> get hurt playing rugby than they do playing football.

2 a I didn't want to give too much information because I didn't know <u>who I was talking to</u>.
   b You do not know in this medium <u>to whom you are talking</u>.

3 a The younger people <u>might vote</u> for someone like that, just because it's a joke.
   b I <u>might would vote</u> for a very modest tax increase if it's part of a tax reform package.

4 a I really can't imagine why she <u>should have said</u> that, Commissioner.
   b Well they <u>should of said</u> beforehand, before you got your hopes up.

5 a <u>The problem is that</u> what looks right for one viewer, might be wrong for another viewer.
  b T<u>he problem is is that</u> she's coming to see me tomorrow.

6 a He was <u>taller than she</u> by only a few inches, and slenderly built.
  b He was more than a head <u>taller than her</u>, dark-haired and straight-boned.

7 a 'Hello, <u>may</u> I speak to Mrs. Chesley, please?' 'Speaking.'
  b 'Hello, <u>can</u> I speak to whoever handles press inquiries, please?'

8 a <u>If I had have known</u> that I was meeting with Michael Jackson I most likely would have fainted.
  b <u>If I'd known</u> you were a blonde I'd have asked you out even quicker.

9 a The next thing we know <u>she's, like,</u> 'you're meeting my father' and we're, like, 'whoa.'
  b She says 'yeah'. <u>She says</u> 'I've never had an accident yet. I'm a very safe driver.'

5 Corpus data

One way of checking what is standard practice – whether or not it follows prescribed rules – is to check a database of attested language use, known as a *corpus*.

Here are some pedagogical rules from published reference texts, followed by corpus examples (from the Cambridge English Corpus) that either confirm or disconfirm the rule. In each case, which usage disconfirms the rule? Which usage do you think is the more frequent? Does the rule need to be modified?

1 We use *-er* for the comparative of short adjectives and adverbs:

cheap/cheap**er**   hard/hard**er**   large/larg**er**   thin/thinn**er**

(Murphy 1985)

Corpus examples:

a The new enthusiasm made Garry's sudden death at the age of 41 all the <u>more hard</u> to take.

b That there were few indications that Upshaw was ill made his death even <u>harder</u> to take.

c We don't do liposuction on people with anorexia nervosa to help them to be <u>more thin</u>.

d Imagine a single pill that makes you smarter, more energetic, <u>thinner</u> and helps you clean the house.

e What can be done to curb drunken driving and make Minnesota's roads <u>more safe</u>?

f Adding a small amount of chlorine will kill bacteria and make the water <u>safer</u> to drink.

2 The subjunctive form of a verb is used in noun clauses following verbs or adjectives of urgency, obligation, or advisability.

It is important that you **be** aware of the sources of stress in your life.
NOT It is important that you ~~are~~ aware of the sources of stress in your life.

> When the verb in the noun clause is in the passive voice, the subjunctive form is *be* + past participle.
>
>> Psychologists recommend that we **be trained** to cope with stress.
>> NOT Psychologists recommend that we ~~are~~ trained to cope with stress.
>
> (Saslow et al. 2006)

Corpus examples:

a It's important that you <u>be</u> familiar with the files on your system.

b It is important that you <u>are</u> comfortable during your sessions to gain the most benefit from them.

c The prosecution will recommend he <u>be sentenced</u> to no more than seven years.

d They are both young with big futures ahead of them, so I would recommend they <u>are tied down</u> to long-term deals.

e School officials say it is essential that disruptive children <u>are removed</u> from classrooms.

f Supporters say it is essential that the initiative <u>be approved</u> to help break foreign-oil dependency.

3 We don't use the continuous form with verbs of mental processes (*know, like, understand, believe*):

> They **haven't known** each other for very long.
> Not: ~~They haven't been knowing each other very long~~.
>
> (Carter et al. 2011)

Corpus examples:

a I love Jeff to death. I <u>have been knowing</u> Jeff since I was a little kid.

b You guys <u>have known</u> each other three months and you're engaged!

c My Spanish has not improved. I still cannot talk, but I think I <u>am understanding</u> more.

d I <u>understand</u> more now. You get wiser. I understand the English language better now.

e I abruptly realized that I <u>was believing</u> everything this kid was telling me.

f I <u>believed</u> him when he said: 'What I really wanted was a dad'.

6 Standard English versus incorrect English

When it comes to learners of English, the terms *standard* and *correct* tend to become conflated. That is, learner language is generally expected to reflect an accepted standard. Otherwise, it is considered incorrect, even if it is intelligible.

The following sentences were all written by English language learners. Which are non-standard/incorrect? Why? Are any unintelligible?

a It is not enough to have plenty to eat and a roof above your head.

b Last holiday we went to Menorca by sheep.

c I would like to stay with you as much as possible but I am afraid I have to come back to my city in order to attend my course which I am always keen on having.

d I am remembering a lot of things that I had forgotten since I left England.

e I expect you will send me the informations I need as soon as possible.

f If anybody wants to get progress in the life, they must have know-how of the computers.

g I asked her why she was crying and she explained me that her mother had died.

h I woke up at seven o'clock with a right foot.

i On the first day we didn't went very far, because it rained a lot in the afternoon.

j My house is near the sea and sometimes I go to fish.

7 Teaching goals

Which (one or more) of the following goals best characterises your own personal teaching philosophy? Why?

a to teach good or proper grammar (i.e. prescriptive grammar)

b to teach correct and/or standard grammar

c to teach current usage (e.g. as reflected in corpus data)

d to teach intelligibility

e to teach a combination of the above – if so, which, and in what proportion?

To what extent do your *teaching* goals match your learners' *learning* goals?

8 ELT materials

Teachers (and writers of coursebooks) have to make choices with regard to the language they teach. Inevitably, a compromise has to be made between what is thought to be in current usage, what the teacher herself says, and what is in the best interests of the learner. For example, look at the way the greetings question (Task 1a) is dealt with in different ELT texts. Do you think these reflect current usage?

a

A Introductions 🎧

Sam and Mary meet for the first time ...

JANE   Sam, **this is** Mary.
MARY   **Hello**.
SAM   **Hi. Nice to meet you.**

two hours later ...

MARY Well, goodbye, Sam. **Good to meet you**.
SAM Yes. **I hope to see you again. Bye!**

Glossary
bye a short form of goodbye
shake hands

spotlight	Introductions

- **Hi** is informal and common with young people.
- **How do you do**? is also possible, but now very formal.
- We often use **Nice to meet you** or **Good to meet you** when we meet people for the first time, and when we say goodbye the first time after we meet them.

(from *Oxford Word Skills, Basic* by Gairns and Redman, 2008)

b

Conversation

1 Jasmine finds her boss, Diane Kennedy, and brings her to meet two visitors. Read their conversation and watch the video. Why doesn't Diane introduce Jasmine to Paul and John?

Jasmine   Here she is! Diane, I'd like to introduce John Carter and Paul Rogers from Australian Power Utilities.

Diane   Nice to meet you!

John   Nice to meet you too, Ms Kennedy. I'm John Carter.

Diane   Please, call me Diane!

John   Fine, Diane. And I'm John. This is my colleague Paul Rogers.

Paul   Pleased to meet you, Diane.

Diane   Pleased to meet you too. Paul. And I see you've met my assistant Jasmine already. I'm very sorry I'm late. I'm afraid my last meeting went on for a while.

John   Oh, don't worry. Jasmine took care of us.

Diane   Good. So, please have a seat.

Paul   Thanks.

(from *Workplace English* by Schofield, 2011)

2 | Varieties of English

Introduction

So far we have been talking about standard English as if it were a single language with universally agreed conventions. However, given the enormous number of speakers of English in the world, it is inevitable that there are many varieties of English, such that some writers talk about World *Englishes,* rather than World English. This unit looks at some of the many varieties of English, including those used by speakers whose first language is not English.

Tasks

1 Language change

Language varieties emerge as languages change, and language change is inevitable. As one scholar puts it, 'Language is of its nature unstable. It is essentially protean in nature, adapting its shape to suit changing circumstances' (Jenkins 2003). As it spreads globally, English, more than many languages, has had to adapt to very different circumstances. But even within its birthplace, Britain, it has evolved to such an extent that it is now difficult to read a text such as Chaucer's *Canterbury Tales*, written just over 600 years ago, without a 'translation'.

To illustrate these changes, here are some short quotes about English, taken from texts written from 1350 to the present day. Can you order them from oldest to most recent? What clues help you to do this?

a The English language as it is spoken by the politest part of the nation, and as it stands in the writings of our most approved authors, oftentimes offends against every part of grammar.

b I am of this opinion that our tung shold be written cleane and pure, vnmixt and vnmangeled with borrowing of other tunges.

c Not only the several Towns and Countries of England, have a different way of Pronouncing, but even here in London, they clip their words after one Manner about the Court, another in the City, and a third in the Suburbs.

d Boþe lered and lewed, olde and ӡonge,
Alle vnderstonden English tonge.

e We are walking lexicons. In a single sentence of idle chatter we preserve Latin, Anglo-Saxon, Norse; we carry a museum inside our heads, each day we commemorate peoples of whom we have never heard.

f Our tong is (and I doubt not but hath beene) as copious, pithie, and significative, as any other tongue in Europe.

2 Language varieties

As languages evolve they take different forms, for which we need different names.
Can you match the terms with their definitions?

1 *accent*   a The technical language used by an occupational or academic group
2 *dialect*   b An in-group variety, characterized by non-standard vocabulary, often regarded disapprovingly
3 *variety*   c A language variety whose grammar, vocabulary and pronunciation is characteristic of a specific region or social group
4 *pidgin*   d The distinctive way a language variety is pronounced
5 *jargon*   e A language variety that develops when two or more languages are in contact
6 *slang*   f A general term to describe any situationally distinctive form of a language

3 Spoken versus written

One way in which language varies is in terms of the *medium*: whether, for example, it occurs as spontaneous speech, or whether it is written down or – more likely nowadays – keyed in. The distinction is not quite as simple as that, since a lot of written language either includes speech that is reported (as in fiction), or is written in order to be spoken aloud (as in drama). Moreover, the widespread production of text using digital means, such as emails, text messages and social media, has blurred the distinction between spoken and written language even further. Nevertheless, see if you can identify the original medium of the following short texts, choosing between:

- academic writing
- journalism
- fiction
- text messaging
- conversation (transcribed).

What language features of the texts helped you categorize them?

1 A: Old video games – you could sit down and just play for like ten minutes and have fun. And then go do something else. You'd be like I've got a little while between now and when it's cool enough to mow the lawn …

   B: Except I didn't. I played for seventeen million hours straight.

2 A number of hazardous substances are resistant to biodegradation. Such compounds can occur naturally, but are generally xenobiotic (man-made). However, not all xenobiotics are difficult to treat. To determine the feasibility of using microorganisms, degradability tests must be done.

3 Forecasters were predicting that nowhere in the country would escape the severe cold front today, with daytime temperatures of minus 3°C falling to minus 7°C by tonight. "There is a risk of snow everywhere, with the heaviest snow showers likely to be in Scotland and north-east England," said one forecaster.

4 'I hear she means to get a divorce,' said Janey boldly.
   'I hope she will!' Archer exclaimed.

The word had fallen like a bombshell in the pure and tranquil atmosphere of the Archer dining-room.

5 A: Hey … Hope u had a gd time watching eurovision last night. U still planning 2 have a kick around today?

B: Hey, yeah might do. We're on our way back from Grantham now. Is it raining in notts cos its bloody awful here x

A: Yeah tis proper minging here!

4 Social variation

Language varies according to such social factors as age, race, gender, socio-economic class and occupation.

Can you match these short descriptions of different social varieties with the examples below?

a African American Vernacular English (also known as Black English Vernacular)

- absence of third person present tense -s: *she come to my house*; *she don't say nothing*
- use of *be* instead of *is/are* (for habits): *they be scared*; *they be trying to pee everywhere*
- absence of *is/are* (for states or actions): *he doing that*; *he up there now*
- use of *them* for *those*: *with them dozen roses*
- multiple negation: *I don't believe in no color*

b Working class British English

- *ain't* for *haven't*, *hasn't*, *aren't*, *isn't*: *he ain't spent his yet*; *I've won, ain't I?*
- non-standard *was*: *we was too busy*; *they was shouting*
- *of* for *have* after modals: *should of said so*; *must of been too cold*
- use of *them* for *those*: *that's one of them things*
- *what* as a relative pronoun: *the only thing what went wrong*
- absence of plural marker for numbered measurements: *you've got to go about five mile*; *Stephen won ten pound*
- multiple negation: *he ain't going no more*
- informal lexis, such as *lad*, *geezer*

c Teen talk

Teenage language is notoriously unstable: it changes rapidly and varies from region to region. Nevertheless, here are some features that have been identified by researchers in the last few years:

- preference for *so (not)*, *well*, *enough* and *dead* as intensifiers: *that's so not fair*; *that shower was well hot*; *It's enough funny man*; *dead cool*
- use of *be like* and *go* as quotatives: *I was like 'Whoa!'*; *Some guy's going 'World War Three!'*
- use of *like* as a discourse marker indicating lack of assertion: *I was like half way there*
- *gonna*, *wanna*, *dunno* as reduced forms of *going to*, *want to*, *don't know*: *I was gonna tell you*; *I dunno where he goes*
- omission of *be*, *have*, and *do*: *Where you going?*; *She got hay fever.*; *What you say?*
- non-standard question tags: *I was gonna go to judo on Wednesday don't I?*
- frequent use of slang, e.g. *I can't even! The party was totally damp* (= *awesome*), and swearing

Match these extracts with the descriptors above.

Extract A

And she goes, oh I might come, I don't know where it is so I told her where it was, and she goes, erm, are you going? and I go yeah. And she said I'll probably come, and she goes is Jonny going? and I go, yeah, and then she goes, does erm your friend, does Jonny really like, my friend, I go I dunno, but, he was by himself so I set him up, and she goes erm erm, if he doesn't like her then I'll tell my friend not to come, alright? and I'll pass subtle hints about it and I go, I'm just passing a subtle hint right.

Extract B

A: She looks good.

B: She don't look old. She up there. But she look ... She looks real good.

A: I think she does.

B: Does she look ... Does she ... She don't even like she's been teaching thirty
    six years.

A: I mean I ... what? Thirty ... I don't have the patience to teach all them kids.

B: Oh but she good too. Miss Clark don't play. Everybody already know Miss Clark don't play. Girl they be acting up in Miss Clark class. She like "Hello. Excuse me. Excuse me. What are you doing?"

A: Yeah.

Extract C

A: what happen was they kept striking for any reason [B: yeah] they was told not to have a cup of tea in the afternoon, and they had a strike [B: yeah stupid] British Leyland was the same [oh yeah] British Leyland was well knackered by then. they used to, well, it, it was night shift and they had took a camera into the er factory where they were doing the cars and he had blokes

A: fast asleep

B: fast asleep in sleeping bags

A: yeah in corners

B: yeah they were, getting paid [A: yeah] for that

A: yeah, on night shift

B: that's a good job that is innit?

5 Occupational language and jargon

In order to communicate with one another, members of an occupational or academic community share a specialized vocabulary. Learning this language variety is part of the process of becoming integrated and accepted as a legitimate member of the community. To outsiders, or newly recruited members, this vocabulary is often disparagingly called 'jargon', because it seems to exclude those who are not 'in the know'.

The field of applied linguistics (including language description, and language learning and teaching) has its own jargon, too. For example, can you identify the specialized vocabulary in

the following text? Which items are specific to this field, and which are words that have been borrowed from non-technical English and given a more technical meaning?

As we have already noted, vocabulary (or *lexicon*) is the most important level of L2 knowledge for all learners to develop – whether they are aiming primarily for academic or interpersonal competence, or for a broader scope of communicative competence that spans the two ... Many technical terms must be learned for any specialised field, such as *lexicon*, *morphology*, *phonology*, and *discourse* for linguistics ... Besides individual vocabulary items (single words and compounds), other lexical elements which vary in frequency by domain include *idioms*, *metaphors*, and other multiple word combinations that commonly occur together (*collocations*). These "chunks" of language are typically memorised as holistic units ... The most frequent multiple-word combinations in English interpersonal speech include greetings and other formulaic routines, and such discourse fillers, hedges, or smoothers as *you know*, *kind of*, and *never mind*.

(Saville-Troike 2006)

6 Regional varieties

As a language spreads from one geographical region to another, it changes. Differences in pronunciation from one region to another are what we recognize as different regional accents. But changes also occur at the level of vocabulary and grammar. Writers of fiction often attempt to capture these differences. Here, for example, are three extracts by writers who are attempting to portray different regional varieties of English. Can you identify the region in each case? Choose between:

Brooklyn, New York
Scotland
New Zealand

What distinguishing features of the pronunciation, vocabulary and grammar of each variety are exemplified in the extracts?

Extract A

Thing is, as ye git aulder, this character-deficiency gig becomes mair sapping. Thir wis a time ah used tae say tae aw the teachers, bosses, dole punters, poll-tax guys, magistrates, when they telt me ah was deficient: 'Hi, cool it, gadge, ah'm jist me, jist intae a different sort ay gig fae youse but, ken?' Now though, ah've goat tae concede thit mibee they cats had it sussed. Ye take a healthier slapping the aulder ye git. The blows hit hame mair. It's like yon Mike Tyson boy at the boxing, ken?

Extract B

So like I say, I'm waitin' for my train t'come when I sees dis big guy standin' deh - dis is duh foist I eveh see of him. Well, he's lookin' wild, y'know, an' I can see dat he's had plenty, but still he's holdin' it; he talks good an' is walkin' straight enough. So den, dis big guy steps up to a little guy dat's standin' deh, an' says, "How d'yuh get t' Eighteent' Avenoo an' Sixty-sevent' Street?" he says.

"Jesus! Yuh got me, chief," duh little guy says to him. "I ain't been heah long myself. Where is duh place?" he says. "Out in duh Flatbush section somewhere?"

"Nah," duh big guy says. "it's out in Bensonhoist. But I was neveh deh befoeh. How d'yuh get deh?"

Extract C

Shucks you guys have done this place up nice, eh? Last guys that were in here were incredible, eh, nah, it was just appalling, you guys look real nice, you know, I hope you don't mind me saying, eh, but now this place looks primo as. Yeah, 'cause I work like 60 hours a week you know, I need my sleep, eh, so it's choice there's some quiet people next door, I was hoping that you guys would be nice. How many of yous are there in here? Just you and your hubby, eh? Where is he then? Oh yeah. He works in TV, eh? Yeah I wouldn't mind working in TV, makes heaps of money. Yous are American, eh? Yeah I was helping them fix his car the other day, battery terminals were loose. Shucks you guys must be fairly well-off, then, far out, we have a hard enough time paying the rent next door, and there's four of us in there… Yeah, all guys, it's pretty sucks, man, sometimes, all guys. Yeah, I wouldn't mind moving out, eh, someplace with a bit of order, eh. Shucks, so you guys got a spare room, then eh? That's awesome, eh, choice for when all the rellies come up.

7 British and American English

The most well-known division between regional varieties of English is that between standard British English, on the one hand, and standard American English, on the other. Apart from differences in pronunciation, the main way that these two varieties are distinguished is in terms of their vocabulary. Here are two activities on this. Can you do them?

Replace the underlined British English words with American English words:

So, I was driving on the [1] motorway and I pulled off and stopped at a [2] shop to buy some [3] sweets and some [4] biscuits, and I'm standing on the [5] pavement, when this huge [6] lorry pulls up and this young [7] lad gets out. 'Is there a [8] toilet round here?', he asks. 'You're a bit young to be driving that, aren't you?', I say. He says, 'It's OK, my [9] mum's driving. We're on [10] holiday. We're off to see the [11] football. Oh, and do you know anywhere I can get some fish and [12] chips?' he asks.

Can you avoid some of the most common confusions arising between British and American speakers? Try the following quiz.

1 Where would you take (a) an American visitor or (b) a British visitor who said they wanted to wash up – the kitchen or the bathroom? (a) ...bathroom........... (b) ...kitchen..............

2 You have just come into an unknown office block. If (a) an American or (b) a Brit says that the office you need is on the second floor, how many flights of stairs do you need to climb? (a) .... (b) ....

3 If (a) an American or (b) a Brit asks for a bill, is he or she more likely to be in a bank or a café? (a) .... (b) ....

4 Would a man wear a vest under or over his shirt (a) if he is British or (b) if he is from the USA? (a) .... (b) ....

(from *English Vocabulary in Use Intermediate* by McCarthy and O'Dell, 1994)

8 English as a lingua franca

As English is used more and more as a means of communication between speakers who do not share the same first language, a case has been made for the emergence of a new variety of English: *English as a Lingua Franca* (ELF) or *English as an International Language* (EIL). While there is disagreement as to the uniformity or the stability of this variety, some of its grammatical features might include:

- absence of third person simple –*s* in the present tense: *he make us laugh a lot*; *the woman go to buy a new dress*
- regularization of past tense forms: *he feeled happy to see her*; *she speaked slowly*
- non-standard use of articles *a* and *the*, and the zero article: *even the taxi driver is doctor or engineer or teacher*; *they can find the happiness*; *our countries have signed agreement*
- plural forms for uncountable nouns and absence of plural where numbers are explicit: *new accommodations*; *two more condition*
- use of progressive form with stative verbs: *I am believing it*; *they are belonging to me*; *I am not knowing any one*
- conflation of past simple and present perfect: *I have seen him yesterday*; *the nicest scenery I ever saw in my entire life*
- absence of subject verb agreement: *if you think that the ideas is good …*; *not every person are good at science*
- interchangeable use of *who* and *which* as relative pronouns: *one thing who is strictly forbidden*; *the first person which I saw …*
- one all-purpose tag question: *you're very busy today, isn't it?*

a How many of the above features are the same or similar to features of the non-standard varieties illustrated in Tasks 4 and 6 above?

b How many of these features can you identify in the following conversation between a group of ELF users, all students at a British university?

---

1. **S1:** what are you going to do next week (.) end?
2. **S2:** next week holiday?
3. **S4:** next week?
4. **S1:** no not holiday reading week
5. **S4:** oh
6. **S2:** camp in the library @@
7. **SS:** @@@@
8. **S2:** <@> I'm kidding <@>@@ no way @@ yeah
9. **S4:** next week (..)
10. **S1:** so you are not going (.) somewhere?
11. **S4:** er unfortunately I am in travel industry and (.)
12. **S1:** oh
13. **S4:** world travel market exhibition is on next week so I have to work every day
14. **S5:** ah mm (.) going to work
15. **S4:** so I won't be able to to come (.) I know it's going to be very very very

---

16. busy
17. **S3:** hm aha
18. **S5:** oh that's (.)
19. **S4:** and I won't be having time to read either @
20. **S5:** yeah
21. **S4:** so the next week after next
22. **S5:** @ @ (xxx) don't know (.) I haven't got any book to read @
23. **S4:** no books?
24. **S2:** yeah (.) there's no books in the library
25. **S4:** no books?
26. **S2:** yes because er (.) every book is on loan (.) I think
27. **S3:** yeah
28. **S4:** what is a good idea I think is to: get to any other library (.) you know like
29. any:
30. **S5:** ah
31. **S4:** library in any boroughs<1> er like </1> Hackney Westminster or
32. anywhere
33. **S5:** <1> ah but </1> yeah they say there is one in Russell Square (.) it's really
34. good at like linguistic and er teaching
35. **S1:** yeah but we-they can't borrow
36. **S3:** they said that (.)
37. **S2:** we can't borrow it from? (.)
38. **S5:** <2> you can </2>
39. **S4:** <2> yeah yes you can (/2> take it for two weeks (.) one one month
40. **S5:** they said –X said if you got the student card – the [name of university]
41. student they can lend you (.)
42. **S3:** ah ah

(from *Contending with Globalization in World Englishes* by Saxena and Omoniyi (eds), 2010)

c To what extent do you think that these features represent a legitimate variety of English, as opposed to 'learner language'? Put another way, which – if any – of the non-standard forms would you correct in an English class?

9 Code-switching and code-mixing

The increasing use of English in multilingual situations often generates occurrences of *code-switching*, i.e. switching back and forth between English and another language, and *code-mixing*, i.e. blending English with another language, as in 'Spanglish'.

a Here is a conversation between an English-speaking mother (Mami) and her bilingual son (Karl), in which the speakers switch between English and Spanish. What do you think motivates the switches from one language to another?

1 Karl   I went to the class of Spanish today. *No valía la pena.* [It wasn't worth it]

2 Mami   Why not?

3 Karl   Because we didn't do almost anything.

4 Mami   And how's *dibujo técnico* [technical drawing] going? To study?

5 Karl   *Bien* [fine] But there's also a lot of stuff, *o sea* [well] normally *me sale bien pero bueno* [it comes out OK. But well]. I need to work a lot, but I also need to work a lot on math, *no sé* [I don't know]

6 Mami   A lot, or with the classes do you feel like you're more prepared?

7 Karl   Yeah, *pero, para coger seguridad, más seguridad* [but to feel secure, more secure]

8 Mami   Umm. And when is your first exam, on what day?

9 Karl   Um the fifteenth.

10 Mami   Do you know which exams you have on that day or not?

11 Karl   Yeah, *castellano* [Spanish] and *catalán* [Catalan]

12 Mami   Only two?

13 Karl   *Si.* [Yes]

(adapted from Auerbach 2011)

b To what extent, and for what purposes, should learners be encouraged to switch codes, do you think?

10 Which variety?

Given all the different varieties of English, which should you choose to teach to learners? Which of these statements are you most in sympathy with? Why?

a Outside of class I speak a non-standard variety of English, but in class I speak standard English, and encourage my students to do the same.

b I have a non-native accent, but I don't think this matters, as my students are going to have non-native accents as well, regardless of their teacher.

c I teach English for special purposes (ESP) and the English that I model is specific to that variety and no other.

d I allow my students to speak with their own accents, but, for the purposes of improving their comprehension, I expose them to recordings of lots of different accents, both standard and non-standard.

e My students will be using their English in multilingual contexts, so I tolerate code-switching in class.

f I model and teach the grammar and vocabulary of standard written English and I discourage my students from using colloquial English or slang.

g The bottom line is that my students need to be orally communicative, so I accept any version of English that is intelligible, even if it is non-standard.

3 | Types of grammar

Introduction

Language is like the weather: we are so immersed in it that we are not easily able to see how it is patterned. It rains today or it's sunny tomorrow, but the regularities that underpin these processes are hidden from us. So it is with language. A grammar is an attempt to capture the regularities of language. But because language – like weather – is a synthesis of so many elements, grammars can take different forms, depending on the vantage point. This unit reviews some of the main ways of looking at language.

Tasks

1 Grammar

Here are some definitions of grammar. What similarities and differences do you note? Which of these definitions best captures the needs of the second language teacher?

a The identification of systematic regularities in language.

b Grammar studies language as a system of means of expression.

c What grammar does is this: it treats of the language generally, its sounds, letters and words; it supplies us with a number of rules for the correct way of using the language, and it examines why certain ways of using the language are right, and certain others are wrong, not merely stating rules, but adding reasons.

d Grammar is the study of the way words, and their component parts, combine to form sentences.

f Grammar is the process by which language is organized and patterned in order to make meaning.

g In a narrow sense this refers to the structure of sentences, but in a broad sense it includes everything to do with the structure of language.

h Grammar is essentially a limited set of devices for expressing certain kinds of necessary meaning that cannot be conveyed by vocabulary alone.

i A grammar is […] the finite system that characterizes an individual's linguistic capacity and is represented in the individual's mind/brain.

2 Views of grammar

Here are some teachers of English offering their opinions on grammar. In each case, what 'view' of grammar do their statements seem to express?

a Grammar IS very important, because it helps people to use a language much more correctly.

b Let's teach the importance of using words to form sentences, rather than grammar itself as some kind of mathematical equation.

c Grammar, being the core of any language, should be the focus in the teaching of any language.

d Grammar of English is what food is for the body and petrol for an automobile. It is the basis of English or for that matter any other language without which mastery of the language is incomplete.

e Grammar is the skeleton of language, so teachers cannot ignore it. No grammar, no language!

f My view is that one needs to be primarily interested in the grammar of the language rather than the language of grammar.

g I think that teaching a student to speak is more important than all the grammar rules in the world because grammar only gives rules but not the active function of the language.

3 Traditional grammar

The grammar that pre-dates linguistics as a discipline and which was commonly taught in schools is now referred to as traditional grammar.

Here is an extract from an English language textbook. In what sense does its treatment of grammar seem 'traditional'?

GRAMMAR

Future tense   36

AFFIRMATIVE	INTERROGATIVE	NEGATIVE	INTERROG.-NEGATIVE
I shall buy	Shall I buy?	I shall not buy	Shall I not buy?
you will buy	shall you buy?	you will not buy	shall you not buy?
he will buy	Will he buy?	he will not buy	will he not buy?
we shall buy	shall we buy?	we shall not buy	shall we not buy?
you will buy	shall you buy?	you will not buy	shall you not buy?
they will buy	will they buy?	they will not buy	will they not buy?

Continuous Future

I shall be buying   we shall be buying
you will be buying   you will be buying
he will be buying   they will be buying

Singular	**Plural**	37
potato	potato**es**	
tomato	tomato**es**	
box	box**es**	
glass	glass**es**	
match	match**es**	
watch	watch**es**	

Rule: — *Nouns ending in -o, and those ending in a sibilant (s, x, ch, sh, z) add* **-es** *to form the plural (cf. teach — he teach***es***).*

I want to show *you* my new watch.   38

Please show it to *me*.

Rule: — *The Indirect Object precedes the Direct, unless it is emphasised, and then it takes the preposition* to.

(from *A Modern English Grammar* by Hubscher and Frampton, 1947)

4 Structural grammar

As its name suggests, structural grammar is primarily concerned with how language is structured, such as the way certain elements can fill the same 'slot' in a sentence, and the way these slots are sequenced into 'chains'.

Here is an exercise based on structural grammar. In what sense does it display the 'slot and chain' view of language?

---

1 Pronunciation

REMEMBER: the word *to* is often pronounced [tə].

For example: The rocket is going [tə] land on the moon. (Page 51 situation 1)

2

A	B	C	D
He's	going to	come in	soon

  i) Think of words to replace 'He's' in box A.

 ii) Think of words to replace 'come in' in box C.

iii) Now write five sentences using the words you have for boxes A and C.

3 Very often when we use 'going to' we also say the time. Look at the situations on page 51 and find other time expressions to replace those in 2 box D.

4 Now look at this sentence:

A	B	C	D	E
I'm	not going to	see	him	today

Here are some more time expressions that we use with 'going to':

NOW   TOMORROW   NEXT WEEK   NEXT MONTH.

 i) Think of words to replace those in boxes A, C, D and E.

ii) Say and write as many sentences as you can using all the words you have for exercise i and Part 3.

(from *Kernel Lessons Intermediate* by O'Neill, Kingsbury and Yeadon, 1971)

---

5 Generative grammar

A generative grammar is one that formulates the rules which can account for (or *generate*) all the grammatically acceptable strings of words in any language – irrespective of their meaning – while discounting the rest. The structure of these strings is derived from innate principles common to all languages (what is called Universal Grammar or UG) and is typically displayed in the form of a tree diagram.

Here are two such diagrams (1 and 2). They represent the sentences *That black dog bites.* and *Does that dog bite?.*
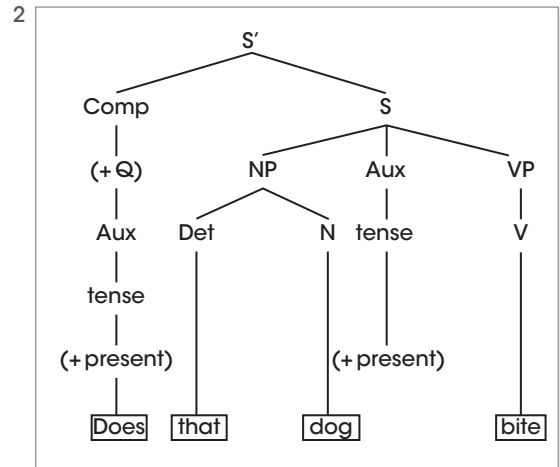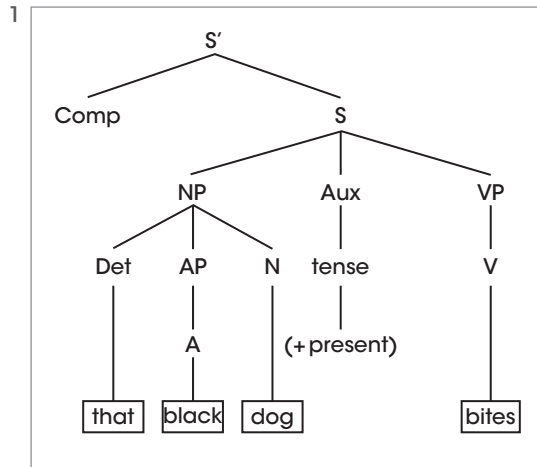
Abbreviations: Aux = auxiliary; NP = noun phrase; VP = verb phrase; AP = Adjective phrase; Comp = complementizer; Det = determiner; N = noun; V = verb; A = adjective; Q = question.

Here are three other tree diagrams: match them to the sentences: *Did that dog bite you?, That dog may bite you.* and *The man bit the dog.*
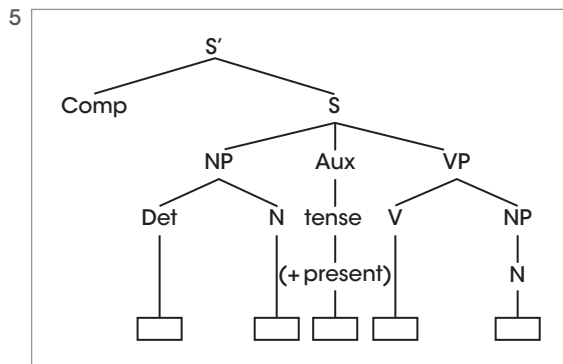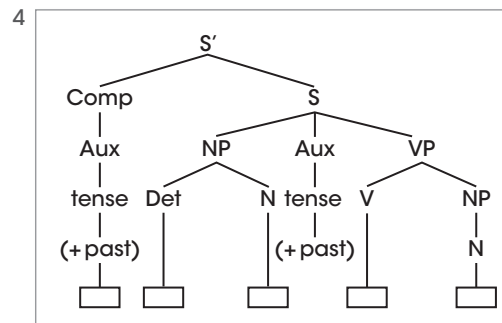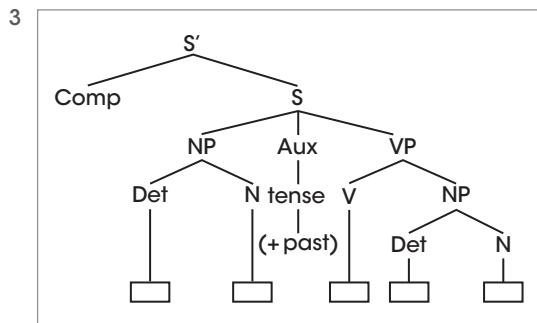
What can you infer about generative grammar from this task?

6 Cognitive grammar

Whereas the generative view sees grammar as an abstract system of formal rules, largely independent of meaning and context, a cognitive view emphasizes the way that grammar reflects our experience of the real world – how we see it, move through it and make sense of it. According to this view, thought, perception and language are intimately linked, each affecting the other.

a This is reflected in the way, for example, basic prepositions of place (*in*, *on*, *at*, etc.) and direction (*to*, *from*, *over*, etc.) take on figurative meanings. It is clear that *lift something up* and *put something down* refer to movement in the physical world. But what do *up* and *down* mean in these expressions, and how are these meanings connected to their literal meaning?

> *the price of milk has gone up*   *write this number down*
> *cheer up*   *settle down, please*
> *this guy walked up*   *the police closed the place down*
> *I'll fix you up a sandwich*   *the car broke down on the M1*
> *roll up the carpet*
> *eat up*
> *chop the wood up*

b In a similar fashion, we tend to experience time as movement forward through space. Can you think of time expressions that reflect the notion that the past is behind us and the future in front of us? For example: *back in the days*.

7 Functional grammar

Michael Halliday, one of the architects of functional grammar, wrote, 'Language is as it is because of what it has to do' (Halliday 1978). Here is a diagram from a functional grammar that illustrates the sentence *The lion beat the unicorn all around the town.* How does it reflect Halliday's claim? How does it appear to differ from the types of grammar we have looked at already?

1	The lion	beat	the unicorn	all round the town
experiential signs	Actor	Process (material)	Goal	Circumstance
interpersonal signs	Subject	Finite (past)	Predicator	Complement	Adjunct
	Mood: Declarative		Residue		

(from *Using Functional Grammar: An Explorer's Guide* by Butt, Fahey, Spinks and Yallop, 1995)

8 Summary

Each of the above views of grammar lends itself to different ways of thinking about language learning.

a Can you match the grammar with its approach?

Type of grammar	Learning approach
Traditional grammar	Learning as activation of internal mental 'wiring'
Structural grammar	Learning as social interaction
Generative grammar	Learning as sensory experience
Cognitive grammar	Learning as rule memorization
Functional grammar	Learning as pattern recognition

b Which approach – or approaches – do you think is best suited for the teaching of English as a foreign, second or additional language?

4 | Language systems and syllabuses

Introduction

The aim of these tasks is to help you think about what kind of linguistic knowledge speakers of a language draw on in order to express themselves. Attempts to identify and describe this 'knowledge' are often motivated by the need to devise syllabuses for language teaching. Course designers are faced with the problem: What is it that language learners need to know?

Tasks

1 Levels of analysis

Here is some language 'at work'. Can you analyse its constituents at increasing levels of detail, i.e. from the largest units to the smallest? (*Tip*: the smallest units are the individual letters that make up the written form – or the sounds that these letters represent.)

2 Naming the parts

Here is a slightly more complex sign. Can you do the same kind of analysis as you did in the first task? For example, what is the entire text? How many sentences does it consist of? What are the verbs? What other grammar elements, e.g. nouns, can you identify? How many words are there? How many morphemes? How many phonemes do the first two words consist of? (Check Task 1 of the Key for a definition of these terms.)

3 Language systems

As we have seen, any instance of language in use involves the interplay of several different systems, operating at distinct levels of discreteness, but mutually interdependent. We can visualize this as a kind of inverted pyramid, with the largest units at the top. On the next page are the more general terms into which these units are traditionally grouped for the purposes of study:
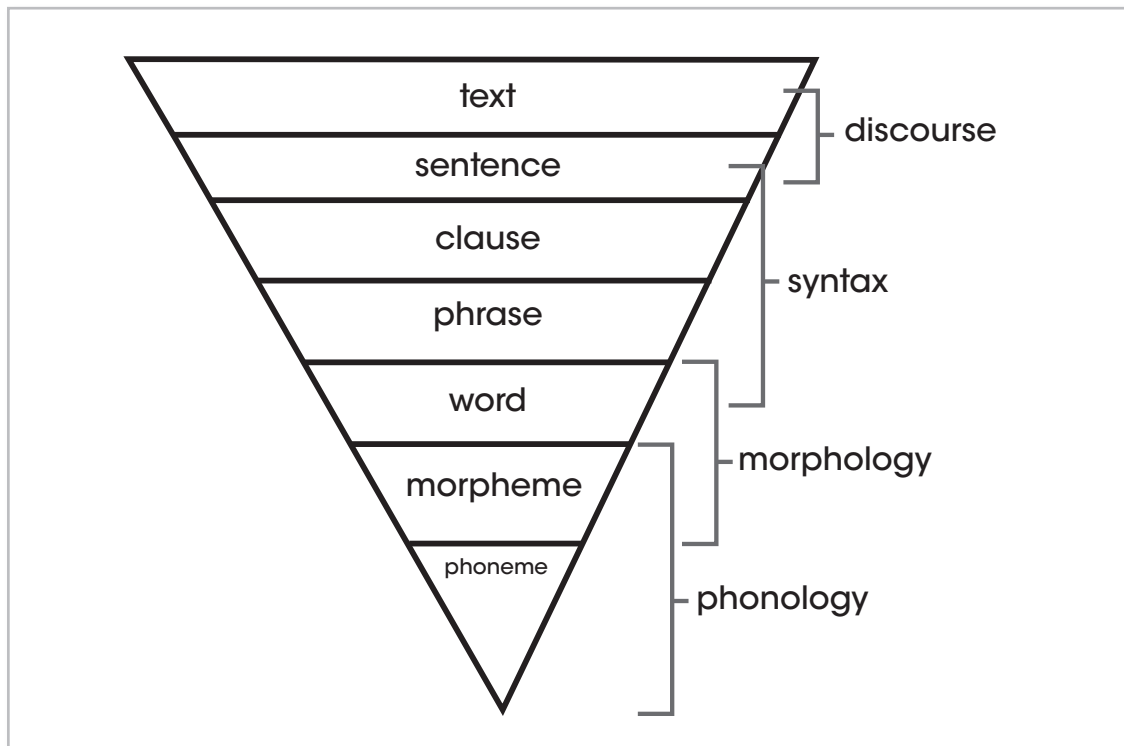
(*adapted from van Lier, 1995*)

a Here is a glossary of the terms in the above diagram. Can you match each term with its definition?

a. text	1. the smallest unit of meaning in a language – the building blocks of words
b. phrase	2. a component of a sentence containing a verb
c. word	3. a self-standing, continuous, functional stretch of language (either spoken or written)
d. morpheme	4. the system that describes the way that words are formed
e. phoneme	5. the system of rules that determine the order of words in sentences, and their relation
f. discourse	6. the smallest element of sound in a language which makes a difference in meaning
g. syntax	7. the system of the sounds of a language
h. phonology	8. the level of language analysis that deals with connected texts
i. morphology	9. the smallest language item that can occur on its own
j. clause	10. a group of words forming a meaningful unit

b The upside-down pyramid represents spoken language. Which terms would you have to change to make it appropriate for written language?

c How many of the terms inside the pyramid can you find examples of in this sign?

4 Error analysis

Learners have problems at every level of the language pyramid. Which of these systems is this student of English having trouble with?

In the modern society, I think that five the most useful electrical equipment are mobile phone, laptop computer, memory card, remote control and microwave oven.

We need mobile phone to inform and share the information in the long distance or in a hurry case. we must use the laptop computer and the memory card to work at anywhere or anytime. At the home, with the equipment around the wall, we must use the remote control such as TV, fans or air-conditioners … and ofcouse with a house wife, she can't be short of a microwave oven to make the good meal for her dears

5 Syllabuses

A syllabus is a way of organising the language systems for teaching purposes. Look at these extracts from the contents pages of some language textbooks. Which of the language systems is each one dealing with?

a

Unit
1 Syllables
2 Vowels and vowel rules
3 Word stress and vowel length
4 Word stress and vowel clarity
5 Word stress patterns
6 Sentence focus: Emphasizing content words
7 Sentence focus: De-emphasizing structure words
8 Choosing the focus word
9 Emphasizing Structure Words

b

1 **Am/is/are**
2 **Am/is/are** *(Questions)*
3 **I am doing** *(Present Continuous)*
4 **Are you doing...?** *(Present Continuous Questions)*
5 **I do, I work, I like, etc.** *(Simple Present)*
6 **I don't...** *(Simple Present Negative)*
7 **Do you...?** *(Simple Present Questions)*
8 **I am doing** and **I do** *(Present Continuous and Simple Present)*
9 **I have...** and **I've got...**

c

d

Contents

e

Nouns with determiners and modifiers

a N	37	*the* N	41	*poss* N	59
adj N	80	*n* N	91	*num* N	10
ord N	10				

Nouns followed by a clause

N *that*	108	N *to-inf*	113

Nouns followed by a preposition

N *about* n	120	N *between* pl-n	142	N *of* n	176
N *against* n	124	N *by* n	148	N *on* n	199
N *among* pl-n	127	N *for* n	148	N *over* n	207
N *as* n	132	N *from* n	166	N *to* n	210
N *as to* wh	135	N *in* n	166	N *towards* n	226
N *at* n	137	N *in favour of* n	172	N *with* n	229
N *behind* n	139	N *into* n	174		

6 Multiple syllabuses

Many courses are based around syllabuses that have several strands, targeting different areas of language. Here is part of the syllabus for a general English course. Can you identify the language system in each of the four (vertical) strands?

• Verbs *let, make, help, have, get, want, ask*, and *tell* • *Used to* and *would* **Extra practice**	• Types of families • Relatives and extended family members	*Speaking naturally* • Verbs *let, make, help, have, get, want, ask*, and *tell* *Sounds right* • *Used to* and *would*	• Give opinions with expressions like *it seems like...* and *if you ask me...* • Use expressions like *exactly, definitely*, and *absolutely* to agree with people's opinions
• Review of countable and uncountable nouns • Quantifiers *a little, a few, very little*, and *very few* • *Too, too much, too many*, and *enough* **Extra practice**	• Containers and quantities • Different ways of cooking food	*Speaking naturally* • Stressing new information *Sounds right* • Are the sounds the same or different?	• Respond to suggestions by letting the other person decide • Refuse offers politely with expressions like *No, thanks. I'm fine.*
• The future with *will, be going to*, the present continuous, and the simple present • Use *had better, ought to*, and *might want to* to say what's advisable • Use *have to* and *going to have to* to say what's necessary • Use *would rather* to say what's preferable **Extra practice**	• Expressions with *make* and *do*	*Speaking naturally* • Reduction of verbs *want to, you'd better, going to have to, ought to*, and *have got to* *Sounds right* • Matching vowel sounds	• End phone conversations with expressions like *I'd better go, I've got to go*, and *I'll call you later* • Use informal expressions like *See you later* to end friendly phone conversations

(from *Touchstone Student's Book 3* by McCarthy, McCarten and Sandiford, 2014)

7 Selection

Decisions as to what to include in a syllabus, and at what level, depend on a number of factors, such as:

- Complexity – how complex is the item in terms of its syntax and morphology?
- Usefulness – how likely is the item to be needed by the learner?
- Frequency – how common is the item in naturally occurring language?
- Learnability – how easy is the item to learn, e.g. how similar or different is it to its equivalent in the learner's first language?

Here are some possible syllabus items for different language areas. On what grounds would you include them – or not include them – on a general English elementary-level course for young adult learners attending a short intensive programme in an English-speaking country?

Grammar	Vocabulary	Discourse
be going to (for future)	Furniture vocabulary (*chair, bed, wardrobe,* etc.)	restaurant menu
reported speech		tax declaration
present perfect progressive (*it has been raining, we have been shopping,* etc.)	Materials (*rubber, plastic, metal,* etc.)	SMS message
	Hobbies (*cooking, gardening, playing computer games…*)	news report
can (for requests: *Can I go now?*)		street directions
	Languages (*Chinese, Arabic, Swedish…*)	academic paper
past tense irregular verbs (*saw, met, made,* etc.)		medical check-up
	Personality types (*shy, bossy, kind, outgoing…*)	
comparative adjectives (*hot/hotter; small/smaller,* etc.)	Internet (*website, email, download…*)	
past passive (*the train was delayed; we were robbed,* etc.)	Greetings (*Hi, Good night, See you…*)	

8 Grading

Items in syllabuses are often ordered in terms of their grammatical complexity. Can you order these structures from the most simple to the most complex?

a she has been working
  she worked
  she is working
  she works
  she will have been working
  she has worked

b where does she work?
  does she work?
  she works
  she doesn't work
  doesn't she work?

9 Frequency

Estimates of the relative frequency of different language items have been vastly improved since the advent of language corpora. (A corpus is a digitally stored, searchable database of naturally occurring texts, often running to several million words in size.)

a Here are some items from different language areas. Can you guess their relative frequency – from most to least frequent – in naturally occurring language use? Then compare your answers with the corpus findings in the Key.

Vocabulary (AmE)	Phrases (spoken BrE)	Grammar (spoken)
t-shirt	a lot of	be going to
sweater	you know	should
shirt	sort of	would
jacket	thank you very much	will
jeans	I don't know	can
hat	at the end of the day	have to

b To what extent could – or should – frequency information influence syllabus design?

10 Learnability

It is not easy to predict how easily learned an item will be, not least because different learners learn in their own way and at their own pace. However, studies suggest that certain grammatical items tend to be learned in a predictable order, across groups of learners, and independent of their first language – what is sometimes called 'the natural order'.

a Column 1 is an attempt to describe the natural order (after Krashen and Terrell, 1983). The authors make no claims about the order of items within each group, only about the order of the groups themselves. Column 2 represents the order in which the same items appear in a standard beginners' syllabus (from *face2face Elementary* by Redston and Cunningham, 2009). What differences and similarities do you note?

'The natural order'	face2face
-ing (she working) plural -s verb to be (he is student)	article: a/an verb to be
auxiliary + progressive (she is working) article (a, the)	possessive 's
irregular past (they went)	third person singular -s
regular past (he worked) third person singular -s (he works) possessive 's (Kim's pen)	regular and irregular past auxiliary + progressive

b Assuming that there is such a thing as a natural order of language acquisition, what implications might this have for teaching?

5 | Forms and functions

Introduction

In this unit we look at the relation between language forms and the functions these forms serve in their contexts of use. This is the area of language study sometimes called *pragmatics*.

Tasks

1 Form and function

Let's revisit the STOP sign from the previous unit.

So far we have analysed it solely in terms of its *forms* – as a text, a sentence, a word and so on. But what does it *mean*? What is the combined effect of these forms? What is the sign *doing*?

And how is it the same or different from this sign? Both include the word *stop*, after all.

What is the purpose of each sign? That is to say, what is its *function*? And how do we know?

2 Functions

a Here are some more signs. What is the function of each one? How do you know?

b Now, do the same for these. In what way are they different from the signs above?

3 Semantic vs pragmatic meaning

The previous task suggests that we need to distinguish between two kinds of meaning: the literal, or *semantic,* meaning of an utterance or text, and its meaning in context: its *pragmatic* meaning – also called its *communicative function.* The semantic meaning alone may not tell us what the purpose of the text is. Moreover, the same text can have different meanings, according to the context. For example:
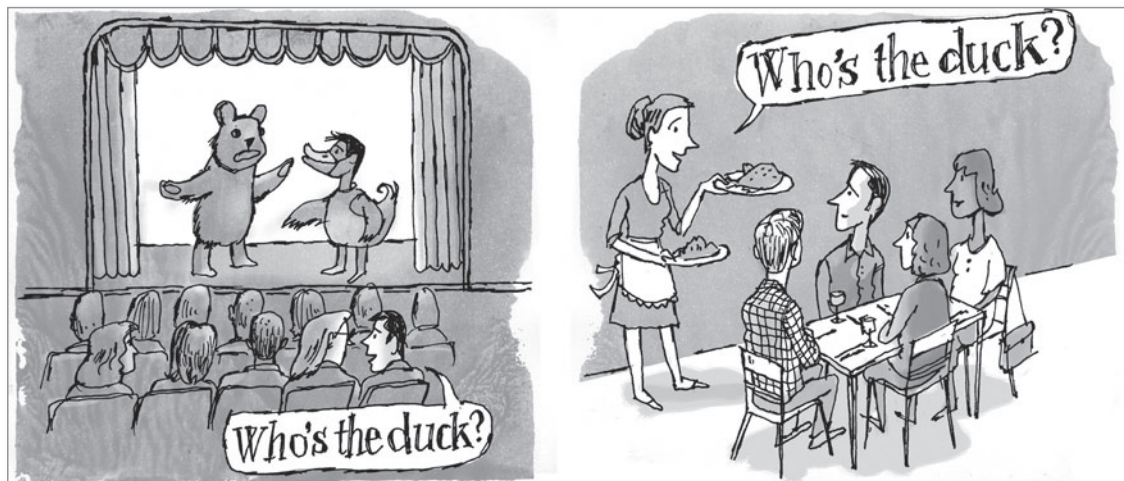
Think of different contexts for the following utterances. What communicative function does the utterance perform, in each case?

a I'm in the bath.

b There's a policeman crossing the road.

c It's ten to five.

d How many fingers have I got?

e That seat's taken.

f Let him have it!

4 Text functions

Language does not exist in isolation. A starting point in the analysis of language is the text, including the function of the text in its context of use.

Look at the following short texts. In each case can you identify:

- the kind of text it is (its text type);
- whether it is written or spoken;
- its probable context – that is, the situation in which it is used; and
- its communicative function?

a My grateful thanks to David Newby, for making valuable comments on the manuscript – and to Professor Sidney Greenbaum for allowing me to quote from the spoken and written texts that form the Survey of English Usage at University College London.

b Hi, I'm MA student of TEFL in Iran. My topic of my theses is teachers' perception of classroom management but I can not found some article in ELT domain. Could you please send me some article.

best,
[name]

c American Airlines flight 54, turn left heading 100, intercept the localizer and proceed inbound, cleared for the ILS approach to 13 Right, maintain 2,200 until established. Contact tower on 120.6 at NOLLA.

d Pour boiling water over the tea bag, one bag one cup. Infuse for 3-5 min, a second brewing tastes even better than the first one.

e Your attention please. Passengers alighting at the next station are advised to be aware of the gap between the train and the platform.

f Rest assured, your room is smoke-free so enjoy the clean air. Understandably, we reserve the right to assess a $200.00 cleaning fee to your account should smoking occur.

g Site unavailable. Your Online Banking service is temporarily unavailable. We apologize for any inconvenience. Please try again later. Thank you for being our customer.

h Congratulations! Your e-mail has been selected as the Prize winner of (€2,000,000.00) Euros in Euro Raffle Lottery Held NOVEMBER, 2012 in Barcelona, SPAIN. Respond with INFO;

Name:
Add:
Phone:
Claim prize.

Regards.

5 Form and function

There is no one-to-one match between form and function.

a The following extracts (from *Tea Party and Other Plays* by Harold Pinter) are all requests of one kind or another. What grammatical structures do they use?

1 Could I have Newcastle 77254, please? = *modal verb 'could'*

2 Can I have a private word with you, old chap?

3 I was just wondering if you'd mind if I put my high-heeled shoes on your chair.

4 May I ask the reason?

5 Find that girl for me. As a favour.

6 Why don't you lend Wally a few pound, Mr Solto?

b Identify the (probable) function of each of these utterances:

1 Have a custard tart, Mr Solto. = *offer*

2 Ring Disley. Tell him to come here.

3 Come on. Annie, help me clear the table.

4 Buzz off before I call a copper.

5 Mind how you go.

6 Take my tip, Wally, wipe the whole business from your head, wipe it clean out of your mind.

What verb form do all the examples in b share?

c Parts a and b of this task suggest that one function can be realised by any number of different linguistic forms, and that any one linguistic form can be used to express a number of different functions.

Think of five functional uses of the 'first conditional' (*If you do X, I'll do Y*).

6 Functional syllabuses

A functional syllabus is one which is organized around selected language functions rather than around language forms (or structures). Nowadays, rather than adopting an exclusively functional or an exclusively grammatical approach, many textbooks intersperse functions and structures.

Here are some items from the contents page of an intermediate level coursebook. Can you separate them into functions, grammatical structures and vocabulary areas?

Unit 5	Unit 6
thanking and replying	*-ing* form
clothes and dressing	education
suggestions and responses	giving and responding to exciting news
intensifying adverbs	sentences with *if, when* and *unless*
giving instructions	talking about advantages and disadvantages
adjectives and adverbs	*sort, type, kind*
obligation and permission: *(don't) have to, must(n't), should(n't), (not) be allowed to*	jobs in a company
supermarkets	agreeing and disagreeing
uses of *get*	*fortunately, hopefully, surprisingly…*

(from *Natural English Intermediate Student's Book* by Gairns and Redman, 2002)

7 Teaching functional language

Here is the section in Unit 5 of the above mentioned coursebook that targets 'suggestions and responses'. Think of how you could adapt this sequence to present and practise the function of 'asking favours and giving responses'.

8 Pragmatics and culture

The way that contextual factors shape language can vary from culture to culture, and from language to language. In some languages, such as French, social distance is expressed by the choice of verb form: singular (*tu as…*) or plural (*vous avez…*). Languages also vary in the extent to which they favour a direct versus an indirect style with regard to such speech acts as requesting, apologizing and complaining.

Here is some advice about apologizing in English, from an elementary textbook. Evaluate the approach in terms of its accuracy and usefulness. What other areas in English might deserve a similar treatment?

lead-in

1 Which do you think is the worst problem, and why? Tell a partner.
  – you have to give up smoking
  – you have financial problems
  – you can't get to sleep at night

natural English
Suggestions and responses 5.2

Why don't you try giving up with a friend?
Yes, (that's a) good idea.

Have you thought about hypnosis?
Hmm, I'm not sure about that.

You could avoid places where people smoke.
Yeah, that sound sensible. /ˈsensəbl/

Listen and say these suggestions and responses with a partner.
Listen and practise again without the book.

2 Think! In A/B pairs:
  A you can't get to sleep at night.
  B you haven't got enough money to buy a computer.
  Decide on three suggestions to make to your partner.

3 Make your suggestions and respond to your partner's ideas.

(from *Natural English Intermediate Student's Book* by Gairns and Redman, 2002)

(from *English Unlimited A2 Elementary Coursebook* by Tilbury et al., 2010)

6 | An introduction to phonology

Introduction

Starting from the smallest units of language that impact on meaning, i.e. the sounds of the language, this unit, and those that immediately follow it, focus on phonology, the linguistic system that underpins the teaching of pronunciation. This unit introduces the general area of phonology by establishing some basic terminology and raising some of the key pedagogical issues involved.

Tasks

1 Basic terminology

Match the term with its definition:

1 *phonology*   a the meaningful use of pitch change in speech

2 *phonetics*   b the smallest element of sound in a language which is recognised by a native speaker as making a difference in meaning

3 *phoneme*   c a vocal sound made without the audible stopping of breath

4 *stress*   d the study of speech sounds and sound production across all languages

5 *intonation*   e a vocal sound made when the air flow is obstructed in some way

6 *rhythm*   f the study of how speech sounds are produced and distinguished in a specific language

7 *vowel*   g the greater emphasis of some syllables or words over others during speech

8 *consonant*   h the regular repetition of stress in time

2 The organs of speech

The starting point in a description of the phonological system is the identification of the organs of speech. Identify the following organs of speech in the diagram:

- tongue
- lips
- hard palate
- soft palate
- teeth
- vocal cords and glottis
- alveolar ridge
- nasal cavity
- larynx
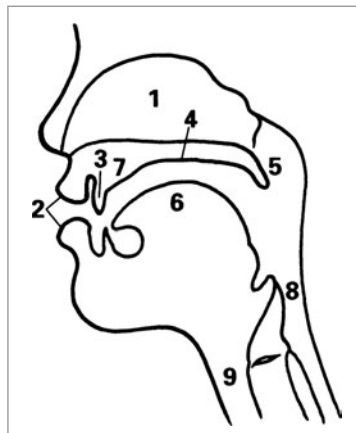
3 Attitudes to pronunciation teaching

Before looking at the phonological systems in more detail, you might like to consider some of the issues that English teachers have had to address over the years. On the basis of your experience as either a learner or a teacher, what is your opinion on these issues?

0 = strongly disagree   5 = strongly agree

a Teaching pronunciation requires a knowledge of phonology rather than of phonetics.

   0   1   2   3   4   5

b The best models for teaching pronunciation are either RP (Received Pronunciation: the prestige accent of British English) or GA (General American).

   0   1   2   3   4   5

c Adult learners of English are unlikely to achieve native-like proficiency with regard to pronunciation.

   0   1   2   3   4   5

d The primary goal of pronunciation teaching should be accent reduction.

   0   1   2   3   4   5

e Intelligibility should be the criterion by which students' pronunciation should be judged.

   0   1   2   3   4   5

f Stress, rhythm and intonation are more important than getting individual sounds right.

   0   1   2   3   4   5

g Pronunciation should be integrated into other activities rather than taught as a separate system.

   0   1   2   3   4   5

h Pronunciation teaching should start with listening.

   0   1   2   3   4   5

i Students should be taught to read phonemic symbols - **æ**, **θ**, etc.

   0   1   2   3   4   5

j Teaching pronunciation also involves teaching spelling.

   0   1   2   3   4   5

4 A lingua franca core?

Some writers, notably Jenkins (2000) and Walker (2010), argue that, for learners of English as a Lingua Franca (ELF), some non-standard pronunciation features make little or no difference to a speaker's intelligibility, while others – called the *lingua franca core* – have a far greater impact. They make the case for concentrating only on these core features and ignoring the rest.

Here is one such list of proposed core features:

1 most consonant sounds (but not the *th* sounds in either *thing* or *that*);

2 consonant clusters (sequences of two or more consonant sounds) at the beginnings of words, e.g. *practice*, but not necessarily at the ends e.g. *worked*;

3 vowel length distinctions, i.e. the difference between long and short vowels, as in *heat* and *hit*; and

4 nuclear stress (i.e. the correct placement of stress in an utterance).

Compare that list with the pronunciation syllabus of a course for ESOL or EFL students, such as the one below. What items of this syllabus are absent from the lingua franca core?

Unit / Section		Unit / Section	
1	**Syllables** pages 2–9	10	**Continuants and Stops: /s/ and /t/** pages 76–83
		11	**Continuants and Stops: /r/ and /d/, /l/ and /d/** pages 84–96
2	**Vowels and Vowel Rules** pages 10–17		
		12	**Voicing** pages 97–108
3	**Word Stress and Vowel Length** pages 18–24		
4	**Word Stress and Vowel Clarity** pages 25–33	13	**Voicing and Syllable Length Aspiration** pages 109–120
		14	**Sibilants** pages 121–130
5	**Word Stress Patterns** pages 34–43		
6	**Sentence Focus: Emphasizing Content Words** pages 44–49	15	**Thought Groups** pages 131–140
7	**Sentence Focus: De-emphasizing Structure Words** pages 50–58		**Appendices** pages 141–144
8	**Choosing the Focus Word** pages 59–68		**Extra Practice 1 More Consonant Work** pages 145–163
9	**Emphasizing Structure Words** pages 69–75		**Extra Practice 2 Advanced Tasks** pages 164–173

(from *Clear Speech 4th edition* by Gilbert, 2012)

7 | The consonants

Introduction

Now that the terminology has been defined, the next two units deal with phonemes.

Remember that a phoneme is not just *any* sound: it is the smallest element of sound that makes a difference in *meaning.* The sounds represented by the letter *l* in *like* and in *milk* are actually quite different (try saying them), but *milk* pronounced with the clear **l** of *like* is not a different word altogether. The difference between the sounds is not phonemic.

Pronounce the *th* in *mouth* as a *s*, however, and you change the meaning of the word. *Mouth* and *mouse* are different words. The difference is phonemic. In Spanish, on the other hand, whether you pronounce *cielo* (*sky*) as 'thielo' or 'sielo' makes no difference to the meaning. The different pronunciations are not phonemic.

Tasks

1 Articulation of consonants

Look at the following illustrations and written descriptions. Can you identify which sounds are involved?
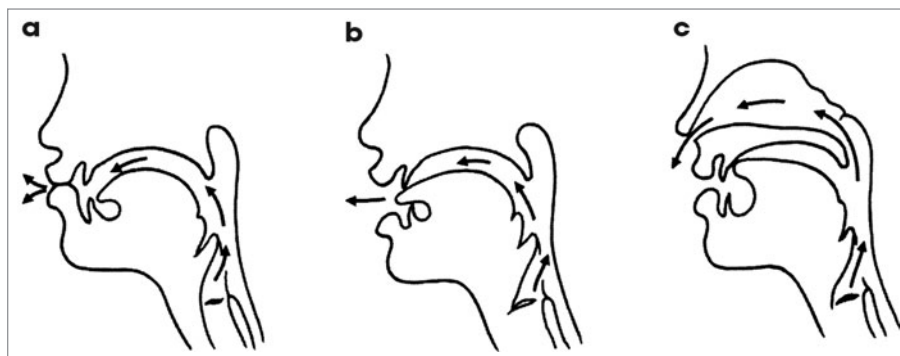
a Close the lips tightly. Push air forward in the mouth. Open the lips quickly to let the air out.

b Put the tongue between the teeth. Blow air out between the tongue and the teeth.

c Touch the roof of the mouth with the tongue. Touch the side teeth with the sides of the tongue. Vibrate the vocal cords. The sound comes through the nose.

The three sounds illustrated and described above are all consonant sounds – that is, sounds that are produced when the flow of air from the larynx to the lips is obstructed in some way. Can you identify the point of obstruction in each case?

It is customary to describe and classify the consonants in terms of:

- the place where they are formed, that is, the point of major obstruction, for example, the lips;
- the manner by which they are formed, for example, by the explosive release of air; and
- whether or not they are voiced, that is, whether or not the vocal cords are made to vibrate.

2 Place and manner of articulation

Match these terms and their meanings:

PLACE

1 *bilabial*   a formed at the teeth
2 *labiodental*   b formed at the hard palate
3 *dental*   c formed at the two lips
4 *alveolar*   d formed in the gap between the vocal cords
5 *palatal*   e formed at the soft palate
6 *velar*   f formed at the lips and teeth
7 *glottal*   g formed at the tooth ridge

MANNER

1 *plosive (or stop)*   a by friction
2 *fricative*   b through the nose
3 *affricate*   c by explosion
4 *semi-vowel*   d with little or no interruption or friction
5 *nasal*   e by explosion ending in friction

So, any consonant sound can now be described in terms of its place and manner, using the technical terminology. Thus, the sound **f**, which is formed by friction at the juncture of lips and teeth, is a *labiodental fricative*.

Now, can you describe a, b and c in Task 1 according to where and how they are each produced, using the technical terms?

3 Voiced or voiceless

Hold your hand to your throat, and say 'ah'. You should be able to feel the vibration made as the vocal cords (or vocal folds) are engaged. Now, make a prolonged **h** sound, as if sighing. Notice that there is a clear passage of air passing through the vocal cords, which are wide apart and not vibrating. When the vocal cords vibrate, the effect is called *voicing*. *Voiceless* or *unvoiced* sounds are those produced without vocal cord vibration. Use the same 'hand on throat' test for the following consonant sounds (but try not to add a following vowel, as this will produce voicing, regardless of the consonant sounds):

m   d   b   g   t   th (as in *thy*)   th (as in *thigh*)

Now, can you produce a voiced bilabial nasal sound? A voiceless alveolar stop?

4 Consonants

You should now be able to complete this chart of the English consonants:

Table 1 Chart of English consonant phonemes

		PLACE OF ARTICULATION							
		Bilabial	Labiodental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Glottal
MANNER OF ARTICULATION	Plosive	p b			□ □			□ □	
	Fricative		f v	□ □	s z	ʃ ʒ			h
	Affricate					tʃ dʒ			
	Nasal	□			□			ŋ	
	Lateral approximant				l				
	Approximant	w				r	j		

(after *English Phonetics and Phonology* by Roach, 2004)

5 Phonemic transcription

You should now be able to read these words (where **e** is the RP symbol for the vowel in *bed*, *end*, etc.):

> a) **sed**   b) **dek**   c) **ðen**   d) **edʒ**   e) **breθ**   f) **fetʃ**   g) **vekst**   h) **jet**   i) **ʃred**   j) **streŋθ**

and write these ones:

> k) *met*   l) *them*   m) *checked*   n) *yelled*   o) *fresh*   p) *sex*   q) *stealth*
> r) *gel*   s) *schlepped*   t) *lengths*

6 Consonants in other languages

Compared to another language you know, does English have more or fewer consonant sounds? How many sounds are shared between the two languages?

7 Minimal pairs

A pair of words that differ by just one sound, such as *pin* and *bin*, or *cap* and *cab,* are called a minimal pair. Can you think of at least four minimal pairs for these consonant sounds:

a **b** and **v**

b **t** and **θ**

c **tʃ** and **dʒ**

8 Consonant activity

Look at the following exercise. What is it designed to practise? How could you use it in the classroom?

	Sound 1 /s/	Sound 2 /θ/	
	mouse What a sweet little mouse!	**mouth** What a sweet little mouth!	
65+10 = 100	**sum** Is this sum OK?	**thumb** Is this thumb OK?	
	sick It's very sick.	**thick** It's very thick.	
	sink He's sinking.	**think** He's thinking.	
	pass There's a mountain pass.	**path** There's a mountain path.	

(from *Ship or Sheep?* by Baker, 2006)

9 Activities

Here are some activities that focus on consonant sounds. What is the aim of each one? For example, does it focus on the recognition and discrimination of particular sounds, or on production of these – or both?

a

Student A: Say sentence **a** or sentence **b**.
Student B: Say the matching response.

NOTE: The sentences continue on the next page.

Example

Student A: What did you wash?
Student B: My car.

1. a. What did you watch?   An old movie.
   b. What did you wash?   My car.

2. a. What does "chatter" mean?   To talk fast.
   b. What does "shatter" mean?   To break into small pieces.

3. a. What's a "chip"?   A small piece.
   b. What's a "ship"?   A big boat.

4. a. What does "cheap" mean?   Not expensive.
   b. What does "jeep" mean?   A car for rough roads.

5. a. What's a joke?   Something funny.
   b. What's a yolk?   The yellow part of an egg.

6. a. Her son went to Yale.   That's wonderful!
   b. Her son went to jail.   That's terrible!

7. a. What's Jell-O®?   A kind of dessert.
   b. What's yellow?   A banana.

8. a. What does "jell" mean?   To become solid.
   b. What does "yell" mean?   To shout.

(from *Clear Speech 4th edition* by Gilbert, 2005)

b

B13 Read the conversation and underline the words which end with a consonant pair or group. Then listen and practise reading the conversation aloud. Pronounce the underlined words carefully.

A: OK, <u>first</u> question: <u>what's</u> the <u>eighth</u> <u>month</u> in the year?
B: It's August.
A: Correct! Second question: what's the highest mountain on Earth?
B: Mount Everest.
A: Correct again! Mount Everest! Next question: which of these cities is furthest east in Europe: Athens, Brussels or Budapest?
B: Is it Budapest, or perhaps Brussels?
A: No, wrong, sorry. It's Athens. OK, last question: what's the biggest land animal in the world?
B: The elephant.
A: Very good! Three out of four correct, that's 75 percent!

(from *English Pronunciation in Use Intermediate 2nd edition* by Hancock, 2012)

c

Regular past simple forms end in *-ed*. When we say this, we usually say /d/. For example:

played   /pleɪd/

Some verbs are difficult to say with /d/ at the end, so we say /t/ or /ɪd/. For example:

liked   /laɪkt/

wanted   /wɒntɪd/

Make the past simple forms of these verbs by adding /d/. If you can't try /t/ or /ɪd/. Which feels right to you?

ask	hate	listen	need	phone	visit
call	hire	live	open	rain	wait
decide	learn	love	pay	stay	walk
enjoy	like	move	play	study	want

🎧 **Listen and repeat the past simple forms.**

Use five of the verbs to talk about things you did yesterday – or things that happened yesterday.

(from *Innovations Elementary Coursebook* by Dellar and Walkley, 2005)

8 | The vowels

Introduction

The aim of this unit is to provide you with a working knowledge of the English vowel system, as well as suggesting a general approach to dealing with vowel problems. Don't worry if you have trouble trying to work out how the different vowels are formed – you may at least have a better appreciation of the problems learners face.

Tasks

1 Accent

Vowels, more than consonants, distinguish accents. For example, the following couplets would rhyme in some parts of the English-speaking world, but not in others. Which, if any, of the following rhyme in your speech?

a Who's that knocking? Could it be the Duke?
  Give me the lantern – I'll go and take a look.

b The day dawned clear, the sea was calm.
  The sun rose up like an atom bomb.

c Into the cave the tourist peers.
  Let's go in! But no one dares.

d Archimedes was having a bath.
  Archimedes was doing the math.

e Open up, open up, in the name of the law!
  If you don't open up we'll smash down the door.

2 Vowel sounds

Here are two lists of words representing the full range of vowel phonemes. One list is RP (or Received Pronunciation, i.e. the standard accent of British English) and the other is General American (GA).

a Which is which? How do you know?

b Compare these lists to your own vowel system. Do you distinguish between all of these vowels?

ɪ	KIT		ɪ	KIT
e	DRESS		ɛ	DRESS
æ	TRAP		æ	TRAP, BATH
ɒ	LOT, CLOTH			
ɔː	THOUGHT		ɔ	CLOTH, THOUGHT
ɑː	BATH, PALM		ɑ	LOT, PALM
ʌ	STRUT		ʌ	STRUT
ə	COMM<u>A</u>		ə	COMM<u>A</u>
ʊ	FOOT		ʊ	FOOT
uː	GOOSE		u	GOOSE
ɜː	NURSE		ɝ	NURSE
iː	FLEECE		i	FLEECE
eɪ	FACE		eɪ	FACE
əʊ	GOAT		oʊ	GOAT
aɪ	PRICE		aɪ	PRICE
ɔɪ	CHOICE		ɔɪ	CHOICE
aʊ	MOUTH		aʊ	MOUTH
ɪə	NEAR			
eə	SQUARE			
ʊə	CURE			

3 Tongue position

Try saying the following names, prolonging the vowel sound in each case: JEAN, JOHN, JUNE. Note the shape of the oral cavity in each case. Try and focus only on the tongue – this might mean reducing the movement of the lips as much as possible.

In case you're having difficulty locating the difference, here is what should be happening with the words Jean, John and June:

Jean   John   June
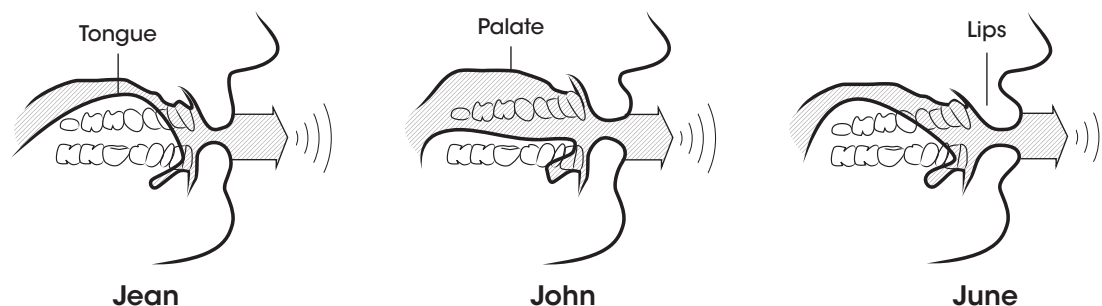
(from *Clear Speech* by Gilbert, 1993)

Now, add two more names: JEN and JAN. How do they compare? Can you identify the sounds where the tongue is *high* in the mouth, as opposed to *low*? Can you identify those where the *front* of the tongue is high, as opposed to the *back*?

4 Lip rounding and spreading

Position of the tongue is not the only factor that determines the 'shape' of the vowels in English. Look at these two photos, for example. What sounds do you think the speaker is making in each case?

(i)   (ii)
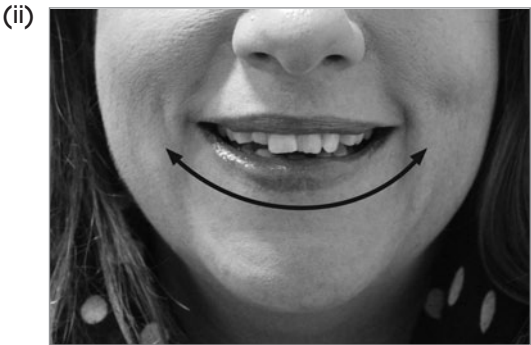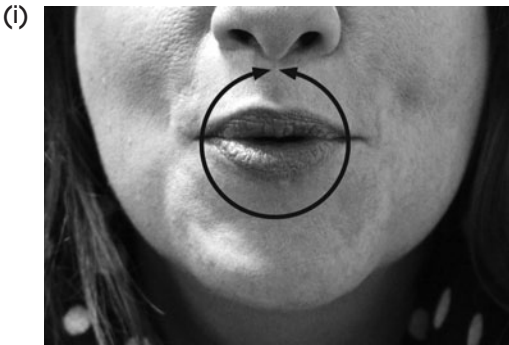
Which of these vowels is usually articulated with rounded lips, and which with spread lips? Try saying the words, exaggerating the shape of the lips. (For ease of reference, the phonemic symbols, both for RP and General American, are provided.)

	RP	GA
JEAN	iː	i
JOHN	ɒ	ɑ
JEN	e	ɛ
JUNE	uː	u
JAN	æ	æ
JOAN	əʊ	oʊ

5 The vowel quadrant

The combinations of high/low and front/back can be visualized as a slightly misshapen square – called the *vowel quadrant*:
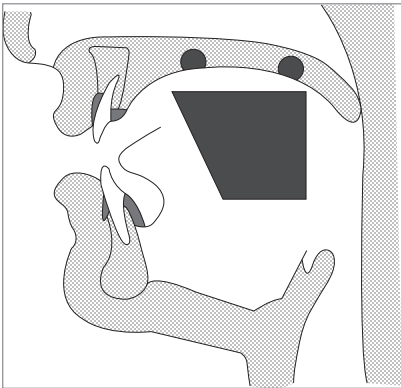
(from *Practical Phonetics* by Wells and Colson, 1980)

Here is where the names from the earlier task are roughly situated:
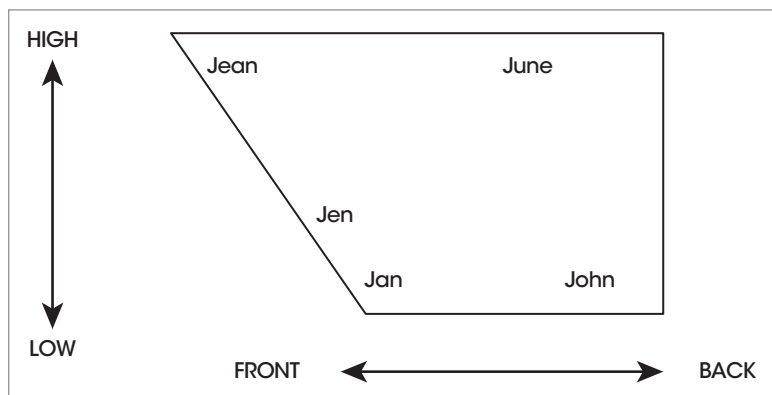
We can represent the vowel sounds with symbols, like this (in RP and GA respectively):
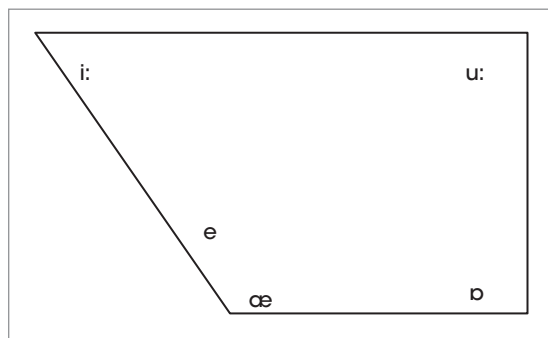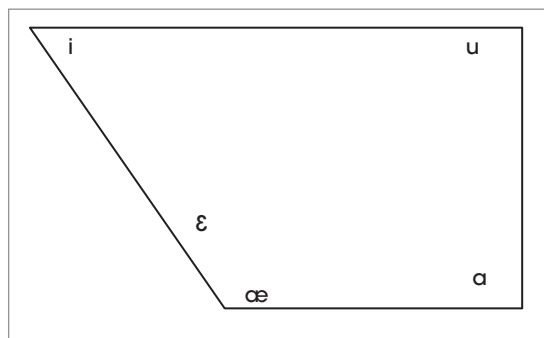
Can you fit these vowels into the chart? (Choose the variety of English you feel more comfortable with.)

ɪ (KIT)
ʊ (FOOT)
ɔ: (CLOTH) or ɔ (CLOTH, THOUGHT)
ʌ (STRUT)

Tip: Look at the sounds that are already positioned in the chart, and find a sound that is near.

6 Central vowels

There are two 'central vowels', so called because they are neither high or low, nor front or back. One of these is **ɜ** – the vowel sound in the word *nurse*. The other is the first sound in the word *about*, or the final sound in *comma*, a sound so common in English that it has its own name: *schwa*. It is represented by the symbol **ə**.

ə

ɜ
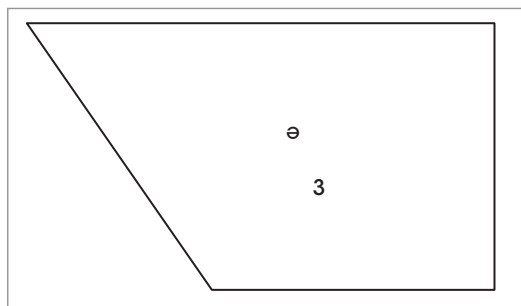
In some accents of English, especially North American ones, both the schwa and the **ɜ** sound are 'coloured' by any **r** that follows them. Such accents are called *rhotic*, and the sounds are often represented to show this 'r-colouring': **ɝ** as in **bɝd** (*bird*) and **ɚ** as in **sɪstɚ** (*sister*).

Can you identify the likely schwa sounds (with or without r-colouring) in this (slightly adapted) extract of naturally occurring American speech? The first four examples have been done for you:

> əbaʊt   ɚ   ðə æftɚnun
> When we got back here in town about two or three in the afternoon we went out to pizza
>
> and had a pitcher of beer and a large whatever. We don't go to Pizza Hut very often and it
>
> was their super-duper pizza the big sixteen inch one for twelve thirteen dollars or something.

7 Diphthongs

Diphthongs are formed by gliding from one position to another. Can you work out what sounds these two diagrams represent?

1

ʊ

a

2

i

a
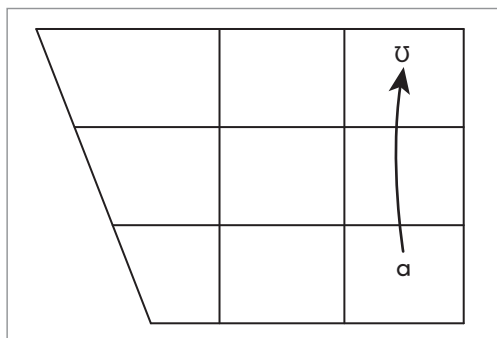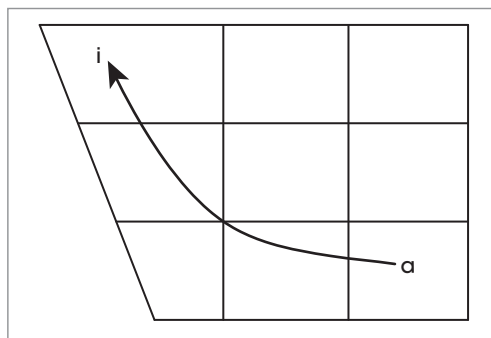
(from *English Phonetics and Phonology: A practical course 2nd edition* by Roach, 1991)

The following mnemonics include the eight RP diphthongs and the five GA ones, respectively. Use the lists in Task 2 to identify the diphthongs and complete the phonemic representation.

RP diphthongs							
I	*fear*	*no*	*joy*	*may*	*cure*	*their*	*cow*
/…/	/f…/	/n…/	/ʤ…/	/m…/	/kj…/	/ð…/	/k…/

GA diphthongs				
Now	*my*	*boy*	*may*	*go*
/n…/	/m…/	/b…/	/m…/	/g…/

What is the main difference between the RP and GA diphthong systems?

8 The phonemic chart

A useful classroom aid is a chart of the phonemic symbols. The layout of this one (for RP) was devised by Adrian Underhill. Can you explain the rationale behind the way the symbols are distributed?

(from *Sound Foundations* by Underhill, 2005)

And here is a version for the chart for the General American accent. What are the significant differences between this and the RP chart?

i	ɪ	ʊ	u
eɪ	ə/ɚ	oʊ	aɪ
ɛ	ɝ	ʌ	aʊ
æ	ɑ	ɔ	ɔɪ
p	b	t	d	tʃ	dʒ	k	g
f	v	θ	ð	s	z	ʃ	ʒ
m	n	ŋ	h	l	r	w	y

9 Transcribing from phonemic script

You should now be able to read these sentences:

a RP: **kʌm lɪv wɪð miː ænd biː maɪ lʌv**
   GA: **kʌm lɪv wɪð mi ænd bi maɪ lʌv**

b RP: **swiːt biː nɒt praʊd ɒv ðəʊz tuː aɪz**
   GA: **swit bi nɒt praʊd ɑv ðoʊz tu aɪz**

c RP: **sləʊ freʃ faʊnt kiːp taɪm wɪð maɪ sɒlt tɪəz**
   GA: **sloʊ freʃ faʊnt kip taɪm wɪð maɪ sɔlt tirz**

d RP: **aɪ æm jet wɒt aɪ æm nʌn keəz ɔː nəʊz**
   GA: **aɪ æm yɛt wɒt aɪ æm nʌn kɛrz ɔr noʊz**

e RP: **pɔː səʊl ðə sentə ɒv maɪ sɪnful ɜːθ**
   GA: **pɔr soʊl ðə sɛntɚ ɑv maɪ sɪnful ɝθ**

10 Writing in phonemic script

Try writing the following in phonemic script. (Check that you know what the words mean!)

> *phoneme   diphthong   vowel   schwa   consonant   phonology   pronunciation   syllable*

11 Activities

Look at these activities. They form part of a sequence. Can you put them in a logical sequence? What is the aim of each activity?

a

Listen and repeat these examples of the target sound.

play	played	plate
grey	grade	great
aim	age	eight

longer ←——→ shorter

b

🔊 A6 (cont.) **Listen and underline the word you hear. If you find any of these difficult, go to Section E4** *Sound pairs* **for further practice.**

1 Man or men?   Did you see the *man / men*?   (⇒ Sound pair 1)
2 Cap or cup?   Have you seen my *cap / cup*?   (⇒ Sound pair 2)
3 Hat or heart?   She put her hand on her *hat / heart*.   (⇒ Sound pair 3)
4 Pain or pen?   I've got a *pain / pen* in my hand.   (⇒ Sound pair 4)
5 Stay or stare?   There's no reason to *stay / stare*.   (⇒ Sound pair 5)

c

🔊 A4 Listen to the sound /eɪ/ on its own. Look at the mouth diagram to see how to make this long vowel sound.

d

Listen to the target sound /eɪ/ in the words below and compare it with the words on each side.

target /eɪ/

meat	**mate**	met
come	**came**	calm
white	**wait**	wet
buy	**bay**	boy

(from *English Pronunciation in Use 2nd edition* by Hancock and Donna, 2003)

9 | Rhythm and connected speech

Introduction

So far we have looked at sounds in isolation, that is, individual segments of the pronunciation system, both consonants and vowels. Obviously, there is more to pronunciation than simply the production of strings of phonemes. We now turn our attention to larger segments of the system, the *suprasegmental* features of phonology.

Tasks

1 Rhythm

a What do these words have in common (apart from their meaning)?

daughter	*uncle*	*cousin*	*sister*

b Repeat aloud the above sequence of words two or three times at natural speed, pausing slightly between them. Now, repeat the following sentence two or three times.

The daughter	*of my uncle*	*is the cousin*	*of my sister*

Now, repeat both two or three times, maintaining a regular rhythm.

daughter	*uncle*	*cousin*	*sister*
The daughter	*of my uncle*	*is the cousin*	*of my sister*

Which takes longer to utter: the individual words or the complete sentence? Or are they both the same? What do you think this exercise is designed to demonstrate?

2 Rhythm

Read these sentences aloud, highlighting their rhythm, by emphasizing the stressed syllables. Those in the first sentence have been underlined for you.

a 'Abercrombie argues that speech is inherently rhythmical.' (Brazil, Coulthard and Johns 1980)

b 'The characteristic rhythm of one language may differ considerably from that of another.' (Brown 1974)

c 'The recurrence of stressed syllables at regular intervals gives speech its rhythmical qualities.' (Wells and Colson 1987)

d 'It is plain that this regularity is the case only under certain conditions.' (Crystal 1980)

What words carried the 'beat'? What happens to the words between the beats?

3 Rhythm and phrases

a Here are some common expressions, each with a characteristic rhythm. Can you group the expressions according to their rhythm and place them in the correct column in the box? Can you add at least two more expressions to each column?

after you	at the end of the day	by the way
see you tonight	a piece of cake	not really
if you see what I mean	at the click of a mouse	do you know what I mean
here and there	I tell you what	I'm sorry
in point of fact	it's hard to say	it's quite all right
quite frankly	on the crest of a wave	out of the way
no problem	something like that	speak for yourself
haven't a clue	the way ahead	wait and see
there you go	how do you know	here's hoping
not at all	nice going	

■▪■	■■▪	▪■▪■	■▪▪■	▪▪■▪▪■
by the way	*not really*	*a piece of cake*	*see you tonight*	*if you see what I mean*

b What applications might this activity have for teaching?

4 Jazz chants

What is the purpose of this text, and how could you use it in class?

Sounds right

28 **5** **Listen and repeat.**

He was happy.	I wasn't happy.	Was he happy?
I was hot.	I was sad.	Yes, he was.
She was happy.	They were happy.	Were you happy?
I was not.	I was mad.	No, because…

(from *More! 1 Student's Book* by Gerngross et al., 2007)

5 Weak forms

In order to accommodate to the rhythm of speech, some words are 'squeezed' or weakened. Hence, many words in English have both a 'strong' form and a 'weak' form.

a Here are some examples – can you add another five to the list? What sort of words are these?

	strong form	weak form
an	**æn**	**ən**
some	**sʌm**	**səm**
of	**ɒv /ɑv**	**əv**
them	**ðem / ðɛm**	**ðəm**
than	**ðæn**	**ðən**
was	**wɒz / wɑz**	**wəz**
can	**kæn**	**kən**

b Look at this extract. Identify any likely weak forms in the dialogue.

DISSON   How do you do, Miss Dodd? Nice of you to come. Please sit down.

                That's right. Well now, I've had a look at your references. They seem to be excellent. You've had quite a bit of experience.

WENDY   Yes, sir.

DISSON   Not in my line, of course. We manufacture sanitary ware ... but I suppose you know that?

WENDY   Yes, of course I do, Mr Disson.

DISSON   You've heard of us, have you?

WENDY   Oh yes.

(from '*Tea Party*' in *Tea Party and Other Plays* by H. Pinter)

c Using evidence from the extract, can you formulate a rule as to when auxiliary verbs take their strong form, as opposed to their weak form or a contraction?

6 Reductions and simplifications

Look at the names of these movies rendered into phonemic script (both RP and GA respectively). Can you decipher them? Is there anything unexpected in each one?

	RP	GA
a)	wes saɪd stɔːriː	wɛs saɪd stɔri
b)	ə striː kɑː neɪm diːzaɪr	ə striː kɑr neɪm dizaɪr
c)	ðə griːm maɪl	ðə grim maɪl
d)	ðə tɛŋ kəmɑːndmənts	ðə tɛŋ kəmændmənts
e)	lɑːs tæŋgəʊ wɪn pærəs	lɑs tæŋgoʊ wɪn pærəs
f)	wiː jɑː ðə best	wi yɑr ðə bɛst
g)	ʃʌtə raɪlənd	ʃʌtɚ aɪlənd

7 Sound changes

Here is a list of the main changes that sounds can undergo in natural speech. Can you find an example of each in the examples in Task 6?

a *Assimilation*: this is when a sound is influenced by a neighbouring sound so that it becomes more like its neighbour – as the first **n** in *ten pounds* becomes an **m** under the influence of the neighbouring **p**.

b *Deletion*: this is when a sound is left out altogether – this typically happens to **d** and **t** as in *hand stand, past perfect*.

c *Linking*: this is where a sound is introduced at word boundaries, typically the **r** as in *raw (r) egg* (in RP and in some American accents), or a **w** or **j** sound that is inserted between two vowels: *two (w) eggs*, *my (y) own*.

Here are some more film titles. Can you identify places where assimilation, deletion, or linking might occur?

The Great Dictator
Stand by Me
The King's Speech
Carry on Camping
Do the Right Thing
The War of the Worlds
The Last Picture Show
The Good, the Bad, and the Ugly

8 Coursebook exercises

Look at these different exercises. What feature(s) of connected speech does each one focus on? In each case, is it a production or recognition activity?

a

> **6**   **a**   (2.16) Listen to these expressions. In 3, notice the long vowel /iː/ and the linking sound /j/. Why's the pronunciation in 3 different?
>
> | /ə/ | /ə/ | /iː/ |
> |---|---|---|
> | 1   the famous monster | 2   the shape of a circle | 3   the idea for *Frankenstein* |
> | | | /j/ |
>
> **b** Practise saying these pairs of expressions. Make sure you use the correct pronunciation of the.
>
> 1   the eighties, the nineties   4   the English, the Japanese
> 2   the east, the west   5   the solution, the inspiration
> 3   the beginning, the end   6   the writer, the artist

(from *English Unlimited B2 Upper Intermediate Coursebook* by Tilbury et al., 2011)

b

> Student A: Say sentence **a** or sentence **b**.
> Student B: Say the matching response.
>
> Take turns saying the sentences.
>
> **Example**
>
> Student A: I can't go.
> Student B: That's too bad!
>
> 1. a. I can go.   Oh, good!
>   b. I can't go.   That's too bad!
>
> 2. a. She can do it.   That's wonderful.
>   b. She can't do it.   She should try harder.
>
> 3. a. Where can we go?   Any tourist destination.
>   b. Where can't we go?   Into the military zone.
>
> 4. a. We can leave now.   Good, I'll get my coat.
>   b. We can't leave now.   All right, we'll wait.
>
> 5. a. Can you lift this?   Of course.
>   b. Can't you lift this?   No, I can't.
>
> 6. a. Why can you do that?   Because I have permission.
>   b. Why can't you do that? Because I don't know how.

(from *Clear Speech 4th edition* by Gilbert, 2005)

C

Which word is written incorrectly, i.e. as it sounds? Underline it and write the correct word.

EXAMPLE   You can't <u>cup</u> bread with a spoon! .... *cup* ⟶ *cut* ....

1 We drank coffee and ape biscuits. ....

2 I went to a grape party last weekend. ....

3 I had a bag cold so I went to bed. ....

4 Jim's got a sung called Tom. ....

5 Were you talk cookery at school? ....

6 I got ache questions correct out of ten. ....

(from *English Pronunciation in Use: Intermediate 2nd edition* by Hancock, 2012)

10 | Sentence stress and intonation

Introduction

Intonation has been described as 'the music of speech'. Technically, it is best defined as the meaningful use of pitch changes in speech. This unit looks at the nature of those pitch changes (or tones) and the kinds of meanings that they express. And, because pitch changes occur on stressed words, we also look at the way that certain words are assigned prominence in spoken language.

Tasks

1 Chunking

When we write, we write in sentences. But when we speak, we segment the stream of speech into meaningful 'chunks'; these chunks are called *intonational phrases*, or *tone units*. They are typically signalled by pausing and by changes of pitch. Here is a transcript of a spoken narrative. Can you tell where the divisions between the tone units are likely to fall? (The first few have been done for you.)

Okay | It started um summer [laughing] of nineteen [laughing] | summer of nineteen ninety-six | Just like any other summer | I went to Spain with my family | and for the months of June and July and August and I was sixteen. I was starting to discover kind of girls and stuff and um we really didn't do much me and friends there. We just … When we got bored we'd go to this river and uh just chill at the river and sometimes like cool off in the river and stuff and there were usually people our age there just chilling …

2 Tone units

The tone unit functions as a means of 'packaging' information in spoken discourse. Say these pairs of utterances aloud, pausing slightly where marked (|), and see if you can distinguish the differences of meaning in each:

a They collect Swedish furniture and ceramics.
   They collect Swedish furniture | and ceramics.

b The passengers who were wearing seat-belts | were unhurt.
   The passengers | who were wearing seat-belts | were unhurt.

c Drivers who drink | often have accidents.
   Drivers who drink often | have accidents.

d She went to answer the phone hopefully.
   She went to answer the phone | hopefully.

e We prefer dancing to music.
   We prefer dancing | to music.

f I didn't marry him because of his parents.
   I didn't marry him | because of his parents.

g Do you need a doctor? — **aɪ dəʊnt nəʊ**
   Do you need a doctor? — **aɪ dəʊnt | nəʊ**

Did you notice what happened to the pitch of your voice just before each of the marked pauses?

Now, mark the main stressed word in each tone unit in each pair of sentences above.

3 Contrastive sentence stress

a How many ways can you say this sentence, by stressing a different word each time?
   Kim bought these green apples.

b In each of these exchanges, what is the word that is stressed in B's response?
   A: Did Pat buy these green apples?
   B: *No, Kim bought these green apples.*

   A: Did Kim buy these green plums?
   B: *No, Kim bought these green apples.*

   A: Did Kim pick these green apples?
   B: *No, Kim bought these green apples.*

   A: Did Kim buy those green apples?
   B: *No, Kim bought these green apples.*

   A: Did Kim buy these red apples?
   B: *No, Kim bought these green apples.*

c What determines which word is stressed?

4 Sentence stress

Mark the main stressed syllable in the second tone unit (after the |) in each of the following sayings and catchphrases. (The first one has been done for you.) What determines which word or syllable is stressed?

   Don't worry | be ˈhappy.
   You win some | and you lose some.
   You scratch my back | and I'll scratch yours.
   You can run | but you can't hide.
   It's not what you know | it's who you know.
   Don't just stand there | do something.
   The bigger they are | the harder they fall.
   One step forward | two steps back.

5 Activities

Compare these two sentence stress activities from textbooks. In what ways are they similar or different?

a

C5 Look at the responses in blue. Underline the word you think the speaker will emphasise in each. Then listen and check.

EXAMPLE	**a** Anybody can ride a bike.	I can't!
	b Why don't you go cycling?	I can't!
1 a	You can watch the match on TV.	I haven't got a TV!
b	Why didn't you watch the match?	I haven't got a TV!
2 a	The maths exam wasn't difficult.	It was difficult!
b	What did you think of the exam?	It was difficult!
3 a	They always play well, don't they?	No, they never win!
b	They usually win, don't they?	No, they never win!
4 a	You need to practise more.	You need to practise more!
b	I practise quite a lot.	You need to practise more!
5 a	I don't do any sports.	So what do you do then?
b	I think everybody should play a sport.	So what do you do then?

(from *English Pronunciation in Use: Intermediate 2nd edition* by Hancock, 2012)

b

Speaking naturally Stressing new information

A *Do you like fried **rice?*** B *Yes, I **love** fried rice.* **or** B *Actually, I prefer **steamed** rice.*

A *Do you like raw **fish?*** B *Yes, I **love** raw fish.* **or** B *I've never **tried** raw fish.*

A *Have you ever eaten raw **eggs?*** B *Yes, I eat raw eggs for **breakfast**.* **or** B *No, I only eat **cooked** eggs.*

A ◀)) 2.14 Listen and repeat the sentences above. Notice how the stress and intonation move to the new information in the answers. Then ask and answer the questions with a partner.

B Pair work Ask questions like the ones above. Give your own answers.

A *Do you like fried eggs?*
B *Actually, I prefer boiled eggs.*   OR   *No, I hate fried eggs.*

(from *Touchstone 3 Student's Book* by McCarthy, McCarten and Sandiford, 2014)

6 Pitch direction

In each (one-word) tone unit in this invented conversation what is the probable direction of pitch (known as the *tone*)? Does it go up or down, up and down, or down and up?

A: (politely)   Tea?
B: (firmly)   No.

A: (surprised)   No?
B: (considering)   Well …
A: (handing tea)   Here.
B: Thanks.
    (B drinks tea greedily)
A: (sarcastically)   Well!

Try the dialogue with a partner.

7 Tones

In the following extract from a play, divide the text into tone units. Then identify the main stressed syllable (called the *nucleus*) in each tone unit. Finally, decide the probable direction of pitch change (or tone) at each nucleus. You may find that there is more than one possibility:

POPPY   What's that?
JACK   What's what?
POPPY   (indicating) That. What's that?
JACK   That? That's a – that's a briefcase.
POPPY   Is it yours?
JACK   No.
POPPY   Oh. What's in it, then?
JACK   Nothing. Just paper. Bits of – bits of paper.

(from *A Small Family Business* by A. Ayckbourn)

With a partner, read the extract aloud, with the appropriate intonation. Does this exercise suggest any rules – or at least tendencies – with regard to the relation between tones and types of sentence?

8 Pitch range

Here are three situations. How do A and B say *Hi* in each case? Practise the dialogues in pairs.

a A and B are old friends who haven't seen each other in six months and they bump into each other at a party.
   A: Hi
   B: Hi

b A and B are work colleagues and friends. They are greeting each other in the lift at the start of another day's work.
   A: Hi
   B: Hi

c A and B are old friends and haven't seen each other in a long time. During this time B has heard that A has been saying unpleasant things about him/her.
   A: Hi
   B: Hi

What does this task suggest about the relation between intonation and attitude?

9 Activities

At least three different functions are attributed to intonation: a *grammatical* function, e.g. the way intonation 'packages' utterances into phrases or clauses (as in Task 2); a *discourse* function, e.g. the way new information is distinguished from 'given' information as talk unfolds (as in Tasks 3 and 4), and an *attitudinal* function, e.g. the way high and low involvement are signalled (as in Task 8).

Look at the following textbook activities. What function of intonation does each one address? What specific feature of this function is the focus of the activity?

a

UNIT 7
Intonation of question tags

1 ◄)) 2.08 Read and listen to the dialogue.

SAM You do want to come, *don't you?*
MAX I'm not sure. Jane's got those big dogs, *hasn't she?*
SAM Yes, they're enormous! But they're very friendly.
MAX Well I don't like dogs, *do I?*
SAM You're not afraid, *are you?*
MAX Of course not!

2 Look at the blue question tags. (Circle) the correct words in each sentence.
Sam *knows / doesn't know* the answer to his questions.
His voice goes *up / down.*
Now look at the red question tags. (Circle) the correct words in each sentence.
Max *knows / doesn't know* the answer to his questions.
His voice goes *up / down.*

3 ◄)) 2.09 Listen and repeat the dialogue.

(from *Think Student's Book 2* Puchta et al., 2015)

b

b) Listen to the conversation between Peter and Sarah. Listen particularly to how Sarah replies. Is she enthusiastic or not very interested? After each 'bleep', draw the appropriate mouth.
Example:
Peter: Sarah, I'm going to a party tomorrow night, would you like to come?

1 Sarah: Oh.
Peter: It's just an office party really

2 Sarah: Oh.

Now continue

3
4
5
6
7
8
9

(from *Speaking Clearly* by Rogerson and Gilbert, 1990)

c

Speaking naturally Stress and intonation in questions

How often do you go to the **gym**?   Are you going a **lot** these days?

A 🔊 **2.30 Listen and repeat the questions. Notice how the words *gym* and *lot* are stressed. Notice how the voice falls on *gym* and rises on *lot*.**

B 🔊 **2.31 Listen. Repeat these pairs of questions.**

1. How often do you play **sports**? Are you playing a **lot** these days?
2. When do you **study**? Are you studying **hard** right now?
3. How are your **classes** going this year? I mean, are they going **well**?

C **Pair work** Ask and answer the questions above. Give your own answers.

(from *Touchstone 1 Student's Book 2nd edition* by McCarthy, McCarten and Sandiford, 2014)

d

Speaking naturally

Unit 9, Lesson C Intonation of background information

Expressions that give background information, or information you expect your listener to know, have a fall–rise intonation: *considering . . ., given (that / the fact that) . . ., in view of (the fact that) . . ., in light of (the fact that). . . .*

Space exploration is expensive. **Considering the cost**, it makes no sense at all to go to Mars.

It makes no sense at all to go to Mars, **considering the cost**.

A ⬇ Read and listen to the information above. Repeat the example sentences.

B ⬇ Listen to this conversation. Circle the stressed words where the fall-rise intonation starts in the underlined parts of the sentences.

A I'm getting worried about the storms we've had recently, given all the damage.
B Well, in light of rising sea levels, I think this is just the beginning. Frankly, I think it's time for people to start moving away from the coasts.
A Maybe. But what are we going to do about places like New York, Bangkok, and Rio? We can't just move entire cities, given the huge populations.
B No, but we could build sea walls for protection, given how serious this is.
A I don't think that's going to happen anytime soon, considering the incredible cost.
B But in view of the fact that 15 of the world's 20 largest cities are in flood zones, we can't ignore the problem. We have to find ways to protect the people in these cities.

About you **C** **Pair work** Practice the conversation. Which ideas do you agree with?

(from *Viewpoint Student's Book 2* by McCarthy et al., 2013)

11 Word formation, spelling and word stress

Introduction

This unit introduces the area of vocabulary, or lexis, in English. The two terms 'vocabulary' and 'lexis' are frequently used interchangeably and that convention is followed here. In this unit we look at the form of words. In the next unit we look at how words relate to other words in terms of their meaning.

Tasks

1 Morphology

'This branch of linguistics investigates word structure and word formation. Every word consists of one or more morphemes – the smallest grammatical units carrying meaning' (Johnson and Johnson 1998).

So, the word *formation* consists of two morphemes: *form-* and *-ation*. *Formation* consists of a stem to which a suffix (*-ation*) had been attached. (Notice here that, as is often the case, the stem can stand on its own – *form* – whereas the suffix *-ation*, like most affixes, cannot.)

How many morphemes can you count in this sign?

2 Word formation

There are a number of common ways of constructing words. For example:

- *affixation*: that is, through the use of affixes (prefixes and suffixes), for example *learner* (*learn + -er*), *remake* (*re + make*);
- *compounding*: by combining two or more existing words, for example *screenplay, sunscreen, sunbathe*;
- *conversion*: by converting words from one part of speech to another, for example *to screen* (from a *screen*), *makeup* (from *to make up*);
- *blending*: by merging two existing words or parts of words: *blog* (from *web log*), *prequel* (from *pre- + sequel*);
- by some form of *shortening*: this may entail *abbreviating* (e.g. *CD* for *compact disc*), or *clipping*, e.g. *sitcom* (from *situation comedy*), *app* (from *application*). Or it may entail using *acronyms* – initial letters that are pronounced as if they were a word – as, for example, in *SATs* (*standard assessment tests*).

a Do these same word-formation processes operate in another language you know?

b In this extract, can you identify which of the above principles of word formation is exemplified in each of the underlined words?

Now that video editing has descended from its ivory tower and become an <u>everyday</u> cheap and easy-to-master <u>activity</u>, more and more people are shooting video on their <u>phones</u>. These <u>multi-functional</u> miracles have replaced the <u>expensive</u> and clunky <u>camcorders</u> of <u>yesteryear</u> and are capable of capturing high-definition video.

Many <u>smartphones</u> now feature dual microphones for cancelling <u>background</u> noise and echo and can produce surprisingly crisp sound. In <u>smallish</u> <u>classrooms</u> these are often good enough, especially if the room is <u>carpeted</u> and the subject being filmed is not too far away. I often use an old <u>USB</u> Blue Snowball <u>mic</u> in my classes for both <u>podcasting</u> and video <u>production</u>.

(from *Language Learning with Digital Video* by Goldstein and Driver 2015)

c In the examples of affixation in the text, can you find three examples each of different noun suffixes and different adjective suffixes? For example, *-ity* is a noun suffix, because it turns the adjective *active* into the noun *activity*.

3 Affixes

Identify the prefixes and suffixes in this short extract of academic writing. Can you classify them according to their meanings?

Language disabilities occur in monolingual and multilingual children and young people throughout the world. Language delay, difficulties and disorders can be due to biological impairments and/or social reasons such as deprivation of social and cultural engagement. Often the cause is unknown and other areas of development may not initially be affected.

(Martin 2015)

4 Compounding

For each of the following compounds, identify its word class (i.e. its part of speech), its composition, and at least two other examples of the pattern.

compound	word class	composition	examples
dishwasher		noun + verb + *-er*	
teacup			carpark
light-hearted		adjective + noun + *-ed*	narrow-minded
swimming pool	noun		

5 Multi-word units 1

There are many types of multi-word units, also known as 'chunks', that have become fixed or semi-fixed, and behave as if they were a single lexical item. Because of this, they are often highlighted or even listed separately in dictionaries. They include two-word collocations (like *ivory tower, swimming pool*), phrasal verbs (like *calm down* – see Unit 27); binomials,

i.e. word pairs (*to and fro*, *safe and sound*); and discourse markers (*mind you, by the way*). In this horoscope, some multi-word units have been identified:

Cancer

Others may say you have <u>taken leave of your senses</u> – and perhaps you have – but only a complete change of direction will satisfy your craving for a more dynamic <u>way of life</u>. Travel and social opportunities abound, but don't <u>jump at the first chance</u> you get to escape. A midweek break could be exciting, but it will also be costly if you insist on travelling <u>first class</u> all the way. What happened to the romance of <u>roughing it</u>?

Libra

Things are about to happen; things you had not expected; things that are unlikely to have you jumping for joy. But everything happens for a reason, and if fate decides to make life tough it can only be because you need to toughen up. It would appear that some people are under the impression that you are a soft touch. The way you behave over the next seven days will go a long way toward changing that opinion.

Pisces

Instead of blaming fate for making a mess of things, you should ask yourself why your best-laid plans went belly up. Perhaps they weren't as brilliant as you thought they were; perhaps there was an important factor you failed to take into account; perhaps your guardian angel decided to protect you from the consequences of your actions. Whatever the reason, there is a lesson to be learned if you can be bothered.

(from *The Independent*)

6 Multi-word units 2

Multi-word units can be classified in terms of their degree of fixedness, how idiomatic they are and whether they are grammatically conventional. For example, the greeting *How do you do?* is fixed: it always takes this form – never *How do we do? Have a nice day,* on the other hand, allows for some variation: *have a good day, have a great day. Under the weather* (meaning *not feeling well*) is both fixed and idiomatic, but it is grammatically regular. *Long time no see* is fixed, not idiomatic, but grammatically irregular.

Decide if the following multi-word units are fixed, idiomatic and/or grammatical. What does this suggest about their 'teachability'?

	fixed?	idiomatic?	grammatical?
safe and sound	yes	no	yes
by and large			
make amends			
spill the beans			
believe you me			
pass the buck			
see you later			
come what may			
a soft touch			

7 Activities

What principles of word formation are the following exercises designed to practise?

a

Creating new words

5 Try to create new words to express the meanings given.

You want a word which expresses **shopping** via **television** or over the **telephone:** *teleshopping.*

1 the theory that **women** are the main contributors to **economic** growth
2 **technology** which is **clean**
3 an online record of someone's **life,** using a **stream** of virtual material such as blogs and video clips
4 a way of **recycling** materials to create something new and more **upmarket** and valuable than what you started with
5 getting the **size** of a company's workforce **right**
6 a **heterosexual** male living in a **metropolitan** environment who spends a lot of time and effort on his appearance
7 like **CEOs,** these job titles all contain 'chief' and any other function, from academic to zoom
8 an economic **effect** like that of **Wal-Mart,** whether (depending on your perspective) keeping wages low or keeping inflation low

(from *The Business 2.0 C1 Advanced: Student's Book* by Allison, Appelby and de Chazal, 2013)

b

b

Do you know anyone who is:
1 left-handed?
2 cross-eyed?
3 bad-tempered?
4 sharp-tongued?
5 narrow-minded?

Describe someone in your family.

EXAMPLE: My mother's a brown-eyed, curly-haired, woman. She's left-handed. She's a broad-minded and self-confident person.

(from *Objective First Certificate* by Capel and Sharp, 2000)

C

> Here are some more words of this type. In each case the preposition element of the noun is given but the other part is missing. Choose from the list of possibilities.
>
> work   hand   hold   clear   write   lie   turn   press
>
> 1 Their car was a ....-off after the accident.
> 2 The lecturer distributed ....-outs before she started speaking.
> 3 Jack does a daily ....-out at the gym, starting with 20 ....
> -ups.
> 4 There is an interesting ....-up of the match in today's paper.
> 5 I'm giving my office a major ....-out this week.
> 6 Did you read about the........................-up at our bank?
> 7 There was a surprisingly large ....-out at the concert.
> 8 I love having a ....-in on Sundays.

(from *English Vocabulary in Use Upper-Intermediate and Advanced* by McCarthy and O'Dell, 1994)

8 Spelling

Here are some invented 'English' words in their spoken form (using RP transcription conventions). Can you imagine how they would probably be written?

greɪk   ˈθæbɪŋ   biːlz   ˈtʃɪstiː and ˈtʃɪstiːz   ˈdrʌkəl   snəʊvd   plens

If possible, check your answers with a colleague. If you tended to agree, what spelling 'rules' were you operating with? And what does this suggest about the teaching of English spelling?

9 Misspellings

Here are some words that are commonly misspelled. Which of them can be corrected by applying a rule, such as '*i* before *e*, except after *c*'? Which are unpredictable, and therefore have to be learned individually?

word	common misspelling
address	adress
beginning	begining
coming	comming
definitely	definately
disappear	dissappear
friend	freind
necessary	neccessary
receive	recieve
tomorrow	tommorrow
truly	truely

10 Spelling activity

What is the aim of each stage of this activity sequence?

---

7 PRONUNCIATION predicting pronunciation from spelling

> Certain letters or combinations of letters cause problems as they can be pronounced in different ways. Although sometimes there are rules to help you, use your instinct to predict the pronunciation of new words. Check with a dictionary if necessary.

a Decide how you pronounce the letter *y* in these words. Under<u>line</u> the stress. Check with the rules below.

youth
yawn
yoga

physics
psychoanalyst   type
analyse   symptoms
psychological
lifestyle   hypochondriac
syllable   analysis
byte

sky
justify   biology
memory
laboratory
terrify   reply
shy
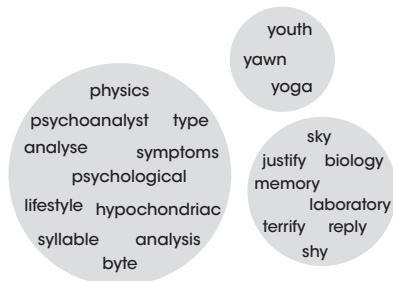
The letter *y*

1 *y* at the beginning of a word
   • Always pronounced /j/ (*young*, *yesterday*).

2 *y* at the end of a word
   • Pronounced /i/ in most words of two or more syllables (*healthy*, *easy*).
   • Pronounced /aɪ/ in one-syllable words (*my*, *try*), words where the stress is on the last syllable (*reply*, *deny*), and words ending in -*ify* (*clarify*, *terrify*).

3 *y* in the middle of a word
   • Pronounced /ɪ/ when it is between consonants (*symptom*, *physics*).
   • Pronounced /aɪ/ when the y is followed by a consonant + *e* (*tyre*) or with words (of Greek orgin) beginning *psy*- or *hyp*- (*psychiatrist*).

⚠ *hypnotist* /ˈhɪpnətɪst/ and *hypocrite* /ˈhɪpəkrɪt/ are exceptions.

---

b In pairs, practise words with *y* sounds. Listen to each other. Be as accurate as you can.
   1 I'm a hypochondriac. I always worry about my symptoms.
   2 The shy psychoanalyst analysed his own personality.
   3 Study and classify vocabulary. Try to recycle it.
   4 The physicist does yoga in the biology laboratory.

c (2.6) Listen, check, and repeat.

(from *New English File: Intermediate Plus Student's Book* by Oxenden and Latham-Koenig, 2008)

Design a similar sequence for the letter *g*.

11 Word stress

a Put the words below into the appropriate column, and see if you can work out some general tendencies in the stressing of two-syllable words.

begin	*complete*	*describe*	*discuss*	*English*	*explain*	*grammar*	*listen*
phoneme	*reading*	*record*	*repeat*	*student*	*study*	*teacher*	*written*

Stress on the first syllable	Stress on the second syllable
teacher	*repeat*

b Now group these polysyllabic words. Notice that stress placement is influenced by suffixes.
What is the effect of certain suffixes?

addressee	dictation	dictionary	emphasis	emphatic	grammatical
lexical	lexicography	penultimate	phonemic	Portuguese	pronunciation
syllabic	syllable	vocabulary			

Stress on the fourth to last syllable	Stress on the third to last syllable	Stress on the second to last syllable	Stress on the last syllable
vocabulary	syllable		

c Where is the stress on these compound words?

classroom	flashcard	homework	laptop	roleplay	whiteboard	workbook

12 Word stress activities

What teaching points are the following exercises designed to make? How effective
do you think they are?

a

G **Stress in two-syllable nouns and verbs**

The following two-syllable words have a noun form and a verb form.

1 Listen and underline the stressed syllables. Which syllable is
stressed for the nouns? Which syllable is stressed for the verbs?

Noun	Verb
1. record	record
2. object	object
3. permit	permit
4. suspect	suspect
5. import	import
6. rebel	rebel
7. present	present
8. conflict	conflict
9. insult	insult

2 Practice saying the noun and verb form of each word.

(from *Clear Speech 4th edition* by Gilbert, 2012)

b

31.2 Write the words from the box in the correct column according to their stress pattern.

economics economy physics chemistry geography /dʒɒɡrəfi/
mathematics /mæθəˈmætiks/ technology history /ˈhɪstri/ geology
photography nation nationality

●●	●●●	●●●●	●●●●●	●●●●●
				economics

31.3 Fill each gap with a word from the box which has the stress pattern given. Then
listen and check.

biology mathematics history geography technology chemistry

My favourite subjects at school were sciences, especially
●●● chemistry and ●●●● .... I've always been
good with numbers, so I was good at ●●●● ....
I didn't really like the social science subjects like ●●● ....
and ●● .... When I went to university, I did computer
●●● ....

(from *English Pronunciation in Use* by Hancock, 2012)

12 | Lexical meaning

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Introduction

When you learn a new word it is not enough simply to know how it is spelt and pronounced. You need to know what it *means*, what it means in one context but not in another, and how this meaning relates to other words and other meanings. This unit looks at ways of classifying words in terms of their meaning.

</div>

Tasks

1 Non-standard lexical choices

Identify the lexical choices that depart from standard usage in these examples from learners' writing. What is the problem – the right choice of word but the wrong form of the word (e.g. *he *teached us* instead of *he taught us*); or the wrong choice of word for the intended meaning (e.g. *he *learned us* instead of *he taught us*)?

How would you explain the correction to the students?

a He liked to climb some tryes and to play witch his dog.

b I have a short family. In my family are two brothers and one sister.

c It's a very good new that your sister is getting married.

d I have been working hardly and it was impossible to get any time to write.

e Marilyn Monroe was very famous. She did films as *The Men Like Fairs*.

f I have chosen to describe Stephen Hawking, a notorious cientific of our century.

g We climbed the rocks, slept in the tent, swam in the beautiful lake and fed insects.

h By chance, from October first, I'll get rid of my present job.

i The rain increased and we were obligated to stay in bedroom until it dwindled.

2 Semantic meaning

Words are often defined in terms of their relationship with other words. For example, take two words, X and Y:

- If X means the same as Y, they are *synonyms*.
- If X is the opposite of Y, they are *antonyms*.
- If X and Y are kinds of Z, they are *co-hyponyms*, with Z as the *superordinate* term.
- If X and Y are the same word but have completely different meanings, they are *homonyms*.
- If X and Y are the same word but have two distinguishable but related meanings, they are *polysemes*.

Using the above categories, identify the sense relation between the underlined words in the following extracts (from *The Adventures of Sherlock Holmes* by Arthur Conan Doyle). The first is done for you.

a 'How very <u>absurd</u>! I never noticed that before.' 'Very <u>strange</u>!' muttered Holmes.   *synonyms*

b I could not hear a <u>sound</u>, not even the drawing of a breath.
  There he is, all safe and <u>sound</u>.

c The impression of his <u>right</u> foot was always less distinct than his <u>left</u>.

d I heard the sharp rattling of a <u>chain</u>, and the sound as of a large animal moving about.

  I think that was the <u>chain</u> of events, Mr. Windibank!

e 'I will sit on the side of the <u>bed</u>, and you in that <u>chair</u>.' I took out my revolver and laid it on the corner of the <u>table</u>.

f At the <u>foot</u> of the stairs, however, she met this Lascar scoundrel.

  I came to Baker Street by the Underground and hurried from there on <u>foot</u>.

g His eyes travelled round and round and <u>up</u> and <u>down</u>, taking in every detail of the apartment.

h 'We have got to the <u>deductions</u> and the <u>inferences</u>,' said Lestrade, winking at me.

i 'It is a <u>swamp adder</u>!' cried Holmes; 'the deadliest <u>snake</u> in India.'

j I carefully examined the writing, and the <u>paper</u> upon which it was written.

  I travelled in my youth, took to the stage, and finally became a reporter on an evening <u>paper</u> in London.

3 Near-synonyms

Words that are notionally synonymous, like *child* and *kid,* may be used in different contexts or may have different connotations or associations. Dictionaries often provide coded information concerning these differences in usage. The *Cambridge International Dictionary of English*, for example, uses the following labels:

  • *dated*: used in the recent past and often still used by older people
  • *disapproving*: used to express dislike or disagreement with someone or something
  • *formal*: used in serious or official language or when trying to impress other people
  • *humorous*: used when you are trying to be funny
  • *informal*: used in ordinary speech (and writing) and not suitable for formal situations
  • *literary*: formal and descriptive language used in literature
  • *offensive*: very rude and likely to offend people
  • *polite word/phrase*: a polite way of referring to something that has other ruder names
  • *slang*: extremely informal language, used mainly by a particular group, especially young people
  • *specialised*: used only by people in a particular subject such as doctors or scientists

How would you categorise the following synonyms of the verb *to die* or the adjective *dead*, choosing from the above terms? Which, if any, are neutral, i.e. not marked for any particular usage?

deceased	*defunct*	*lifeless*	*to croak* *to depart this life*
to expire	*to pass away*	*to perish*	*to pop off*

What value might there be in doing this kind of task with language students?

4 Polysemes and homonyms

Is there a single word *lift,* which has got two related meanings – that is, is it polysemous? Or are there two different words: *lift* and *lift*? For example, look at these concordance lines of the word *fair* (from the Cambridge English Corpus). At which points does the meaning change? At which point does the word change and become a new word completely, i.e. a *homonym*?

> This system was not **fair** for girls or boys.
> Everybody is entitled to a **fair** trial.
> People want to be paid a **fair** wage for their labor.
> We want to get our **fair** share of that business.
> I think that's a very **fair** point.
> I now spend a **fair** amount of time in Washington.
> We were a **fair** sized family.
> She was a **fair** cook herself and enjoyed it.
> Her racing record was, on balance, only **fair**.
> You've got such long **fair** hair.
> It all happened right here, in our **fair** city.
> The forecast calls for **fair** weather through Friday.
> Iowa has a great state **fair**.

Which meaning(s) would you expect to be taught to (a) beginners, (b) intermediate students, (c) more advanced students?

5 Hyponyms

Draw a 'tree-diagram' to show the relationship between these words.

butter	*cheese*	*dairy product*	*feta*	*food*	*fruit*
grain	*meat*	*mozzarella*	*vegetable*	*yoghurt*	

Devise a similar tree-diagram for transport to include *taxi* and other related items.

What application could this type of organisation have to language teaching?

6 Collocation

Collocations are words that commonly occur together. For example, the most common noun collocations of the adjective *fair* are (in order of frequency): *fair share, fair amount, fair trial, fair game, fair trade, fair play, fair number* and *fair question.*

Good dictionaries provide information about collocations, based on the analysis of large databases (called corpora) of actual language in use. Here, for example, are two collocation panels from the *Cambridge Advanced Learner's Dictionary*:

> ☑ Word partners for **error**
>
> *discover/correct/compound/make/spot* an error • a *fundamental/glaring/great/major* error • *human* error • a *margin* of/for error • do sth *in* error

> ☑ Word partners for **mistake noun**
>
> *make* a mistake • *learn from* a mistake • *admit/ realize* your mistake • *avoid/correct/repeat* a mistake • a *big/costly/fatal/terrible* mistake • a *genuine/honest* mistake • a *silly* mistake • a mistake *in* sth

Use the information in these panels to make these examples of learner writing sound more natural:

a I would like to write about some errors which I realized from your report.

b Reading the article I found some terrible errors about our company.

c I am writing this letter to correct some mistakes which you have done in the article.

d I think it is a big error to let traffic around our old monastery.

e We all should know our past and try to prevent the mistakes that other generations made.

f I believe building a supermarket on Parker piece is an utter mistake.

g He will understand his mistake and he will be sorry for this.

h Firstly I would like to accept our mistake and want to say heartfull sorry to you.

7 Specialized collocations

Learning a specialized language variety, such as legal or business English, means becoming familiar with its collocations. Our own field – English language teaching – has its fair share of collocations.

a Can you match the two halves of these ELT collocations?

placement	chunk
extensive	for gist
focus	talk
teacher	reading
lexical	correction
information	test
listening	method
repetition	gap
error	drill
direct	on form

b Can you find more ELT collocations in this text?

When deciding on what activities to include in this book, I have been guided by four key principles: *communication, authenticity, learner autonomy* and *critical thinking* […] In all of the activities, the focus is on communication. This methodology is realized either through ways of working, e.g. pair work, group work, individual work, whole-class work, or through tasks such as discussion, interactive games, information gap activities, problem-solving tasks, project work or role plays. The activities therefore provide the tools to promote meaningful, authentic language use in the classroom.

   (Guse 2011)

8 Idioms

Idioms are typically word combinations whose meaning cannot easily be derived from the meanings of their individual parts.

Identify the idioms in this text:

Asos founder Nick Robertson to quit as boss of online fashion giant after 15 years

Nick Robertson, the founder and chief executive of Asos, is preparing to step down at the online fashion retailer after 15 years at the helm.

Mr Robertson will hand the reins to Nick Beighton, the company's long-time finance director, who was promoted to chief operating officer last October.

Shares are still 57 per cent below their all-time high, which was reached in early 2014 before the company was hit by a devastating fire at its main UK warehouse in Yorkshire, which wiped £30m off its sales last year.

The strong pound then took its toll, which led to Asos issuing a string of profits warnings as international sales weakened considerably.

Mr Robertson said: 'We're still not quite out of the woods. It's a two-year price investment journey. We set out to stimulate growth, so we've still some way to go.'

(from *The Independent*)

9 Lexical sets

Words that are thematically related and/or tend to occur in the same kinds of contexts are called lexical sets. For teaching purposes, words are commonly organized into such sets.

Can you identify two lexical sets in this text?

A mother from Finland has helped solve the age-old problem of sleeplessness for new parents and babies by inventing a self-rocking mattress.

Hanna Sissala, a start-up entrepreneur from Helsinki, formulated the idea after struggling to get her own baby, Solina, to sleep one night.

"We slept badly, our baby cried for hours every night," said Ms Sissala. "We soothed her in the pram, crib or in our arms, but nothing seemed to help – so I decided to invent a solution."

Designed to be breathable, the Familings baby mattress allows air to pass through it – making the product safer than ordinary mattresses by reducing the risk of suffocation – and works by rocking infants to sleep with an up-and-down motion.

(from *The Independent*)

What advantage is there in using texts like this to highlight different kinds of word meaning?

10 Lexical associations

Here is a 'word cloud' from *Cambridge Dictionaries Online*, for the entry *possibility*. What kinds of associations with *possibility* might have prompted this selection of items?
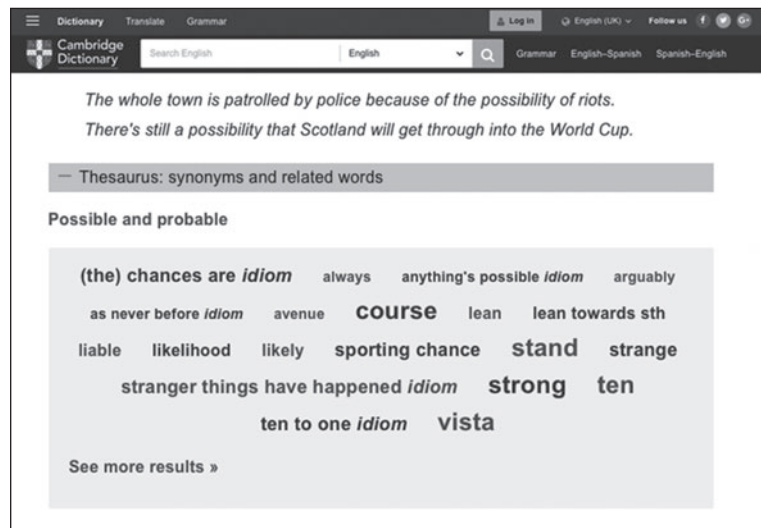
11 Activities

Look at these vocabulary learning activities. Which aspect of lexical meaning does each one target?

a

Write the word given in phonemic script in the correct spelling for the context.

1 I really must do some more exercise or I'll never lose /weɪt/. weight
2 Watching TV game shows is such a /weɪst/ of time.
3 There's a hole in the /səʊl/ of my shoe.
4 He broke a /peɪn/ of glass in the kitchen window.
5 The eldest son of the monarch is the /eə/ to the throne.
6 You are not /əˈlaʊd/ to talk during the test.
7 Look at that lovely yacht with the red /seɪl/.
8 He's going /θruː/ a rather difficult /feɪz/ at the moment.
9 Don't throw away that orange /piːl/. I need it for a recipe.

(from *English Vocabulary in Use Upper Intermediate* by McCarthy and O'Dell, 1994)

b

B Complete the lists of nouns in the circles. Some nouns go in more than one circle. Use a dictionary to help you.

> ~~dinner~~   a shower   a living   an exercise   lunch   the bus
> a list   a message   a phone call   a rest   a (great) job
> notes   the housework   a holiday   some work   children
> a good time   a taxi   the shopping   a mistake
> some cooking   money

make
dinner

have
dinner

take

do

(from *The Big Picture: A2 Elementary Student's Book* by Goldstein and Jones, 2011)

c

Vocabulary and Speaking Relationships (2)

1 **a** Work in pairs. Put these words into two groups:
1 family relationships, 2 other relationships. Check new words in VOCABULARY 6.2 p138.

> uncle *1*   aunt   boss   niece   nephew   flatmate
> cousin   close friend   ex-girlfriend   neighbour
> stepfather   grandmother   twin brother   colleague
> relative   great-grandfather   employer   employee
> sister-in-law

b How many other words can you make with *ex-*, *step*, *grand*, *great-*, and *-in-law*?

(from *face2face Pre-Intermediate 2nd edition* by Redston and Cunningham, 2012)

d

We use strong comparisons to emphasise what we are saying. For example:

It's a great bike. It goes like a bomb!

He's got a great appetite. He eats like a horse!

Complete the sentences below with the expressions in the box.

like clockwork	like dirt
like a chimney	like death warmed up
like a house on fire	like a fish
like a lunatic	like a log

1. I used to have this friend who drank ....
2. This guy was driving along ....
3. He's horrible to his wife. He treats her ....
4. When I saw myself in the mirror, I looked ....
5. My grandad used to smoke ....
6. The tube system in Tokyo runs ....
7. I was so exhausted that I slept ....
8. My sister and I get on ....

With a partner, check how many of these comparisons you can remember. Cover the list and test each other.

Tell your partner about anybody you know who:

- smokes like a …
- drives like a …
- looks like … in the mornings
- eats like a …

Have you ever heard any of the following expressions? Can you guess what they mean?

I've got a memory like a sieve.

I felt like a fish out of water.

She spends money like water.

When was the last time you slept like a log?

Have you ever met anybody who you immediately got on with like a house on fire?

13 | Word classes and phrases

Introduction

One of the standard processes of any kind of language analysis is the identification and labelling of the individual words that make up a sentence or a text. Although this kind of analysis does not provide much helpful information about how texts or even sentences are constructed, a basic knowledge of 'parts of speech' provides the teacher with a useful tool. More useful still is to analyse the way that words group together into meaningful 'chunks' – or phrases.

Tasks

1 Word classes

Can you match the terms in this list with its definition below? The first is done for you.

nouns	pronouns	verbs	adjectives
adverbs	prepositions	determiners	conjunctions

a These typically provide information about the manner, place or time of the action expressed by the verb: *quickly, away, just, soon …* = ***adverbs***

b These substitute for nouns: *she*, *hers*, *anyone*, *who …*

c These precede and help identify or quantify nouns: *that*, *some*, *the*, *many …*

d These typically name things, people or concepts, e.g. *tree*, *teacher*, *style*, *Zen …*

e These relate nouns to other elements, typically in terms of time or place: *in*, *after*, *by*, *under …*

f These connect words or parts of sentences: *and*, *while*, *if*, *because …*

g These express processes, events or states: *make*, *explode*, *become*, *weigh …*

h These describe different qualities of nouns: *green*, *noisy*, *expensive*, *boring …*

2 Word classes

Now can you identify the class of each of the underlined words in this extract:

> In the <u>early</u> summer of 1933 <u>I</u> started <u>out</u> for my first walking tour. I <u>left</u> my <u>grandfather's</u> house at <u>Henfield</u> in Sussex <u>one</u> evening <u>and</u> walked <u>towards</u> the river. My aunt seemed <u>pleased</u> to be rid of me. <u>She</u> speeded me on <u>my</u> way rather too gaily and <u>quickly</u>.

(from *I Left My Grandfather's House* by D. Welch)

3 Words that belong to more than one class

Some words belong to more than one class. Identify the word class of each of the underlined items in these sentences from *I Left My Grandfather's House*. The first has been done for you.

a I lay very flat and <u>still</u> in my bed. = *adjective*
The old ladies were <u>still</u> there. = *adverb*

b He lay on his <u>back</u> with his hands and legs thrown out carelessly.
'You'll have to go <u>back</u> to Steyning.'
I went to the <u>back</u> door and knocked.

c If I could just stay here for the night and <u>rest</u>.
My aunt and Marjorie were going to help the <u>rest</u> of the household by clearing the table.

d The last time I woke up I saw that it was already <u>light</u>.
I turned out the <u>light</u> and fell asleep.
'I say, shall we <u>light</u> the fire?'

e A hostel was marked on one of the roads which crossed the <u>plain</u>.
'That's a lie – you're not a <u>plain</u> woman, you're a lovely lady.'

f She was plump and <u>round</u>.
I walked <u>round</u>, looking at the fireplaces.
They clung close together, with their arms <u>round</u> one another.

g I felt that they were all threatened, that nothing could survive for <u>long</u>.
I sat down in the <u>long</u> grass beside the road.

h When <u>one</u> opened it a stone shaft, very like this <u>one</u>, was discovered.
On <u>one</u> side of the arched stone fireplace was a squint-hole.

4 Learner errors

Here are some examples of learner errors (from the Cambridge Learner Corpus). Can you identify the error, using the terminology of word classes?

For example:

a A cat had spent a night in their room (probably because outside was raining).
= missing pronoun: *it was raining*

b I think you have done a good work. I approve your design.
= wrong noun: *a good job*. Or, unnecessary determiner: … *done good work*. Missing preposition: *I approve of your design.*

c Ralph was elected by the other childs as the leader.

d I liked the competition, because they played very good.

e I call them parents because it were they who brought me up.

f Very often I watch TV in afternoon.

g I wasn't in time to take the flight. I had to wait the next flight.

h It's very beautiful, the walls are greens and it has a microwave …

i His name is Luca, he is 25 years old, he is student.

j I am fine and have just arrived at home.

k Personally I think is very difficult to bring up a child these days.

l   Food is very nice but the price is quite expensive.

m As a result, it was a funny evening with a very good atmosphere!

n We normally eat special food, but it depends of the money that you want to spend.

5 Groups

In the text in Task 2 above, it should be clear that many of the words in the sentences cluster into groups. For example, which subdivision of the first sentence best reflects the way the words are grouped?

a In the early | summer of 1933 | I | started out for I my first walking tour |

b In the early summer | of 1933 | I started out | for my first walking tour |

c In the early summer of 1933 | I | started out | for my first walking tour |

d In the early summer of 1933 | I | started | out for | my first | walking tour |

6 Phrases

These groupings of words are called phrases and they function like individual parts of speech. There are five types of phrase in English:

- noun phrase (NP)
- verb phrase (VP)
- adjective phrase (AdjP)
- adverb phrase (AdvP)
- prepositional phrase (PP)

Look at the following examples from the extract above. Identify the phrase type for each one.

a pleased to be rid of me

b rather too gaily

c my grandfather's house at Henfield in Sussex

d started out

e towards the river

7 Phrase heads

Notice that in the first four phrase types, the phrase can be reduced to just one word: *pleased, gaily, house*, and *started*. This is the 'head' of the phrase. The word class of the head indicates the type of phrase it is: *gaily* is an adverb, so *rather too gaily* is an adverb phrase; *house* is a noun, so *my grandfather's house at Henfield in Sussex* is a noun phrase. Some phrases consist of just the head on its own: in *I left my grandfather's house*, *left* is a verb phrase consisting of a single verb.

What phrase type is each of the underlined phrases, and what is the head of each?

I felt <u>excited</u>, but also <u>a little unhappy and alarmed</u>. I wished that I <u>had not</u> <u>started out</u> in the evening.

When I got to <u>the river banks</u> the sun still seemed high but it <u>was turning</u> orange. I spoke to <u>an old man who was smoking his pipe near the water</u> and asked him if it was <u>Steyning</u> that I <u>could see</u> on the other bank.

(from *I Left My Grandfather's House* by D. Welch)

8 Prepositional phrases

Here are some prepositional phrases from the above extracts.

at Henfield
towards the river
in the evening
near the water
on the other bank

a Use the above examples to work out the structure of prepositional phrases.

b Identify the prepositional phrases in this extract. (Note that some phrases are embedded in others.)

Although I had been walking for hours, it was still very early. The morning mist was just beginning to melt as I entered the village. Dew sparkled on the course broad leaves in the ditch, and the garden walls seemed crumbling and soft. I walked between the thatched cottages and thought it was the most untouched village I had yet seen.

(from *I Left My Grandfather's House* by D. Welch)

9 Modification

The optional words which precede the head of NPs, AdjPs and AdvPs are called the 'premodification' and those which come after are called the 'postmodification'.

	premodification	head	postmodification
NP	*my grandfather's*	*house*	*at Henfield in Sussex*
AdvP	*rather too*	*gaily*	
AdjP		*pleased*	*to be rid of me*

Subdivide the following underlined phrases in the same way, identifying the kind of phrase it is:

I made <u>my way</u> from Exmoor to <u>the edge of Dartmoor</u>. I had <u>yet another</u> <u>great-aunt in view</u> to provide <u>my next night's bed</u>. She was <u>the sister-in-law of</u> <u>the uncle I had stayed with at Petersfield</u>, and she had a house <u>not very far from</u> <u>Okehampton</u>.

(from *I Left My Grandfather's House* by D. Welch)

10 Phrases

Can you identify the phrases in these signs?

1

2

Do not climb
Deep drop
behind wall

3

4

14 | Sentence structure: the simple sentence

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Introduction

The basic unit of language analysis is the sentence. A grammar is essentially a description of how the sentences in a language are formed. Although sentences are neither the smallest nor the largest units in a language, they are more tightly constructed than the other larger elements. This unit and the next look at ways of analysing sentences and describing their construction.

</div>

Tasks

1 Sentences vs phrases

A sentence consists of at least one main clause. (We will be looking at clauses in more detail in the next unit.) The main clause consists, minimally, of a subject and its associated verb.

Which of the following book titles are complete sentences and which are just phrases? If sentences, what is the subject and its verb? If phrases, what kind of phrase is each one?

a *On the Road*
b *One Flew Over the Cuckoo's Nest*
c *Far from the Madding Crowd*
d *A Portrait of an Artist as a Young Man*
e *The Heart is a Lonely Hunter*
f *The Spy who Came in from the Cold*
g *The Sun also Rises*
h *Gentlemen Prefer Blondes*
i *For Whom the Bell Tolls*
j *You Only Live Twice*

2 Subjects and predicates

Simple sentences consist of two parts: the *subject* and the *predicate*. The subject is typically a noun phrase and the predicate is the verb and whatever completes the meaning of the verb. (In some grammars, the predicate is called the verb phrase. Here we use *verb phrase* to describe just the verb and its components.)

Subject	predicate
One	*Flew Over the Cuckoo's Nest*
Gentlemen	*Prefer Blondes*

Here are some movie titles. Identify the subject and predicate in each case.

a *Mr Smith goes to Washington*

b *Alice doesn't live here anymore*

c *The Postman Always Rings Twice*

d *The Empire Strikes Back*

e *Who's Afraid of Virginia Woolf?*

f *A Funny Thing Happened on the Way to the Forum*

g *It's a Wonderful Life*

h *There Will be Blood*

3 Finite verbs and agreement

The main verb of the sentence has to be a *finite verb*. A finite verb is a verb that has a subject and carries an indication of tense. For example: *I* <u>work</u>*; she* <u>has worked</u>*; they* <u>worked</u>*.* But not: *She likes* <u>to work</u>*. After* <u>working</u> *all day, she went home. To work* and *working* are non-finite verbs.

Main verbs agree with their subjects, in terms of number (singular or plural) and person (first, second or third): *The sun also rises*: singular, third person subject → *rises*

Categorise each of the errors in the following sentences (from the Cambridge English Corpus) as an example of:

1 a finite verb error

2 subject-verb agreement error

For example:

a Now they working in a same place and same job. → *Now they are working…* : finite verb needed

b The main reason for that noise are cars. → *… is cars.*: subject-verb agreement

c Today we so privileged, life has become so easy in many ways.

d The city was very beautiful. There was a lot of lights in the streets.

e Lampton Castle have new collection of musical instruments. It is great!

f The people was very polite with me.

g Sometimes I went fishing or going for a walk with my aunt's dog Fluffy.

h There a lot of historical places in Antalya and Side.

i A person who owns a car tend to use the car to go nearby.

j I am afraid I only available to show you around on Wednesday morning.

k The accommodation in the hall much cheaper than anywhere else.

l Moreover, no buses is running in the capital.

4 Sentence elements 1

Every sentence tells a 'story': *The Postman Always Rings Twice*; *Gentlemen Prefer Blondes*; *Mr Smith goes to Washington*. This story usually involves:

- some actor or agent (typically realized by the subject): *The postman*, *Gentlemen*, *Mr Smith*
- some action or process or state (realized by the verb): *rings*, *prefer*, *goes*
- the thing or person affected by the action (i.e. the object): *blondes*
- circumstantial information, e.g. the time or place in which the story happens: *always*, *to Washington*

Can you identify the different story elements in these movie titles? (Not all the elements will appear in every sentence.)

a *I Shot Andy Warhol*

b *They Drive by Night*

c *I Married a Monster from Outer Space*

d *The Russians are Coming*

e *We Need to Talk about Kevin*

f *Do the Right Thing*

g *I Never Promised You a Rose Garden*

h *Who Framed Roger Rabbit?*

i *The Kids are All Right*

j *They Call Me Trinity*

5 Sentence elements 2

The grammatical labels for the different elements of a sentence's story are *subject*, *verb*, *object*, *complement* and *adverbial* (abbreviated as S, V, O, C, A). (Different grammars will label these differently, but for our purposes these labels have a wide currency.)

a Can you match these terms with their definition?

subject	gives further information (or completes what is said) about some other element
verb	identifies what or who is topic of the clause and/or the agent of the verb
object	adds extra information about the time, manner or place, etc., of the situation
complement	identifies who or what is affected by an action
adverbial	the clause element that typically expresses an event, action or state

b Try and apply these terms to your analysis of the movie titles in Task 4. For example:

subject	verb	object	complement	adverbial
They	*Drive*			*by Night*
I	*Married*	*a Monster from Outer Space*		
The Kids	*are*		*All Right*	

6 Objects and complements

Objects and complements both follow verbs. The object typically denotes the person or thing affected by the action of the subject. The complement typically describes or defines the subject (or, in some cases, the object).

> *I Shot Andy Warhol → Andy Warhol* is the object – it was he who was shot.
> *The Kids are All Right → All Right* is the subject complement – it describes *the kids*.
> *Some Like it Hot → it* is the object: it is the thing that is liked; *hot* is an object complement – it describes *it*.

Decide if the underlined phrases in these movie titles are objects or complements:

a *Honey, I Shrunk <u>The Kids</u>*

b *Life Is <u>Beautiful</u>*

c *I was <u>a Teenage Werewolf</u>*

d *The Devil Wears <u>Prada</u>*

e *Lend Me <u>Your Husband</u>*

f *I am <u>Sam</u>*

g *Never Give <u>a Sucker</u> an Even Break*

h *Lady Sings <u>the Blues</u>*

i *Call It <u>Murder</u>*

j *You Can Count On <u>Me</u>*

7 Adverbials

Adverbials supply circumstantial information to the story of the sentence, typically information about where, when, or by what manner:

> *A Funny Thing Happened <u>On the Way to the Forum</u>*
> *The Postman <u>Always</u> Rings <u>Twice</u>*
> *They Died <u>With their Boots on</u>*
> *It Happened <u>One Night</u>*

Note that adverbials can be adverbs (*always, twice*), but other kinds of phrase can function as adverbials too: e.g. prepositional phrases (*on the way to the forum, with their boots on*) or noun phrases (*one night*).

Identify the adverbials in these movie titles. What kind of phrase are they, in each case?

a *I Know What You Did Last Summer*

b *Throw Momma from The Train*

c *Mr Deeds Goes to Town*

d *I'll Love You Forever*

e *Stand By Me*

f *We all Loved Each Other so Much*

g *The General Died at Dawn*

h *A Girl Walks Home Alone at Night*

8 Parsing – forms and functions

We now have the tools to parse sentences, that is, to analyse them into their *forms*, e.g. noun phrase, verb phrase, prepositional phrase, etc., and to describe the *functions* that these forms perform in the sentence, e.g. subject, object, etc. For example:

It	happened	one night
NP	VP	NP
SUBJECT	VERB	ADVERBIAL

Can you do the same with these sentences, i.e. analyse them at the level of *form* and of *function*? Ignore any examples that are *not* complete sentences.

a *One Flew Over The Cuckoo's Nest*

b *Gone With The Wind*

c *I Am a Fugitive From a Chain Gang*

d *A Star is Born*

e *How The West was Won*

f *They Call him Machete*

g *Meet Me in St Louis*

h *The Bride Wore Black*

i *The Day The Earth Stood Still*

j *It's a Mad, Mad, Mad World*

k *Driving Miss Daisy*

l *They Shoot Horses, Don't They?*

9 Verb patterns

Verbs 'tell stories': the verb *throw*, for example implies an agent (the person who throws), an object (the thing that is thrown) and, usually, a place or goal, as in *She threw the phone out the window*. We can represent this story as a pattern: SVOA (subject, verb, object, adverbial). Different verbs tell different stories, and hence have different patterns.

a What is the typical pattern of each of the following verbs?

- go
- disappear
- hit
- seem
- put
- give
- tell
- say
- work

b Which of the above patterns is the following poem designed to practice? How would you use it in class?

Boys cry.
Chickens fly.
Politicians lie.

Dogs smell.
Babies yell.
Teenagers rebel.

Girls chatter.
Old people get fatter.
Exams matter.

(Gerngross et al. 2006)

c Choose another verb pattern, and design a similar text with several examples of the pattern in context.

10 Sentence structure of other languages

Look at these word-for-word translations from different languages. In what way does the basic syntax of each of these languages appear to differ from English syntax? What is the significance of this for the teacher of English?

a Arabic: *Kataba al-mu'allimu al-darsa'ala el-sabburati.* Wrote the teacher the lesson on the board. (The teacher wrote the lesson on the board.)

b Hindi: *Kalam méz par nahiñ hai.* Pen table on not is. (The pen is not on the table.)

c Spanish: *Tú no nos lo prestas nunca.* You do not us it lend never. (You never lend it to us.)

d Turkish: *Ahmet bugün şehirde bana hikaye anlattı.* Ahmet today town-in me-to a story told. (Ahmet told me a story in town today.)

e German: *Wir haben es nicht gekauft, weil es zu teuer war.* We have it not bought because it too expensive was. (We didn't buy it because it was too expensive.)

f French: *J'aime beaucoup les films de science-fiction bien faits.* I like very much the films of science-fiction well made. (I like well-made science-fiction films very much.)

15 | Sentence structure: the complex sentence

Introduction

In the preceding unit we looked at the simple, one-clause, one-verb, sentence. Complex sentences are those that consist of two or more clauses, hence two or more verbs. This unit introduces you to the ways clauses can be combined in sentences.

Tasks

1 Clauses

A clause is a unit that contains, at the very least, a subject and a verb. *This is the house* is a clause, because *this* is the subject and *is* is the verb. *... that Jack built* is also a clause, with *Jack* as its subject and *built* as its verb.

Simple sentences (like this one) consist of one clause. But many sentences (like this one) comprise more than one clause and therefore have more than one verb. *This <u>is</u> the house that Jack <u>built</u>* is one such sentence (the verbs are underlined). So is *Jack <u>fell</u> down and <u>broke</u> his crown*. So is *When Jacky'<u>s</u> a good boy, he <u>shall have</u> cakes and custard*.

Clauses may be independent or dependent. An independent clause can stand on its own: *Jack and Jill went up the hill*. When two or more independent clauses are joined by a coordinating conjunction, like *and*, *or*, *but*, *so,* they form a *compound sentence*:

independent clause	conjunction	independent clause
Jack fell down	and	*[he] broke his crown.*

A dependent clause (also called a subordinate clause) cannot stand on its own: it depends on an independent clause (also called the main clause):

main clause	dependent clause
Mary had a little lamb	*whose fleece was white as snow.*

Clauses consisting of a main clause and one or more dependent clauses are called *complex sentences*. Decide if the following sentences (all from traditional nursery rhymes) are simple, compound or complex.

a Little Bo-Peep has lost her sheep. = *simple*

b Leave them alone and they'll come home.

c There was an old woman who lived in a shoe.

d When the pie was opened the birds began to sing.

e There was a little man and he had a little cow.

f Old King Cole was a merry old soul.

g When she was bad, she was horrid.

h You used to come at ten o'clock but now you come at noon.

i As I was going to St Ives I met a man with seven wives.

j Doctor Foster went to Gloucester in a shower of rain.

k He marched them up to the top of the hill and he marched them down again.

l Little Jack Horner sat in the corner eating a Christmas pie.

2 Finite vs non-finite clauses

Dependent clauses can be either *finite* or *non-finite*. A finite clause is one whose verb is marked for tense or is a modal verb: *This is the house <u>that Jack built</u>.* (*Built* is a finite verb.) A non-finite clause is one whose verb is a participle or an infinitive: *The other, <u>seeing his neighbour gone</u>, flew away. She had a cat <u>called Chitterabob</u>. The sexton came <u>to toll the bell</u>. (Seeing, called* and *to toll* are non-finite verbs.)

What kinds of clauses – finite or non-finite – are the following?

a I've been to London <u>to look at the queen</u>.

b Simple Simon met a pieman <u>going to the fair</u>.

c He promised <u>he'd bring me a bunch of blue ribbons</u>.

d There was a man <u>who went to the fair</u>.

e <u>When the wind blows</u>, the cradle will rock.

f The maid was in the garden, <u>hanging out the clothes</u>.

g There I met an old man <u>clothed all in leather</u>.

h <u>As I was going up the hill</u> I met with Jack the piper.

i <u>If wishes were horses</u>, beggars would ride.

j She went to the cupboard <u>to fetch her poor dog a bone</u>.

3 Noun clauses

Dependent clauses are often classified into three broad groups:
- relative clauses (also known as adjective clauses): *There was an old woman <u>who lived in a shoe</u>.*
- noun clauses: *She had so many children she didn't know <u>what to do</u>.*
- adverbial clauses: *<u>As I was going to St Ives</u> I met a man with seven wives.*

(Relative clauses are dealt with in Unit 25.)

Noun clauses (or nominal clauses) function the same way as noun phrases. That is, they function either as the subject, object or complement of a clause.

> *I walked into the streets of Taunton, not knowing <u>what I was going to do</u>.* = noun clause as object of the verb *knowing*
> *<u>To write or telegraph to my aunt for money</u> would take too long.* = noun clause as subject of the verb *would take*
> *'This is <u>where you can cook</u>,' she said.* = noun clause as complement after the verb *is*

Identify the noun clauses in these sentences (from *A Small Family Business*, by Alan Ayckbourn). What is their function: subject, object or complement?

a I don't know <u>what he's supposed to have done</u>. = *noun clause as object*

b So. That is what's going to happen.

c And do you know what the day after tomorrow is?

d Anybody here object to killing people?

e She does what she likes, I do what I like.

f All I did was stand up to blackmail.

g What I'm saying is we're trying to keep this in the family.

h I'll see what he wants.

i Listen, I don't know what you think you're doing.

j Are you saying I steal things?

4 *That*-clauses

A common form of noun clause, especially in academic writing, is the *that*-clause. *That*-clauses can follow certain nouns (like *belief*), adjectives (like *clear*) and verbs (like *believe*):

Like many teachers you may hold the *belief* <u>that language input is important in acquiring a new language</u>. It may seem *clear* to you <u>that reading extensively can help learners acquire a second language</u>. You may also *believe* <u>that listening is equally important in providing learners with the necessary input for learning</u>.

(Goh and Burns 2012)

a What other words could you substitute for *belief*, *clear* and *believe* in the above text without changing the meaning too much?

b Here is another extract from the same source as the one above. There are five instances of *that*, four of which introduce *that*-clauses. Can you identify them? What kind of words (verbs, adjectives or nouns) control each one?

Research on spoken grammar has suggested that spoken clause structure differs from written clause structure in at least one respect. In spoken grammar, clauses are usually added on to one another through the use of simple coordinating conjunctions, the most common being *and*. What this implies is that language used during speaking may be less grammatically complex than language used in writing. However, this observation is based on spontaneous

spoken English where speakers often have to think on their feet. We could argue that in formal discourse, especially where planning and rehearsals are possible, we could expect to see a greater degree of language complexity in our learners' speech. It is also true that in many formal contexts, the spoken language produced contains more features of literate or written English than that produced during spontaneous casual talk.

(Goh and Burns 2012)

5 Coordination vs subordination

Here is a transcription of spontaneous spoken language. To what extent does it reflect the view (expressed in the last task) that spoken language relies less on subordination and more on coordination, i.e. the way that 'clauses are usually added on to one another through the use of simple coordinating conjunctions'?

Oh so yeah the next day's kind of fun. Um it was kind of like a rainy day and I'm like debating with my friends are you guys coming to the river cause I didn't want to go alone. I was kind of scared and uh finally I think I convinced them to go so we went down and I saw her there and I didn't know what to do. I didn't know whether to approach her or or what to do so what I did was I just went to a table that they had by the river and I just sat there by myself and then she finally approached me and sat down there with me and so we talked about stuff and when I was leaving and when she was leaving cause she was going on vacation to this other part of Spain.

6 Reported speech

Two kinds of noun clause, the *that*-clause, and the *wh*-clause, are often used to report what someone is saying or has said:

* Uberto said (that) he liked your speech.
* Won't you tell me where you're going?

Identify the reporting clauses in the following news text. Besides *that*-clauses, what other kinds of structure follow some reporting verbs?

July 6: *The New York Times* publishes an opinion piece by Wilson under the headline "What I Didn't Find in Africa" and he appears on NBC's "Meet the Press." Wilson said he doubted Iraq had recently obtained uranium from Niger and thought Cheney's office was told of the results of his trip.

July 7: Libby meets with then-White House Press Secretary Ari Fleischer. Fleischer says Libby tells him that Wilson's wife works at the CIA and that the information is "hush hush." Libby denies that.

July 8: Libby meets with Miller again. She recalls Libby saying he believes Wilson's wife works for the CIA. Libby denies telling her that.

7 Activity

Here is an activity designed to practise reported speech. How language-productive do you think it might be? To what extent does it reflect real-life language use?

Get ready … Get it right!

10 Write eight sentences about yourself. Four sentences should be true and four should be false. Use these phrases and your own ideas.

- I can/can't …
- I'm … this weekend.
- I really like …
- I … last year.
- I've been to …
- I think I'll …
- I've never …
- Next year I'm going to …

I can play golf quite well.
I really like going to art galleries.

11 **a** Work in pairs. Tell each other your sentences. Your partner guesses if they're true or false. You can write one word only to help you remember each of your partner's sentences.

b Work with a new partner. Tell each other your first partner's sentences. Use reported speech. Your new partner guesses if they are true or false.

Bulent said he could play golf quite well.

I think that's false.

No, it's true!

c Tell the class two things you found out about your first partner.

(from *face2face Intermediate Student's book 2nd edition* by Redston and Cunningham, 2013)

8 Adverbial clauses

These supply circumstantial information about time, place, manner, purpose and reason, etc. They can be finite or non-finite.

- I listen in the mornings <u>when I'm jogging</u>. (This is a time clause. It is finite.)
- I'll shout <u>if I need you</u>. (This is a conditional clause. It is finite.)
- Jack's coming home <u>to run the business</u>. (This is a purpose clause. It is non-finite.)

Identify the adverbial clauses in these sentences (from nursery rhymes):

a As I was going to St Ives I met a man with seven wives. = *As I was going to St Ives*: adverbial clause of time

b They lay in bed till the clock struck ten.

c She won't get up to feed the swine.

d When the boys came out to play, Georgie Porgie ran away.

e If I don't hurt her, she'll do me no harm.

f Oh no, pretty maid, I cannot marry you, for I have no coat to put on.

g She shall have music wherever she goes.

h They'll come home, bringing their tails behind them.

i My young man has gone to France to teach the ladies how to dance.

j If all the seas were one sea, what a great sea it would be.

k Every time my mother goes out, the monkey's on the table.

9 Dependent clauses – review

Identify and label the dependent clauses in this extract (from *I Left my Grandfather's House,* by Denton Welch):

> I went up to a gate in the farther wall and read that I could look over the castle ruins if I paid a shilling. So I went in and saw that a newish house had been built among the ruins. I walked round, looking at the fireplaces marooned high up in the walls and at the grim-looking little arches and closets. No one came to claim my shilling, so I walked back into the churchyard. The old ladies were still there.

10 Dependent clause errors

Look at these examples of student writing (from the Cambridge English Corpus). Each example contains a problem with a dependent clause. Can you identify the type of clause, correct the error and provide an explanation?

a I hope I'll meet you when I'll come to England again.

b I need some money for buy a new computer for my studies.

c Despite there were some restaurants in the theatre, they had already closed.

d I heard a noise at the corridor, like if someone was tearing pieces of paper.

e I have telephoned them and suggested them to make a film about our school.

f Nevertheless, I want that everything goes well.

g Tell me how much does it cost, and I'll give you the money back.

h Firstly we visited many places which their history were very interesting.

i Prison is not good for criminal because of they can see another criminal.

j I am writing to express my dissatisfaction about a scooter which I bought it two days ago.

11 Verb chains

There are a number of verbs in English that tend to be followed by other verbs, forming 'chains' of two or more verbs. Thus, in:

- She keeps saying that word lately
- I'm inclined to agree with her

keeps saying is a verb chain, and *inclined to agree* is another.

Identify the verb chains in the following sentences (from *A Small Family Business*). What form of the verb follows the primary verb? The first one is done for you.

a He was attempting to blackmail me. = *attempt + to*-infinitive

b Also I resented paying for them.

c He doesn't seem to be breathing.

d We stop doing business with them, to start with.

e Let me make this quite clear.

f Help me stop him.

g I want to get home and have my dinner.

h I don't want him working for me.

i I'd like you and Anna to consider coming on to the board.

12 Activity

Look at the following exercise on verb chains. Is it designed to teach, practise or test? Can you do it?

---

4 Look at these pairs of sentences. Decide where there is
- little or no change in meaning
- an important change in meaning.

1 a It started to rain.
  b It started raining.

2 a He remembered to close the window.
  b He remembered closing the window.

3 a I like to play tennis.
  b I like playing tennis.

4 a I like to go to the dentist twice a year.
  b I like going to the dentist.

5 a They stopped to look at the map.
  b They stopped looking at the map.

6 a I meant to apologise.
  b It meant apologising.

7 a She tried to learn Japanese.
  b She tried learning ten new words a day.

_____

(from *Think First Certificate* by Naunton, 1996)

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16 | Negatives and questions

Introduction

The way negative statements and questions are formed varies from language to language. English employs a number of syntactic and lexical features to mark negation and to form questions. Some of these features are common to both negatives and questions.

Tasks

1 Negation

How many ways can you negate these statements?

a That's the same thing.

b The two things often go together.

c There are cucumber sandwiches.

d The theory is sound.

e I know something.

2 Negation

Can you identify all the examples of negation in this extract from *The Importance of Being Earnest,* by Oscar Wilde? (There are more than ten!)

Lady Bracknell.	Good afternoon, dear Algernon, I hope you are behaving very well.
Algernon.	I'm feeling very well, Aunt Augusta.
Lady Bracknell.	That's not quite the same thing. In fact the two things rarely go together. I'm sorry if we are a little late, Algernon, but I was obliged to call on dear Lady Harbury. I hadn't been there since her poor husband's death. I never saw a woman so altered; she looks quite twenty years younger. And now I'll have a cup of tea, and one of those nice cucumber sandwiches you promised me.
Algernon.	Certainly, Aunt Augusta. [*Goes over to tea-table.*] Good heavens! Lane! Why are there no cucumber sandwiches? I ordered them specially.
Lane.	[*Gravely.*] There were no cucumbers in the market this morning, sir. I went down twice.
Algernon.	No cucumbers!
Lane.	No, sir. Not even for ready money.
…	
Lady Bracknell.	How old are you?
Jack.	Twenty-nine.

Lady Bracknell.	A very good age to be married at. I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?
Jack.	[*After some hesitation.*] I know nothing, Lady Bracknell.
Lady Bracknell.	I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately in England, at any rate, education produces no effect whatsoever.

3 Types of negation

In the examples of negation in the preceding text, can you find any instances of the following:

a a word with a negative prefix

b *not*-negation (using *not* to negate the verb)

c using *not* to negate an adverb

d dummy operator (*do/does/did* + *not*)

e a negative pronoun, that is, a word that stands for a noun

f a negative determiner, that is, a word that precedes a noun

g a negative adverb

h a non-assertive form, e.g. a pronoun or adverb that is found in negative contexts, or in questions?

4 *Not*-negation

Read this explanation of negation using *not*.

> To make a negative statement in English, all you do is add *not* to the auxiliary verb.
> So, for example: *I can swim – I can't swim; she is swimming – she isn't swimming.*

In what way is this explanation insufficient? Can you improve on it? Consider, for example, how you would negate these statements:
- *She has been swimming.*
- *I am a swimmer.*
- *She swims.*

5 Negation errors

Correct the learners' errors of negation in these sentences (from The Cambridge English Corpus) and explain what rule has not been observed in each case:

a Sometimes she tell us about it. Of course, we no like to listen this story, but we do it.

b Suddenly it started raining, but we didn't went home. We were walking in the rain.

c The answer is that human being don't do nothing for animals except making them sufer.

d Unfortunately, I am not agree with you for the following reasons.

e My sister hadn't never visited a zoo and a friend of her had said it was great.

f If you want we can meet there but no before that hours, my brothers is very ill.

g Secondly, the universities don't should discriminate man and woman students.

h I though that wasn't no one there and I enter in the house.

i The Student Study centre is surely unadequate, too small and a bit noisy.

j I looked at my dog and he didn't have waken up although a piece of cake that I was eating had disapeared.

6 Questions

How many different types of question can you identify in this extract from a play? Can you categorise them according to the following types? Note: some questions will fit more than one category.

a *Yes/No* questions

b *Wh-* questions

c indirect questions

d subject questions – where the questioner seeks information about the subject of the verb

e object questions – where the questioner seeks information about the verb, its object or its adverbials

f intonation questions – where the question is signalled by means of intonation alone

g tag questions

WILSON	Well, I'm sorry I can't stay. I must be going then. Before I say goodbye would you mind telling me, as briefly as possible, why you killed my brother.
MIKE	I didn't!
WILSON	You did. You were paid two hundred and fifty quid. Exclusive of repairs to the van.
MIKE	No!
WILSON	It was on October the twenty-first he was killed. What were you doing that day?
MIKE	I was fishing.
WILSON	Where?
MIKE	In the canal.
WILSON	Did you catch much?… Did you have the good fortune to find a salmon on the end of your line?
MIKE	No. Whoever heard of catching salmon in a canal?
WILSON	You killed my brother. Your denials fall on deaf ears. (*pause*) You're a liar. That's what it amounts to.
MIKE	(*frightened)* What are you going to do?
WILSON	Nothing I can do, is there? (*He picks up his suitcase and goes to the door*) I'll be off. (*He smiles, deliberately*) Give my love to Maddy.
(*Mike grabs Wilson's arm*)	
MIKE	Why did you call her Maddy?
WILSON	She asked me to. In private. It's her trade name.
MIKE	She never saw you till two days ago.
WILSON	She told you that? Do you believe her?
MIKE	Yes.
	(from *The Ruffian on the Stair* by J. Orton)

7 Questions

a How do you form questions in English? Formulate a rule for question formation that takes account of these questions:

- *Do you believe her?*
- *What were you doing that day?*
- *Why did you call her Maddy?*

b What do question forms and negation have in common?

8 Common errors

Correct the learner errors of question formation in these sentences (from The Cambridge English Corpus) and explain what rule has not been observed in each case:

a What you are doing right now? I miss you so much.

b Your cousin told me, you went to a new shop. Can you tell me where is it?

c It seems incredible, isn't it? But it's the truth.

d Tomorrow I have to go to Mario's birthday. Do you can come?

e I want cook specjal dinner for your family. What you like eating for dinner?

f What organization do you work for? Are you enjoy working with them?

g What does you wants to do on holiday? Do you wants to go everywhere?

h I was confused and shocked. What did happen while I was asleep?

9 Teachers' questions

a Using the categories in Task 6, identify and categorize the teacher's questions in this extract of classroom talk (Johnson 1995):

1. T: Vin, have you ever been to the movies? What's your favorite movie?
2. Vin: *Big.*
3. T: *Big,* OK, that's a good movie, that was about a little boy inside a big man, wasn't it?
4. Vin: Yeah, boy get surprise all the time.
5. T: Yes, he was surprised, wasn't he? Usually little boys don't do the things that men do, do they?
6. Vin: No, little boy no drink.
7. T: that's right, little boys don't drink.
8. Wang: *Kung Fu.*
9. T: *Kung Fu?* You like the movie *Kung Fu?*
10. Wang: Yeah, fight.
11. T: That was about a great fighter? … A man who knows how to fight with his hands.
12. Wang: I fight … my hand.
13. T: You know how to fight with your hands?

14. Wang: I fight with my hand.

15. T: Do you know karate?

16. Wang: I know karate.

17. T: Watch out guys, Wang knows karate.

b What is the function of this teacher's questions, overall?

10 Practising questions

One obvious but, nevertheless, effective way of practising questions is to play 'Twenty questions'. Students ask each other a maximum of twenty *Yes/No* questions in order to guess the name of, for example, an object, a famous person, an animal, etc. Can you think of other guessing games involving questions? What sort of questions are practised in each case?

11 Classroom questions

Learners often want to ask questions about the language they are learning, but may lack the means. Make a list of questions that students could usefully be taught (for example, 'What preposition does it take?') and indicate the level at which you would introduce them.

17 | The verb phrase

Introduction

This unit introduces the area of grammar which, more than any other, is the main focus of most pedagogical grammars, and therefore of most language teaching materials (and, of course, of much classroom teaching). You might like to consider why this is the case.

Tasks

1 Verb syllabus

a Here is the contents page for the Teacher's Book that accompanies an intermediate level general English course. There are 12 units in all. How many of these units deal with verbs? Why do you think verbs are so prominent in English language courses?

GRAMMAR

Naming tenses
Auxiliary verbs
Questions and negatives
Short answers
Spoken English – sounding polite

Present tenses
Simple and continuous
State verbs
Passive
How often ...?

Past tenses
Simple and continuous
Past Perfect
used to

Advice, obligation, and permission
Modal and related verbs

Future forms
Will, going to, or Present Continuous?
Future possibilities – *may, might, could*

Information questions

Present Perfect
Simple and continuous
Passive
Adverbs
Time expressions
Spoken English – *How long …*?

Verb patterns
verb + *-ing*
verb + infinitive
adjective + infinitive
Spoken English – the reduced infinitive

> **Conditionals**
> Second conditionals
> Third conditionals
> *might have done/could have done*
> *should have done*
>
> **Modals of probability**
> Present
> Past
> *looks like/looks*
> **Spoken English – expressing disbelief**
>
> **Noun phrases**
> Articles
> Possessives
> *all/everything*
> Reflexive pronouns and *each other*
>
> **Reported speech**
> **Reported thoughts**
> **Reported questions**
>
> (from *New Headway Intermediate Student's Book 4th edition* by Soars and Soars, 2012)

b Match these terms from the contents page with their examples:

a auxiliary verb	**1**	to go; to have; to study
b state verb	**2**	It was stolen. The kitchen has been painted. We are being followed.
c passive voice	**3**	They had left. The fire had been put out. Someone had phoned.
d past tense	**4**	can; shall; should; might
e modal verb	**5**	I wouldn't buy it, if I were you. If I'd known, I would've phoned.
f verb + *-ing*	**6**	is; know; like; understand
g infinitive	**7**	is; does; has; did
h present perfect	**8**	They left. The fire was put out. Someone phoned.
i conditional	**9**	They have left. The fire has been put out. Someone has phoned.
j past perfect	**10**	She said she was tired. They promised to wait.
k reported speech	**11**	going; having; studying

2 Verbs

a Identify the verbs in this text. In each case, identify the verb phrase (VP) that it is a part of, bearing in mind that in some cases the VP may only be one word.

The most difficult part of any language is usually the part that deals with the verb. Learning a language is to a very large degree learning how to operate the verbal forms of that language, and, except in the case of those that are related historically, the patterns and structure of the verb in each language seem to differ very considerably from those in every other language. Most of us, as native speakers of a language, are as a result reasonably convinced that our language has a fairly straightforward way of dealing with the verbs and are rather dismayed and discouraged when faced with something entirely different in a new language.

(Palmer 1965)

b Think of another language that you know: in what ways are its verbs similar to, or different from, verbs in English?

3 Verb types

In the text by Palmer in Task 2, find examples of:

- verb *to be*
- infinitive
- verb + *-ing*
- past participle
- a chain verb – that is, a lexical verb that is linked (or 'chained') to another verb
- a passive construction
- an irregular verb
- a state verb – that is, a verb that describes states rather than actions.

4 Irregular verbs

Irregular verbs are 'regularly' irregular – that is, there are several basic patterns of irregularity. Can you add at least two examples of each pattern to these lists?

	infinitive	*past*	*past participle*
a	buy	bought	bought
	teach	taught	taught
b	write	wrote	written
	rise	rose	risen
c	begin	began	begun
	swim	swam	swum
d	cut	cut	cut
	hit	hit	hit

Do you think this kind of organisation would be helpful for learners? At what stage and for what purposes do learners need to be familiar with past participle forms?

5 Inflections

Compared to verbs in many other languages, verbs in English are minimally inflected. That is to say, there are not many endings that denote person, tense or number. All regular verbs have only four forms in total. Take for example, the verb *to work*:

- *work* = the base form
- *works* = the third person singular form of the present simple, as in *Kim works in advertising.*
- *working* = the *-ing* form, or present participle (*Kim is not working today*).
- *worked* = either the past tense (*Kim worked all weekend)* or the past participle (*Kim has worked here for ten years*).

How many different forms are there of these verbs?

> *be*
> *drive*
> *hope*
> *make*
> *put*

6 Auxiliaries

The English language makes up for its lack of inflections by having a relatively complicated system of auxiliary verbs. Use these examples (from the Cambridge English Corpus) to complete the table below (the first has been done for you):

a The couple had been seeing each other for about a month or so.

b The mobile demonstration unit is being repaired by an engineering firm in Pasco.

c I do like the South American group Mana.

d It could rain like this for hours.

e The net is having a genuine sales impact.

f He doesn't plan to run for the top job.

g The children were playing near the barge.

h The case should have been handled in civil court.

i He might have forgotten about needing a visa.

j As a result, the town's lumber mill has closed.

k But they did manage to reach agreement on most issues.

l Some jockeys may have been being tipped off.

	emphatic or negative *do*	modal auxiliary	perfect auxiliary *have*	progressive auxiliary *be*	passive auxiliary *be*	lexical verb
a)			*had*	*been*		*seeing*
b)						
c)						
d)						
e)						
f)						
g)						
h)						
i)						
j)						
k)						
l)						

What does this chart suggest about the rules that govern the sequencing of elements in the verb phrase? For example, what form of the verb is each auxiliary followed by? Are there any combinations that are not possible?

7 Verb forms

The various combinations of lexical verb form with or without auxiliaries have conventional labels (often mistakenly called 'tenses'). Can you complete this grid?

tense	voice	aspect			
		simple	progressive*	perfect	perfect + progressive
present	active	*she watches*			
	passive		*she is being watched*		*?she has been being watched**
past	active			*she had watched*	
	passive	*she was watched*			*?she had been being watched**

*also known as *continuous*
** rare but possible

8 Passive

Read this text and identify examples of the passive. What principle seems to determine the choice of the passive, in each case?

Farsi is an Indo-European language, which has been greatly influenced by Arabic. The alphabet of modern Farsi consists of 32 characters written in Arabic script, from right to left. This was adopted after the Arab conquest in the seventh century, at which time a great deal of Arabic vocabulary was also introduced, making Farsi an unusual blend of two very different origins and influences.

    (Swan and Smith 2001)

9 State verbs

Read these three grammar explanations. In what way are they similar or different? Which do you prefer? Why?

Extract 1:

---

2 State Verbs

*He **needs** a new cell phone.*
*My grandmother doesn't **understand** English.*
Certain verbs that express "state" or "condition" do not appear in continuous forms.

• *hate, know, like, look, love, need, smell, taste, understand, want*

*He **has** brown eyes. / He **is having** a good time at the party.*
Some verbs have both a "state" and an "active" meaning.

• *be, have, think*

It's increasingly common to hear state verbs in the continuous form, for example:

• "I'm loving it!" or "You're looking good today."

Common Mistakes

I *don't understand*

I'm not understanding the difference.

(from *English ID Student's Book 2* by Seligson, Lethaby and Barros, 2013)

Extract 2

---

❷ State verbs

• In general, use these verbs in the simple form – not the continuous form – when they describe states: *agree, believe, know, mean, like, love, hate, look, seem, feel, sound, understand.*
*I **know** I **don't need** a new phone, but I really **want** a red one.*
"*He **doesn't seem** happy.*" "*I **agree**. He **looks** a little upset today.*"
*What kind of music **do** you **like**?* (NOT *What kind of music are you liking?*)

• Some verbs have a different meaning in the simple and continuous forms: *have, see, think.*
Do you *have* any children? — BUT *Are* you *having* a nice time? (at a party)
*I **see** the problem.* — BUT *I'm seeing someone right now.*
*What **do** you **think** of this class?* — BUT *You look happy. What **are** you **thinking** about?*

In conversation . . .
People often use *love* and *like* in the continuous to talk about news.
"*I'm loving my new job.*"

(from *Viewpoint Student's Book 1* by McCarthy, et al., 2012)

Extract 3

Remember that some verbs are not usually used in progressive forms. Many of these are verbs for talking about:

1   thoughts (*believe*, *know*, *remember*, *understand*, etc.)
    ~~I'm believing you.~~ I believe you.
2   emotions (*love*, *like*, *hate*, *prefer*, etc.)
    ~~I've always been loving you.~~ I've always loved you.
3   senses (*see*, *hear*, *smell*, *taste*, etc.)
    ~~I'm seeing you!~~ I see you! I can see you!
4   ownership (*have*, *own*, *possess*, etc.)
    ~~Are we having any milk?~~ Do we have any milk?

Because these verbs often describe states rather than actions, they are sometimes called **state verbs**.

(from *English Unlimited B2 Upper Intermediate Coursebook* by Tilbury et al., 2011)

10 Verb forms: review

Can you identify the underlined verb forms in this text? The first one has been done for you.

<u>Present</u> and <u>explain</u> a grammatical structure to a class; the presentation <u>should</u> not take longer than five minutes. (You may or may not wish <u>to consult</u> a grammar book to help you <u>prepare</u>.) If you are engaged in professional teaching, do this in one of your own classes, and teach a structure that <u>is</u> from your textbook, or that <u>fits</u> in with your programme. If you <u>are</u> not at present <u>teaching</u>, choose a structure you feel fairly confident about, and present it to a group of colleagues. (If you are on your own, <u>write</u> down the text of the presentation you <u>might</u> give a class.) The presentation <u>should be recorded</u> in some way; you might tape-record it or ask a colleague to observe and <u>take</u> notes.

(Ur 1991)

Present = imperative

18 | Time and tense

Introduction

'It is important to keep the two concepts of **time** and **tense** strictly apart,' (Otto Jespersen, 1933). This unit attempts to unravel the relationship between real time and grammatical tense.

Tasks

1 Present and past

a Identify the present and past tense verbs in this extract:

Ola's experience of English in her own words

My name is Ola. I'm Polish. I was introduced to English for the first time at school at the age of 18. Until that time my only foreign language had been Russian. I made two brief visits to English-speaking countries in my 20s, and then, at the age of 28, I moved to Dublin, where I have now been living for seven years. My English is by no means perfect but quite a lot of English-speakers I talk to think I'm Irish.

(Cook and Singleton 2014)

b How many different *forms* of the present and past tense does the extract include? (If necessary, check the chart in Unit 17 Task 7, on page 112.)

2 Time and tense

a Here are some sentences, all instances of authentic speech or writing, taken from the Cambridge English Corpus. Some of the verbs are in the present tense and some are in the past. First, assign a tense to each underlined verb. Then decide if the present tense verbs refer to present time, and if the past tense verbs refer to the past time. If not, what do they refer to? The first one has been done for you:

a Oh here <u>comes</u> the bus… and it's packed. *present tense; present time reference*

b Just yesterday I <u>had</u> to pay $6 for 10 oranges.

c Russian Foreign Minister Igor Ivanov <u>heads</u> to Washington next week.

d I <u>want</u> a normal life for myself and my children.

e She's a vegetarian, except she <u>eats</u> chicken.

f Then I get a call from him a day or two later and he <u>says</u>, 'Dude, you don't understand'.

g Angela <u>did you want</u> some of the raspberry too? ~ Yes please.

h If only I <u>was</u> 60 kilos lighter and slightly more attractive.

i She said she <u>earned</u> $460 a week, and at least $200 more in tips.

j Richard lives to marry his nurse, and <u>dies</u> in 1962.

k I <u>hear</u> you're going to take that house in Italy.

b How does this exercise support Jespersen's case, i.e. that 'it is important to keep the two concepts of time and tense strictly apart'?

3 'Present' tense vs. 'past' tense

Look at the examples in Task 2 that use the form of the present tense and those that use the form of the past tense. Can you see any meaning that is shared by all the examples in each category? As a guide, consider this comment from *The English Verb* by Martin Joos (1964): 'The unmarked tense will be called *actual* and the marked one *remote*. The latter name fits the meaning precisely'.

4 Present simple

a Identify all the examples of the present simple in this extract from a short story:

Here Dutch pauses in his game of solitaire and looks in silence.

"My daughter," he says finally. "I sent her through college. Yeh, she's graduated now and has a fine job. I help her all I can. What? Is she tattooed?"

The world's greatest tattoo artist bristles and glowers at the designs on the walls, frowns at the cupids, nymphs, anchors, dragons and butterflies.

"I should say not," he mutters. "She don't belong in this street, not here. She's got a different life, and I help her all I can and she likes me. No, sir, in this street belongs only those who have a long memory. The new ones should start somewhere else. Not, mind you, that tattooing ain't good enough for anybody. But times have changed."

(from *A Thousand and One Nights in Chicago* by Ben Hecht, 1922)

b Can you find examples in the above text of the following uses of the present simple?
- to talk about present states
- to talk about present events
- to talk about present habits (or repeated events)

c Now, match these time lines to each of the above uses (the symbol ↓ indicates the present).
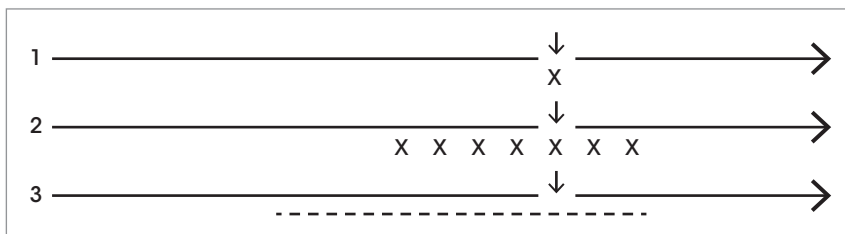
d Which meanings do you think are most frequent?

5 Present simple

Look at this grammar explanation of the present simple from an intermediate level coursebook. What meanings does it *not* mention? Why – do you think?

1 Present Simple

Positive form	Negative form	Question form
I / you / we / they **work**	I / you / we / they **don't (= do not) work**	**Do** I / you / we / they **work**?
he / she / **it works**	he / she / it **doesn't** (= **does not**) **work**	**Does** he / she / it **work**?

We use the Present Simple for:
a repeated actions or habits.
   *We **go out** on Saturday nights.*

b something we see as permanent.
   *My brother **works** in a bank.*

c describing a state that doesn't change.
   *She **looks** like her mother.*

(from *Cutting Edge Intermediate Student's Book* by Cunningham and Moor, 1998)

6 Teaching the present simple

Think of typical contexts and/or texts for teaching these uses of the present simple:
- repeated events, habits
- permanent states
- present events
- past events
- future events

7 Past simple

Identify the past simple verbs in this extract from Charles Dickens' *Oliver Twist*. Which are in the passive voice? Which are irregular in form?

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

'Please, sir, I want some more'.

8 Past tense

Look at this dialogue below. What features of the past tense does it display? How could you use it in class in order to highlight one or more of these features?

A ◀)) 3.21 **Listen. What did Jason do on his vacation? Practice the conversation.**

Diana   Great picture! When did you get back?
Jason   Last night.
Diana   So how was your vacation?
Jason   Oh, it was wonderful.
Diana   Where did you go exactly?
Jason   We went to Hawaii.
Diana   Wow! What was the weather like?
Jason   It was hot, but not too hot.
Diana   Nice. So what did you do there?
Jason   We went to the beach every day, and I went parasailing. I didn't want to come home.
Diana   Well, I'm glad you did. . . . I have a ton of work for you!

(from *Touchstone Student's Book 1* by McCarthy, McCarten and Sandiford, 2014)

9 Past perfect

Look at this beginning to a short story by Anton Chekhov:

'What shall I write?' said Yegor, and he dipped his pen in the ink.

Vasilisa had not seen her daughter for four years. Her daughter Yefimya had gone after her wedding to Petersburg, had sent them two letters, and since then seemed to vanish out of their lives; there had been no sight nor sound of her. And whether the old woman was milking her cow at dawn, or heating her stove, or dozing at night, she was always thinking of one and the same thing – what was happening to Yefimya, whether she were alive out yonder. She ought to have sent a letter, but the old father could not write, and there was no one to write.

But now Christmas had come, and Vasilisa could not bear it any longer, and went to the tavern to Yegor, the brother of the innkeeper's wife, who had sat in the tavern doing nothing ever since he came back from the army; people said that he could write letters very well if he were properly paid …

(extract from 'At Christmas Time' by Anton Chekhov, in *The Witch and Other Stories*)

a Put the main events of the story in the order in which they happened.

b Identify all the examples of the past perfect.

c What does this suggest about the meaning and use of the past perfect?

10 Past tense errors

Identify and correct the past tense errors in these examples of learners' writing (from the Cambridge English Corpus). How would you explain the correction, in each case?

a Yesterday there was a birthday party. First we had ate all together fish and chips and had drinked ice tea. Later we had maked the music loud and danced to the music. At eleven o'clock the party was over and I and all the other children were going home.

b One day Maria go to the school, in the gate was his friend, called Gonzalo, he told her that the day before the director order to move all the things in the school. When they go to class Maria was surprised because her suitcase was missed. She go to the director officce and reclaimed him, he told she that the suitcase could be in the garbage. Maria went to the garbage. When they go to the garbage the suitcase doesn't was there, then Maria go to the director, but he did n't be in his office. Maria revised his officce and she found her suitcase.

19 | Aspect: progressive

Introduction

The different ways of marking the verb phrase to convey the speaker's perception of the event – its 'aspect' – are commonly called 'tenses'. It is important, however, not to confuse tense and aspect, since the latter has less to do with time than with 'shape'. It is another 'dimension', if you like.

Tasks

1 Aspect

English verbs are marked for two aspects: progressive (or continuous), and perfect. These are not mutually exclusive – they can combine. Can you identify examples of progressive and perfect aspect in this news report?

Earth's wobble shortens spring by 30 seconds each year

Spring has been gradually getting shorter for thousands of years, and will get to be its shortest in 6430. The same process is happening to winter, which has been gradually losing time to autumn.

The effect is caused by the slow wobbling of the Earth's surface — a process that has also caused a change in star signs. That is referred to as precession, and means that the Earth moves like a spinning top because of the gravity of the moon and the sun.

The approach of summer is also changed by the way that the Earth moves around the sun, in its elliptical orbit. That means that the Earth's distance from the sun is changing ever so slightly.

Though that can't be felt by anyone on the planet, it does change the speed at which the Earth moves.

(from *The Independent*)

2 Tense and aspect

As we saw in the last unit, tense is notionally related to time, although there is no one-to-one match between time and tense. Aspect combines with tense to add a different set of meanings.

Look at these sentence pairs (from the Cambridge English Corpus). Can you identify the tense and the aspect in each case? The first one has been done for you.

1 a They meet at St James's Park. *Tense: present. No aspect.*
   b They are meeting in room 356-S of the Centre Block. *Tense: present. Aspect: progressive.*

2 a Someone is waiting for a hip operation.
   b She was waiting for me.

3 a The process took longer than expected.
   b But the process was taking longer than expected.

4 a The boys have made a film in the sitting-room.
   b The boys had made a special effort to finish all their homework.

5 a They reach the village of Brenna.
   b They've reached their peak.

6 a Kafka has been writing a letter.
   b He's writing on paper with a pencil.

3 Time, tense and aspect

Notice that, in the absence of context, it is not easy to determine the *time* of the events described in the previous task. For example, look at these sentences again: try to guess the time that is implied in each one, i.e. past, present, or future. To see if you were right, check the Key to read the more extended context.

a They meet at St James's Park.

b They are meeting in room 356-S of the Centre Block.

c Someone is waiting for a hip operation.

d She was waiting for me.

e They reach the village of Brenna.

f They've reached their peak.

g Kafka has been writing a letter.

h He's writing on paper with a pencil.

4 *-ing* forms

To understand progressive aspect, we need to first understand the basic meaning of *-ing*. In this newspaper story, identify all the words ending in *-ing*, and classify them according to their part of speech. What core meaning do they all seem to share?

Heeding the Voices

THE voices in her head speak to Victoria Kneubuhl with reassuring regularity. From the mundane to the unexpected, they offer a measure of clarity in a world of disjointed images.

But Kneubuhl, considered by many to be the major Hawaiian playwright of our time, knows that sounds a bit crazy.

"It's terribly embarrassing, but my thought process is like a running narrative," Kneubuhl said. "I find myself doing things and kind of thinking in play dialogue or prose. I might be driving along and it might be raining, and instead of thinking, 'Oh it's raining,' I'm thinking: 'It was a rainy day and she was driving her car into Manoa Valley.'"

"I don't know about other writers, but I bet they have that internal dialogue," she said. "That insistent, internal dialogue. When I'm writing a play and it's going well, I actually hear those people talking in my head loud and clear."

This fall, though, the voices must compete with those of students, professors, actors and editors. Kneubuhl is busy.

She is serving as the distinguished writer in residence at the University of Hawai'i-Manoa English Department, teaching an undergraduate creative-writing class and a graduate class in playwriting.

(from the *Honolulu Advertiser*)

5 Progressive aspect

Look at these explanations of the progressive aspect:

- 'A progressive form does not simply show the time of an event. It also shows how the speaker sees the event – generally as ongoing and temporary.' (Swan 2005)
- 'The continuous always emphasises that the speaker thinks the event is extended over a period.' (Deller and Hocking 2000)
- 'The basic function of the English progressive aspect is to indicate a dynamic action in the process of happening.' (Downing and Locke 2006)
- 'With progressive aspect, the focus is principally on the duration of the event.' (Carter and McCarthy 2006)

Which of these explanations best fits all the following examples?

a Oh, it's raining.

b It was a rainy day and she was driving her car into Manoa Valley.

c She is serving as the distinguished writer in residence at the University of Hawai'i-Manoa English Department.

d The Earth's distance from the sun is changing ever so slightly.

e Spring has been gradually getting shorter for thousands of years.

f They are meeting in room 356-S of the Centre Block at 10 a.m. tomorrow morning.

g But the process was taking longer than expected, and the couple didn't exchange vows until 11:06 a.m.

h "I'm always learning," Karyn says, "No matter how many degrees you have, I believe in being a continuous student".

6 Lexical aspect

Verbs have built-in aspect, too. For example, some verbs express states, while most others express actions or events. Of these, some express processes, either with an end-point, or with no end-point, while others express 'punctual' events, i.e. events that happen relatively quickly and have sharp boundaries.

- States: *Sotherton <u>is</u> an old place… It <u>stands</u> in one of the lowest spots of the park*; *your sister <u>loves</u> to laugh*.
- Processes with no end-point (activities): *Mrs. Norris <u>was talking</u> to Julia*; *she <u>walked</u> slowly upstairs*; *the other young people <u>were dancing</u>*.
- Processes with an end-point (accomplishments): *She <u>fell asleep</u> before she could <u>answer</u> the question*; *The two cousins <u>walked home</u> together*; *Mr. Crawford <u>sat down</u>*.
- Punctual verbs: *Fanny has been <u>cutting</u> roses*; *Edmund <u>knocked</u> at her door*; *up <u>jumped</u> Susan*.

When lexical aspect combines with grammatical aspect (e.g. the progressive), certain meanings – such as temporariness, incompletion or repetition – are foregrounded. Look at the underlined verbs in these extracts (from the Cambridge English Corpus). Compare them with their simple forms: what is the effect of adding progressive aspect?

State verbs

a Now you <u>are being</u> silly. You, of all people, should understand how difficult it is. (Compare: *You are silly.)*

b 'But it's going really well. I <u>am loving</u> writing it,' said Rowling. (Compare: *I love writing it.*)

Activity verbs

c One evening at dusk, children <u>were playing</u> in the river. (Compare: *Children played …)*

d While I <u>was reading</u> on the train after lunch, a gentleman came up to me and asked if I was James Schoke. (Compare: *While I read …)*

e Our project <u>is running</u> a program with the University of Maryland School of Law. (Compare: *Our project runs a program …)*

Accomplishment verbs

f She said the Northwest flight <u>was arriving</u> from Detroit about 2 p.m. (Compare: *the Northwest flight arrived…*)

g The past few years bee populations <u>have been dying off</u>. (Compare: *bee populations have died off*)

Punctual verbs

h The hounds <u>were barking</u> and there was general excitement in the air. (Compare: *The hounds barked…*)

i Confederate guns <u>had been firing</u> on Fort Sumter for several hours. (Compare: *had fired*)

7 Present progressive

Teachers' grammars list a number of different uses for the present progressive. For example:

1 To describe events/situations in progress at the moment of speaking.
2 To describe temporary situations in the present, though not necessarily at the moment of speaking.
3 To describe changing or developing situations in the present.
4 To describe repeated events or situations (with *always*, *constantly*, *forever*, etc.).
5 To describe a present arrangement for a future event.

Look at these coursebook activities. Which of the above uses is each one aimed at?

a

SPEAKING

4 a Think about what you're doing these days in your work, studies or free time.
  b In pairs, tell each other what you're doing.
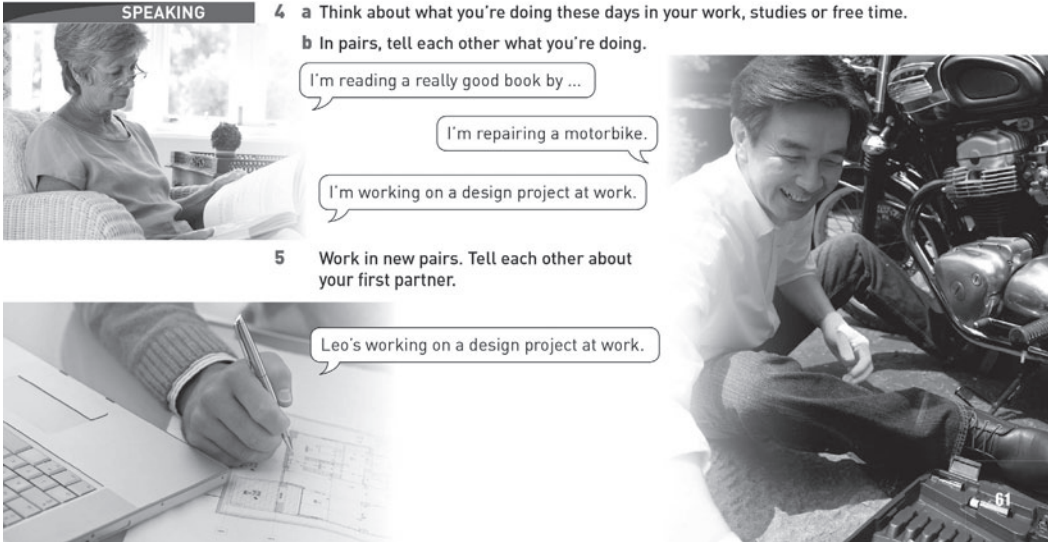
I'm reading a really good book by …

I'm repairing a motorbike.

I'm working on a design project at work.

5 Work in new pairs. Tell each other about your first partner.

Leo's working on a design project at work.

(from *English Unlimited A2 Elementary Coursebook* by Tilbury et al., 2010)

b

Get ready ... Get it right!

8 Look at these possible plans. Make *yes/no* questions with *you*.

1 / have / a holiday next month?
   Are you having a holiday next month?
2 / meet / some friends after class?
3 / do / something interesting next week?
4 / go out / with friends tomorrow evening?
5 / take / an exam next month?
6 / have / dinner at home this evening?
7 / travel / abroad in the next two months?
8 / go to / another town or city next weekend?

9 a Ask other students your questions. Try to find someone who answers yes to each question. Ask follow-up questions if possible.

> Are you having a holiday next month?

> Yes, I'm going to Bodrum.

> Where are you staying?

b Tell the class two things you found out about other students.

(from *face2face Pre-Intermediate Student's Book* by Redston and Cunningham, 2013)

c

4 SPEAKING

a Think of someone in your family or a friend that you saw earlier today. What's this person wearing today? What colour are their clothes? Make notes.

b 💬 Tell your partner what this person is wearing.

> Today my friend Louise is wearing dark blue jeans with brown boots.

> My brother's at work today. He's wearing black trousers and an orange shirt. He's also wearing black shoes.

(from *Empower Elementary Student's Book* by Doff et al., 2015)

8 Past progressive

How is the past progressive used in narrative? Consider this sentence from the text in Task 4:
'It was a rainy day and she was driving her car into Manoa Valley'.
What does this suggest about ways of introducing and practising the past progressive?

20 | Aspect: perfect

Introduction

Continuing our exploration of aspect, we now look at the perfect. Just to recapitulate: there are two aspects in English – progressive and perfect – and they combine with the two tenses, present and past, to provide a range of meanings that include distance in time, temporariness, completion, being 'in progress' and retrospection.

Tasks

1 Perfect aspect

As with the progressive, the auxiliary system allows different combinations of tense and aspect. Whereas the progressive is formed with the auxiliary *be* + present participle, the perfect is formed with the auxiliary *have* + past participle.

Can you identify the examples of perfect aspect in the following sentences (from the Cambridge English Corpus)? Note that not all of the sentences include a form of perfect aspect: the presence of *have* does not automatically indicate perfect aspect!

a My wife has always liked Santa Fe for the art and the culture. (*has liked* = present perfect)

b An additional 149 jobs have been lost in the state's slumping technology sector.

c Her husband had forgotten to take out the trash.

d 'She had a tooth extracted last week,' said Staff.

e In recent days, rainfall in Beijing has been unusually high.

f Parents have to pay at least 50% of tuition.

g When I finish I will have had 34 years of elective office.

h He has been signing copies of his autobiography.

i Never in my life had I known a more retiring man.

j Someone has smashed the rear window of his car.

k A day before the flight, the suspect had been stopped and questioned by police.

2 Present perfect

a Here is a grammar 'awareness raising' task. Can you do it?

Here are two texts that have been mixed up. One is about Arthur Miller and the other is about David Mamet. Can you sort them out?

Arthur Miller was born in New York in 1915, and died in 2005.
David Mamet was born in Illinois in 1947.
He lived most of his life in New York.
He has lived mostly in New York.
He has worked as an actor, director, and writer.
He worked as a writer and director, but never acted.
He wrote many plays and screenplays.
He has written many plays and screenplays.
He also wrote two travel books.
He has also taught drama.
He has been married twice, and has three children.
He was married twice – once to the film star Marilyn Monroe.

(from *Grammar* by Thornbury, 2006)

---

b What grammatical clues enabled you to do the task? For example, what difference in meaning is implied between *he lived …* and *he has lived …*?

c What does this suggest about the basic meaning of the present perfect?

3 Present perfect

'We use the present perfect to refer to events in the past but which connect to the present' (Carter et al. 2011).

a Here are some more facts about David Mamet. How do they 'connect to the present'?

1 As a playwright, Mamet has won a Pulitzer Prize.

2 Mamet has written a number of successful screenplays, such as *The Postman Always Rings Twice* (1981) and *The Verdict* (1982).

3 For the last ten years, he has been a contributing blogger at *The Huffington Post*.

4 Mamet has been married to Rebecca Pidgeon since 1991.

b Grammarians identify two main ways in which the present perfect is used:

A for actions and situations continuing up to the present.

B for finished actions and events that have present relevance or consequences.

We can represent these uses with timelines:
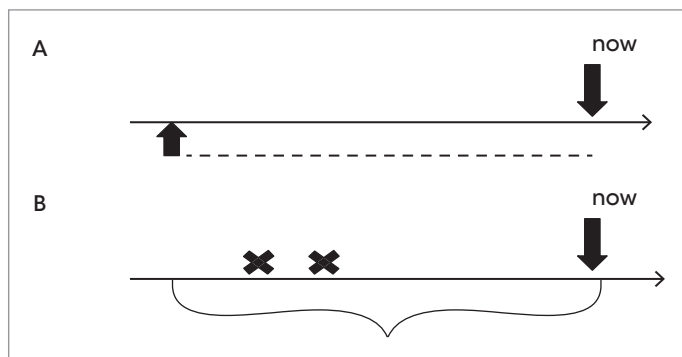
Can you match the four sentences about David Mamet with these time lines?

4 Present perfect

Some writers elaborate on the two basic categories described above:

- Perfect of result: in which a present state is viewed as being the result of some past situation.
- Experiential perfect: where a situation has occurred at least once during some time in the past leading up to the present.
- Perfect of persistent situation: to describe a situation that started in the past and persists until the present.
- Perfect of recent past: the past situation is very recent.

Can you match the concept with the appropriate example?

a My wife has always liked Santa Fe for the art and the culture.

b As a playwright, Mamet has won a Pulitzer Prize.

c In recent days, rainfall in Beijing has been unusually high.

d Someone has smashed the rear window of his car.

Make four true sentences about yourself for each of these uses.

5 Time expressions

The present perfect is often used in conjunction with certain time expressions. Which of the following time expressions cannot be used with the present perfect sentence *She's been here*? Why not?

already	at three o'clock	before	for half an hour	last year	often	once
recently	since three o'clock	this morning	two weeks ago	yesterday morning		

6 Present perfect as 'news'

Because of its connectedness with the present, the present perfect is often used to announce news. Identify the tenses of the verbs in the headline and in the first two sentences of this news article. What determines the choice of verb tense in each case?

Australian scientists accidentally discover new material made from orange peel that 'grabs' mercury out of water

Scientists in Australia have accidentally stumbled across a new material made from orange peel that could save lives by removing mercury from water.

As the *New Daily* reports, researchers Max Worthington and Justin Chalker, from Flinders University in Adelaide, discovered the unusual properties of the new material as they were attempting to create a new kind of plastic from commonly discarded, widely available products.

(from *The Independent*)

7 Teaching the present perfect

Can you think of situations that you could use to present each of the four uses of the present perfect in Task 4? i.e.:

- Perfect of result
- Experiential perfect
- Perfect of persistent situation
- Perfect of recent past

For example:

- Perfect of result: *the aftermath of a burglary – they've smashed the door in; they've taken the TV…*

8 Present perfect activities

Here are three coursebook activities. Can you match each one with one of the four uses mentioned in the previous task? Apart from focusing on the present perfect, what do the three activities have in common?

a

3 Make your own *to do* list. Write down six things. Include …
- three things you haven't done yet, but would like to do this week.
- three things you have already done this week.

4 Compare your list with a partner. Ask questions.
A: *Have you done your homework yet?*
B: *Yes, I have.*
A: *Have you visited your parents yet?*
B: *No, I haven't.*
A: *When are you going to visit them?*

(from *Global Pre-intermediate Coursebook* by Clandfield, 2010)

b

c

9 Past perfect and future perfect

Another way of thinking about perfect aspect is as 'retrospection'. That is, the speaker or writer is looking back in time from a point either in the past, present or future.

a In what way do the underlined verb phases in these sentences (from Task 1, but with added co-text) demonstrate this retrospective viewpoint?

1 Gregory says calls to local authorities have mushroomed; recently a woman phoned police to investigate a mysterious bag outside her house. Her husband <u>had forgotten</u> to take out the trash.

2 Gov. Sturgeon's elective career will effectively end in a year. Although she has no intention of seeking public office again, the governor said she will keep a watchful eye on the political landscape. 'I just want some time for me,' she said. 'When I finish <u>I will have had</u> 34 years of elective office, and I just want to prop my feet up.'

b Draw timelines to illustrate the viewpoint in each case.

10 Present perfect progressive

George Yule (1998) writes that 'it is possible to view aspectual meaning in English as compositional'. That is to say, the meaning of a verb phrase is the sum of its different components. This means that a structure like the present perfect progressive combines the meaning of present tense (actuality) with the meaning of the perfect aspect (retrospection) with the meaning of the progressive aspect (in progress), not to mention the lexical aspect of the verb itself (see Unit 19). Or, to put it simply: the speaker is looking back on a process that is connected to the present.

How does this explanation account for these contrasts (from the Cambridge English Corpus)?

a How long have you worked as a cop? / How long have you been working on that project?

b Over the years, I've read dozens of biographies and autobiographies of musicians. / I have been reading two books recently that have totally inspired me.

c He has made ten appearances for the Pilgrims this season. / Mr. O'Connor has been making appearances before Hispanic audiences around the country.

d 'Have you seen my mother?' I ask in the bar. / 'How long have you been seeing my mother?'

e The watchdog has barked. / A woman's dog has been barking all day.

11 Error correction

You should now be able to identify, correct and explain the errors of aspect in these extracts (from the Cambridge English Corpus):

a I'm back in Trieste since five days, after having attended the one-month business English course.

b Last week I had gone to the office of a private investigator. I hired him to do me a job concerning my brother.

c I would like to know some news about you, What have you done? Be you studying a lot?

d The show was supposed to start at half past seven, but we have been waiting for 45 minutes, before the light turned off.

e By the way did you ever seen Michael and John? The last time who I have news of them was 1 month ago.

f While I went by car to the lecture, I was remembering how I used to be afraid in the raining days when I was small.

g I was waiting since long time for my new job and I got my new job. I am enjoying my new job in town.

h Firstly my best friend is called Andris. He's fifteen now and I have been knowing him since I'm at school!

21 | Modality

Introduction

We have seen how verbs can be marked for tense and aspect. They can also be marked for *modality*. Modal verbs are auxiliary verbs that function as an indicator of the speaker's (or writer's) judgement about the likelihood or desirability of the situation in question. This unit looks at the way modal verbs work and the range of meanings they convey.

Tasks

1 Modality

Identify the expressions in this text that indicate either likelihood or obligation (or the lack of it). Which ones are modal auxiliaries? What modal auxiliaries are *not* found in the text?

Other options: You're not obliged to rush into employment

For some graduates, traditional routes to employment or higher education simply have no appeal once university ends.

However, there are two very different adventures they could pursue, both requiring an independent spirit, careful planning and, occasionally, nerves of steel. They could choose to create their own business, whatever it might be; or take a gap year, with all the options that offers.

The name itself is something of a misnomer. A "gap year" doesn't have to occupy a year and needn't include foreign travel – and there's no obligation to go near a hostel or a pair of sandals.

For example, for some graduates a gap year might stand in for a placement year; or it may be a chance to get some professional knowhow. "Gap years can be an invaluable period for graduates to spend time gaining experience within their chosen career," says Lucy Cheatham, marketing director for graduate recruiters Grad Central, adding that skills gained on a gap year will help graduates stand out from their peers in the job market.

(from *The Independent*)

2 Modal structures

Compared to 'lexical verbs' (*work*, *live*, *want*, etc.) modal auxiliaries function in syntactically special ways. There are also some verbs that share some of the characteristics of modal auxiliaries and some of the characteristics of lexical verbs.

Look at the features listed in the left-hand column of the chart below. For each of the verbs in the chart, put a tick (✔) where the features apply and a cross (✘) where they do not apply.

If in doubt, look at these examples (from the Cambridge English Corpus):

Modal auxiliaries

a Conditioners can help smooth split ends, but no product can mend your hair.

b The state must decide this week whether to appeal.

c Until we fix these weaknesses, we cannot hope to control illegal immigration.

d Staff must not go unaccompanied in such situations.

e Can all students get student accounts and deals?

f A veterinarian may be able to diagnose the problem.

g I think you should have to prove who you are to get a license.

h Q: How much exercise must you do to reap these benefits?

Lexical verbs

i If he wants to make a big change, he needs to make a big investment in the work.

j You don't want to commit all your energies to one line of research.

k So, I asked this little girl, 'What do you want to be when you grow up?'

l The band members say they would like to make music a career after high school.

	modal auxiliaries (*can, must*, etc.)	lexical verbs (*want, like*, etc.)
It takes the bare infinitive (i.e. without *to*)		
There is no special third person form		
The negative is formed by adding *not*		
The question is formed by inversion with the subject		
It cannot be preceded by other auxiliaries		

3 Semi-modals

Some verbs, called semi-modals, straddle the fence between pure modals and lexical verbs. That is to say, they share characteristics of each type.

Look at these sentences (from the Cambridge English Corpus) that include the verbs *need, ought* and *use*. In which examples are they behaving like modal auxiliaries, according to the features identified in the previous task, and in which are they behaving like regular lexical verbs?

a The consumer also needs to understand how the system works.

b Previous applicants need not submit a new application.

c Your digital audio and video don't need to be restricted to your PC.

d What more need we talk about this morning?

e When do people need to take a few days off from work?

f This amendment says government ought not intrude in our personal lives.

g He really ought to moderate his language.

h Clearly the man who didn't ought to be president should simply be offered a consolation presidency somewhere else.

i China used not to worry too much about its crude-oil supplies.

j Did you use to have braces on your teeth?

4 Two types of meaning

Out of context, modal sentences can be ambiguous. Consider, for example, these three sentences:

- She may run.
- He should be home.
- They could've phoned.

a Identify at least two different meanings that each one could have.

The ambiguity results from the fact that every modal auxiliary expresses at least two meanings:

- All modals can be used to talk about probability/possibility, e.g. *She may run, but it depends on the weather* = it's possible. These are sometimes called 'logical' meanings.
- Each modal has another set of particular meanings which may be loosely classed as relating to human wishes, abilities and obligations, e.g. *She may run, but not on the highway, please* = she has permission. These are sometimes called 'personal' meanings.

b Look at these signs. Identify the modal verb in each case. What kind of meaning – logical or personal – is conveyed, in each case?

1

ALL VISITORS
MUST BE
BUZZED IN

2

DOORMAN
WILL RETURN
SHORTLY

Video surveillance cameras may be in use in this station

GATES SHALL BE
KEPT OPEN
WHEN BUILDING
IS OCCUPIED

THIS DOOR CAN ONLY
BE OPENED WITH A KEY
ALL VISITORS & DELIVERIES
PLEASE USE 114th STREET
ENTRANCE

Obstructing the doors can be dangerous

5 Modal meanings

Now see if you can complete this chart, either with examples, meaning categories or the missing modal verb. Note that the logical meanings are listed before the personal ones.

Modal verb	meaning	example
can	theoretical possibility ability permission	Grammar can be fun. 1. .... 2. ....
could	possibility ability	It could be fun. 3. ....
may	4. .... permission	It may rain. You may go in now.
might	possibility 5.	It might be Gary. Might I use the phone?
will	predictability volition*	It will be a nice day. 6. ....

➔

Modal verb	meaning	example
would	7. .... volition	He would say that. Would you lend me the car?
shall	predictability 8.	We shall overcome. Shall we dance?
should	possibility 9.	It should be a nice day tomorrow. You should try harder.
10.	logical necessity obligation	11. .... 12. ....

* the technical term for 'willingness'

6 Meanings in context

Identify the modal verbs in this text (from an inflight magazine) and assign them a meaning from the above chart:

Things You Need to Know
to Make Your Trip Safe and Comfortable

Electronic Equipment/Personal Devices

ALL portable electronic devices must remain off and properly stowed during taxi, take-off, approach and landing until the plane is at the gate and the seat-belt sign is off. Your flight attendant will tell you when you may use approved portable electronic devices in-flight. Devices that could cause damage to equipment or that may diminish the design, function, or capability of the aircraft are prohibited. You may use audio and video devices only with a headset. Use of still and video cameras, film or digital, is permitted only for recording personal events.

(*American Way*, 2006)

7 Modal phrases

As well as the 'pure modals', there are equivalent phrase-like modal structures that use verbs like *have* or *going*, or adjectives like *able* or *allowed*. Can you match the meaning of the modals on the left, with their modal phrase equivalents on the right?

modal verbs	modal phrases
1 You must do it.	**a** You're able to do it.
2 You will do it.	**b** You're not allowed to do it.
3 You can do it.	**c** You have to do it.
4 You should do it.	**d** You don't have to do it.
5 You may not do it.	**e** You're going to do it.
6 You needn't do it.	**f** You'd better do it.

8 Functions

Because of the range of meanings expressed by modal verbs and modal phrases, particularly with regard to their personal senses, these forms are used to fulfil a variety of important communicative functions.

Here are some functions taken from the syllabuses of coursebooks. Can you think of at least one way that each function can be expressed using a modal verb or a modal phrase?

Function	Modal verb/phrase
talking about past ability	*could, was able to*
giving advice	....
asking permission	....
talking about obligation	....
asking favours	....
making deductions about the past	....
making predictions	....
regretting past actions	....

9 Error analysis

Correct any problems of modality in these extracts. How would you explain your corrections to the students who wrote the sentences?

a In my opinion you don't should leave your course now, firstly because you already did 2 years and half.

b Please let me know if you will can take part or not.

c Anyway I must to apologize for the broken beautiful vase.

d Hello Nick. This is a concert at school. Do you can go?

e I realised something must had gone wrong with my predictions.

f A motorbike is cheaper and is faster in a city. You can leave it anywhere because you shouldn't look for a park place.

g The hotel was overbooked and they sended us to another hotel at London. There it was only one room and all of us must sleep together.

h The best activity was a kind of competition: things have been hide and the teams should to find them.

i At the end, a policeman could get the man and he gave the bag back to the woman.

10 Frequency

Can you guess which is the most frequently occurring modal auxiliary in English? And which is the least? Try putting the nine 'pure' modals (*can, could, will, would, shall, should, may, might, must*) in order of frequency of occurrence. Then have a look at the commentary in the Key. Does anything surprise you about the frequency order? What implications might this order have in the selection of modals for teaching?

22 | Futurity

Introduction

This unit looks at the ways that futurity is expressed in English, with special attention to the modal auxiliary *will* and the modal phrase *going to.*

Tasks

1 Future tense

There is no future tense verb inflection in English. Futurity is expressed in a number of different ways, some of which are exemplified in these emails. Can you identify the verb forms that have future reference?

● ● ●

Reply   Forward

Form: Della
To: Scott
Subject: TESOL France arrangements

Hi Scott!
Hope this email finds you well.
I just wanted to touch base with you about TESOL France. Ernesto and Audrey are going to arrive November 20. When will you be arriving? You had no issues with flight/hotel arrangements right?
Anyway, please let me know.

Thanks,
Della

● ● ●

Reply   Forward

Form: Butch
To: Scott
Subject: See you at the airport!

Hi Scott, Just to let you know that I'll be at the airport already when you arrive so I'll take you to the hotel. Watch out for the British Council sign! We might need to wait on for an hour – a coffee or something – as Laura Sánchez will be flying in at about 11, if that's OK with you.
Butch

Reply   Forward

Form: Scott
To: Della
Subject: TESOL France arrangements

Hi Della,

I arrive in Paris at 8.20am on that day, so I imagine I'll be at the hotel before 12 midday.
The arrival method will be public transport (ferry and train I think).

Cheers, Scott

Reply   Forward

Form: **Sally**
To: **Scott**
Subject: **Keys**

Hi Scott

It looks like we are leaving early tomorrow (Thursday) and returning Saturday night. There is a chance, however, that we may be here tomorrow night, and so will let you know as soon as we do.

Will you be collecting the keys on Monday?

Take care and I'll be in touch.

Sally

2 Choice of future form

Given the number of future forms, what determines their choice? Two common assumptions are that the choice of future form is determined by:

a how certain the future event is;

b how soon it will occur.

To which two more reasons could be added:

c what caused it? i.e. what is the perceived origin or agent of the future event, e.g. is it arranged, scheduled, planned, desired, predicted, or does it simply happen as a matter of course?; and

d the style or register of the context, e.g. spoken vs. written, formal vs informal.

Which of these reasons (a, b, c or d) do you think best explains the differences between all of the following:

1 I'll take you to the hotel.

2 I'll be taking you to the hotel.

3 I'm going to take you to the hotel.

4 I'm taking you to the hotel.

5 I take you to the hotel.

3 Future forms

Like most expressions of modality, future forms can express two kinds of meaning: logical and personal (see Unit 21). Now, complete this chart, using examples from the above emails, and filling in the other missing details:

future form	meaning	example
will	logical: prediction	1. ....
	personal: volition	2. ....
going to	logical: prediction	*It's going to rain.*
	personal: intention	3. ....
4.	arrangement	*We are leaving early tomorrow.*
future progressive	future 'as matter of course'	5. ....
6.	schedule	7. ....
may/might	8.	*We may be here tomorrow night.* 9. ....

4 Will

The modal auxiliary *will* is considered by many learners (and a number of grammarians) to be the nearest thing to a 'pure' future in English. But *will* does not always express futurity. In each of the following examples decide whether *will/won't* is used with future reference. Can you explain what *will/won't* means in those instances where it does not have future reference?

a After the 17th, although you will still be active, you will also feel more introspective. Keep your spending to a minimum.

b It's difficult. Deb won't speak to me or see our children. Oliver's mother blames me and won't meet me.

c On a good day I'll get home at around six in the evening but most days it's after seven and sometimes much later.

d Dry and sunny in many areas. The best of the sunshine will be in the West, especially Scotland and Wales.

e Readers of *The Daily Telegraph* will have recently noticed several lengthy articles about the BBC.

f No problem. You don't have to get up. I'll get it.

g He neither drinks nor smokes and will not touch tea or coffee.

h If you *will* smoke in bed, what can you expect?

i It is thought by 2030 up to 200,000 people will have died of asbestos-related diseases.

5 *-ing* forms

We have seen (in Unit 19) how progressive aspect conveys the meaning of activities 'in progress'. How does this apply to progressive forms with future reference? What is 'in progress' about these examples (from the Cambridge English Corpus)?

a Our daughter is getting married in September and wanted to do it in the yard.

b An updated edition with 90 new recipes is being released in the United States next week.

c Mike is going to stay with me as long as he wants to.

d But the reality is we're all going to get old and you'd better relax about that fact.

e When Daniel returns, Thomas will be waiting.

f And see that everybody's got their safety belts fixed. We'll be landing at Pomigliano in a few minutes now.

6 *Will / going to*

Despite the fact that *will* and *going to* can each be used to make predictions and to talk about plans and intentions, there are often factors that determine the choice of one over the other.

Look at this presentation idea, designed to highlight a difference between *will* and *going to*.

a What is the difference that is being highlighted? How clear is it?

PRESENTATION (1)

going to and *will*

1 John always writes himself a list at the beginning of every day. What's he going to do today? What's he going to buy?

Example
He's going to fill up the car with petrol.

Things to do	*Things to buy*
petrol	sugar
electricity bill	tea
plane tickets from the travel agent	cheese
the library	yoghurt
a hair-cut	2 avocados
the dog for a walk	apples
	melon

2 T.33 Read and listen to the dialogue between John (J) and Anna (A).

J I'm going to the shops soon. Do you want anything?

A No, I don't think so. Oh, hang on. We haven't got any sugar left.

J It's all right. It's on my list. I'm going to buy some.

A What about bread? We haven't got any bread.

J OK. I'll go to the baker's and I'll buy a loaf.

A I'll be at work when you get back.

J I'll see you later, then. Don't forget Jo and Andy are coming round for a drink tonight.

A Ah, right. Bye.

J Bye, honey.

Tasks

> ● **Grammar questions**
>
> *I'm going to buy some (sugar).*
> *I'll buy a loaf.*
>
> – Why does John use different future forms?
>   What's the difference between *will* and *going to* to
>   express a future intention?
>
> – We don't usually say *going to go* or *going to come*.
>   Find the examples in the dialogue where these forms are avoided.
>
> ─────────────────────────────────
>
> (from *Headway Student's Book Intermediate* by Soars and Soars, 1996)

b Can you devise an activity either to practise or to test the contrast that is being made?

7 Register

Here are two texts from the Cambridge English Corpus, one spoken and the other written. Identify the future forms in each one. Is there any obvious difference in the frequency of certain forms over others? What does this suggest?

Spoken text (casual conversation):

A: Where are you guys planning on going for winter?

B: California.

A: California?

B: Uh-huh. We're gonna go back to California where it's warmer.

A: Do you ev… Do you ever go down to St. George?

B: We started out going to St. George but it was still kind of cold there. So [A: Really?] … we decided to California where it was warmer.

C: Yeah.

B: Yeah. But we might end up going to Arizona. We're not real sure.

A: What part of Arizona? Where do you want … [B: I don't know] to go to?

B: I don't know.

A: Like Phoenix or something?

B: Maybe.

A: Hmm.

B: Well we're gonna start out going to California but we might go over to Arizona or try a few other places.

C: Yeah.

Written text (newspaper)

GIBSON is scheduled to return to Galveston at 2p.m. today, then spend a few days at home in Lake Jackson before resuming workouts on Monday at TAM with coach Floyd Becker. He plans to travel to Munich on Aug. 2 to join the U.S. team and run in a meet there on Aug. 8 against Olympic athletes from France and Germany. He'll then report to the U.S. training center in Crete on Aug. 9, and go to Athens for opening ceremonies on Aug. 13.

8 Activities

Look at this exercise, designed to test understanding of different future forms. To what extent does it succeed?

8 **CD1 ▶46 PRONUNCIATION** Listen again and practise. Copy the stress.

9 **a** Read the rest of Tim and Jo's conversation. What are they going to: give away? throw away? keep?

JO What about these curtains? Shall we give them to your brother?
TIM Sorry, but I don't think ¹*he'll use/he's using* them.
JO OK, ²*I'm throwing/I'll throw* them away. They're really old anyway.
TIM And what about your guitar?
JO Barry wants that. ³*He's coming/He'll come* to pick it up on Friday.
TIM Right, ⁴*I'll put/I'm going to put* it in the 'give away' pile.
JO Do you want to keep your old trainers?
TIM Yes, definitely. ⁵*I'm starting/I'm going to start* running again soon.
JO Yeah, right. Shall we keep this mirror? ⁶*It's looking/It'll look* nice in the new house.
TIM Yes, why not? Oh, is it half past three already? Don't forget ⁷*we're meeting/we'll meet* the estate agent at four.
JO You go. ⁸*I'm finishing/I'll finish* sorting out this stuff.

b Read the conversation again. Choose the correct verb forms.

c **CD1 ▶47** Listen and check. What does Jo do when Tim leaves?

(from *face2face Intermediate Student's Book* by Redston and Cunningham, 2013)

23 | Hypothetical meaning and conditionals

Introduction

'Conditions deal with imagined situations: some are possible, some are unlikely, some are impossible' (Carter and McCarthy 2006). To complete this sequence of units on modality (and on the verb phrase) this unit takes a look at ways that possible, unlikely and impossible meanings are expressed in English.

Tasks

1 Hypothetical and conditional meaning

Use this text to answer the tasks that follow.

'I don't think I can stand this much longer, Mike. Take me away, please.'

'Where is there to go? – if we could go,' I said.

'The cottage, Mike. It wouldn't be so bad there, in the country. …'

'But even if we could get there, we'd have to live,' I pointed out, 'we'd need food and fuel and
5 things.'

'… We could find enough to keep us going for a time until we could grow things. … It'd be hard – but, Mike, I can't stay in this cemetery any longer – I can't … Look at it, Mike! Look at it! We never did anything to deserve all this … If it had only been something we could fight! …

'I can't stand it here any more, Mike. I shall go mad if I have to sit here doing nothing any
10 longer while a great city dies by inches all around me. It'd be different in Cornwall, anywhere in the country. I'd rather have to work night and day to keep alive than just go on like this. I think I'd rather die trying to get away than face another winter like last.'

I had not realized it was as bad as that. It wasn't a thing to be argued about.

'All right, darling,' I said. 'We'll go.'

(from *The Kraken Wakes* by J. Wyndham)

a Hypothetical meaning: *It wouldn't be so bad there*. This is an instance of someone talking about an unlikely or impossible situation. Can you identify any other examples of hypothetical meaning in the above passage?

b Conditional clauses: 'Conditional clauses are subordinate clauses that are commonly introduced by the word *if*' (Carter et al. 2011). How many conditional clauses can you find in the extract?

c Modals: 'When you are using a conditional clause, you often use a modal in the main clause (Collins COBUILD). Find examples in the text to support this.

2 *Would*

As we have seen, the modal *would* can express hypothetical meaning. But it can also express a variety of other meanings. Identify the examples in these extracts from the Cambridge English Corpus that have hypothetical meaning, and then categorise the others in terms of the meanings they express.

a Would you ever bungee jump?

b When I lived in upstate New York, we would use our time shoveling snow to catch up with neighbors.

c The Treasury would not be drawn on the specifics of its plans.

d If acting hadn't worked out for me, I would've been a therapist.

e I'm sure she's charming, but I would advise against raising her hopes.

f The governor said he would continue to fund his school reform effort.

g If you get any more notes like these, if I were you I would complain to the principal.

h For vegetables, the pilgrims and Wampanoags would have eaten pumpkin, peas, beans, onions, lettuce, radishes and carrots.

i John believed his brother would one day be a gifted player.

j I never panhandled in my life, but I would if I had to.

3 Conditional clauses

A conditional clause is a subordinate clause and typically begins with the conjunction *if*. Complete the following quotations by matching the conditional clauses in the left-hand column with their main clauses in the right-hand column.

1. If we see the light at the end of the tunnel,	a. I'd live over a saloon. (W. C. Fields, actor)
2. If voting changed anything,	b. then you are not really a rich man. (J. Paul Getty, tycoon)
3. If I had to live my life over,	c. I'd have taken better care of myself. (Eubie Blake, centenarian)
4. If we want things to stay as they are,	d. they'd abolish it. (Ken Livingstone, mayor of London)
5. If I'd known I was gonna live this long,	e. I'd use it. (J. M. W. Turner, painter)
6. If you can actually count your money,	f. it's the light of the oncoming train. (Robert Lowell, poet)
7. If I could find anything blacker than black,	g. the whole face of the world would have changed. (Blaise Pascal, philosopher)
8. If Cleopatra's nose had been shorter,	h. things will have to change. (Giuseppe di Lampedusa, writer)

What grammatical clues (i.e. not lexical ones) helped you to do this task?

4 Conditionals

'Foreign learners are often taught that there are three kinds of conditional sentence ... This is largely correct, but does not fully describe the normal patterns of tense in conditional clauses' (Collins COBUILD).

Why not? Look at this grammar summary which lists the three types of conditional:

Types of conditional sentences

Conditional sentences are usually divided into three basic types referred to as Type 1, Type 2 and Type 3. Each has its own variations, but the elements area as follows:

type 1: *What will you do if you lose your job?*
Asking/talking about something that is quite possible:
'if'   + present   +   'will'
If   *I* **lose** *my job*   *I* **will go** *abroad.*

type 2: *What would you do if you lost your job?*
Asking/talking about imagined situations/consequences now:
'if'   + past   +   'would'
If   *I* **lost** *my job,*   *I* **would go** *abroad.*

type 3: *What would you have done if you had lost your job?*
Asking/talking about imagined situations/consequences then:
'if'   + past perfect   +   'would have'
If   *I* **had lost** *my job,*   *I* **would have gone** *abroad*

(from *Longman English Grammar* by Alexander, 1988)

Categorize the examples in Task 3 according to these three types. Which examples do not conform to any of the three types?

5 Mixed conditionals

Here are some more conditional sentences (from the Cambridge English Corpus). Categorize them according to Types 1, 2 or 3. Which examples do not fit? Why not?

a If you suffer from hayfever, brew a nettle tea by putting five or six fresh leaves in a mug of hot water.

b If you were on a sinking ship and you could save only one person, would it be Kelly, or your executive producer?

c I think we'll be able to make it for lunch um so I will call you if we are not going to make it.

d Had they known all the facts, commission members would have been obliged to consider an alternative scenario.

e If it rains, the pollen count will go down, but the mold count will go up.

f I'm going to text David myself if someone will let me borrow their mobile phone.

g I think that if you would go down the street and ask anyone, they would say children have their own opinions.

h I enjoyed smoking. If I was tense, they would help me relax. If I was hungry, a cigarette would fill the gap.

i I may lower the price later if it doesn't sell.

j What would happen if Congress passed a big tax cut and nobody noticed?

k If I hadn't gone to Panama, Bill would still be alive today.

l Now if you asked me while I lived in Texas I would have said something different.

m If they will insist on arriving unexpectedly, they'll have to like it or lump it, won't they?

6 Real versus unreal conditions

Given the wide variety of different conditional structures, there is a case for making a more fundamental two-way distinction: between real and unreal conditions. It is a distinction that is clearly marked by the use of backshift, i.e. the 'shifting back' of the tense of the verb to signal an unlikely or impossible situation:

Present or future

1 *If it is snowing (now/tomorrow), we'll go skiing* = real: it is possible

2 *If it was snowing (now/tomorrow) we'd go skiing* = unreal: it is unlikely

Past

3 *If it was snowing (then) we'd go skiing* = real: it was possible, and we went

4 *If it had been snowing (then) we would have gone skiing* = unreal: it is no longer possible

In examples 2 and 4, which express 'unreal' meanings, the tense of the verb in the conditional clause shifts back (to the past or the past perfect, respectively) and no longer matches 'real' time.

Review the examples in Task 6, separating them into real and unreal conditions, using backshift as a guide.

7 Subjunctive

In some languages (e.g. Spanish), unreal meanings are expressed by the subjunctive mood. English no longer has a subjunctive, in the sense of a distinctly inflected verb form, although it survives residually as *were*, as in *if I were you … Were it to rain … .*

The term 'subjunctive' also describes the use of the base form of the verb, rather than an inflected form, in certain constructions:

I would not recommend that there <u>be</u> guns in a house where kids live.
She suggested he <u>sit</u> on the sofa.
It is very important that he <u>come</u> to Massachusetts.

What do the verbs *recommend* and *suggest*, and the adjective *important*, have in common? Can you think of other verbs or adjectives with similar meanings that are – or can be – followed by the subjunctive?

8 Hypothetical past

'Apart from conditional clauses, hypothetical meaning may occur in a few other special constructions' (Leech and Svartvik 1994). In the following extract (from *Alice's Adventures in Wonderland* by Lewis Carroll) can you find instances of backshift that indicate hypothetical meaning? What are the 'special constructions' they are associated with?

'I wish I had our Dinah here, I know I do!' said Alice aloud, addressing nobody in particular. 'She'd soon fetch it back!'

'And who is Dinah, if I might venture to ask the question?' said the Lory.

Alice replied eagerly, for she was always ready to talk about her pet: 'Dinah's our cat. And she's such a capital one for catching mice you can't think! And oh, I wish you could see her after the birds! Why, she'll eat a little bird as soon as look at it!'

This speech caused a remarkable sensation among the party. Some of the birds hurried off at once: one old Magpie began wrapping itself up very carefully, remarking, 'I really must be getting home; the night-air doesn't suit my throat!' and a Canary called out in a trembling voice to its children, 'Come away, my dears! It's high time you were all in bed!'

On various pretexts they all moved off, and Alice was soon left alone.

9 Activities

Look at these resource book activities. What aspects of hypothetical or conditional meaning are they aimed at? In what way are they similar or different?

a

Procedure

1 Give the class one *if* clause (see *Box 3.1b* for some examples). For example:

> If I had a million dollars, …

2 One student suggests a possible result. For example:

> If I had a million dollars, I would go round the world.

3 The next student takes the result, re-forms it into a condition and suggests a further result, and so on. For example:

> A: If I had a million dollars, I would go round the world.
> B: If I went round the world, I would meet some interesting people.
> C: If I met some interesting people, I would write a book about them.
> D: If I wrote a book, I would become famous.

(from *Grammar Practice Activities* by Ur, 1988)

b

1. Prepare sets of about ten to fifteen cards, one for each group of three to five students. For children, the set can be animals, eg, *a fish, a frog, a cat, an elephant, an eagle, a butterfly, a bear, an albatross, a seal, a rabbit…* For adults, the set could be the names of famous people, such as sports personalities, actors, musicians, politicians.

2. Organise the class into groups and give each group a set of cards which they place face down. Each student in turn takes a card, and makes a statement beginning either *I wish I was* or *I'm glad I'm not* [name of animal or person on card] and then gives a reason. The reason cannot be repeated in a succeeding turn. If the rest of the group judges the sentence to be well-formed and to make sense, the student gets two points if the sentence began *I wish I was ...* and one point if the sentence began *I'm glad I'm not…* They keep playing until all the cards have been used.

3. At the end of the game, ask individuals from each group to report to the class some of the more interesting sentences that were produced.

(from *Teaching Grammar Creatively* by Gerngross, Puchta and Thornbury, 2007*)*

24 | The noun phrase

Introduction

It may be the case that the preoccupation with the verb phrase in language teaching materials has been at the expense of due attention to the noun phrase: a simple count of errors in the writing produced by intermediate students often reveals a higher proportion of noun-phrase-related errors than errors in the verb system. This unit, and the following unit on determiners, attempt to redress the balance.

Tasks

1 Noun types

In the following text, find an example of each of the following:

a *A proper noun*: the name of a specific, and unique, person, place, etc. (Be careful: a capital letter does not necessarily make something unique!)

b *A common noun*: any noun that is not a proper noun, often divided between *concrete* and *abstract* nouns. Can you find an example of each?

c *A count noun*: a noun that refers to an object that can be counted, and therefore allows a plural form, and takes a plural verb.

d *A collective noun*: one that refers to a group, and may take either a singular or plural verb. (There is one example in the text, although it is not the subject of a sentence.)

e *A non-count noun* (also called 'mass' noun): a noun that is uncountable, has no plural form and always takes a singular verb.

f *A noun modifier*: a noun that functions like an adjective and modifies the meaning of the noun that follows.

g *A pronoun*: a word that can substitute for a noun.

h *An adjective* functioning as a noun.

AMERICAN CULINARY HISTORY:
From the Erie Canal to the Food Network

Andrew Smith

A | 15 WEEKS | AUG.31-DEC.22

What does the Erie Canal have to do with Wonder Bread?

Which American war gave us condensed soup?

Why did American farmers turn away from organic farming in the first place?

This course examines the historical, cultural, social, technological, and economic events that have influenced what Americans eat today. It is an action-packed history of home economists and fancy restaurateurs, family farmers and corporate giants, street vendors and captains of industry, mom-and-pop grocers and massive food conglomerates, burger barons and vegetarians, the hungry and the affluent, hard-hitting advertisers and health food advocates. All these players have shaped the contentious American foodscape of the 21st century.   **3 CREDITS**

(*The New School: Continuing Education Catalogue*)

2 Countability

Which of the following combinations of determiner and noun are grammatical? For example, which could answer the question: *Who or what did you see?*

1	2	3	4	5
Kim.	Cup.	Rice.	Stone.	New.
The Kim.	The cup.	The rice.	The stone.	The news.
A Kim.	A cup.	A rice.	A stone.	A new.
Some Kim	Some cup.	Some rice.	Some stone.	Some new.
Kims.	Cups.	Rices.	Stones.	News.

(after *A University Grammar of English* by R. Quirk and S. Greenbaum, 1973)

Can you identify each of the noun types in columns (1–5) in the above exercise?

3 Errors

With reference to the chart in task 2, explain what is the noun phrase problem in each of these examples of learner writing (from the Cambridge English Corpus).

a Here are some advices which I think will be very helpful.

b She is a sixteen-year-old girl, blond with a long hair and lives next my house.

c After a while an other taxi took me to the John's house.

d His name is Luca, he is 25 years old, he is student.

e We went straight in. There were no furnitures and no lights.

f She was surprised how many informations I know about life in Britain.

g The detective had rung them with a good news.

h If you want come with me, you can bring some breads and juices.

i One day when I was go home, I was attack by thief and Jacky save me by punch him.

j Maybe the doctor'll give you a glasses and it will protect your eyes.

4 Number

English distinguishes between singular and plural. The formation of the plural is relatively easy for learners to grasp. But there are a few inconsistencies.

Which is the 'odd one out' in each group. Why?

a book   coat   clock   watch

b child   goose   man   mouse

c chief   thief   wife   wolf

d jeans   skirts   tights   trousers

e cow   fish   salmon   sheep

f cattle   people   police   sheep

Which of the above irregularities are learners likely to encounter at beginner level?

5 The noun phrase

The noun phrase (NP) comprises an obligatory head (a noun or a pronoun) and optional pre- and post-modifying elements. The pre-modification is often preceded by one or more determiners, e.g. an article. Can you fit the following NPs (all book or play titles) into the grid? For example: *The Red Badge of Courage.*

1	2	3	4
determiner(s)	*pre-modification*	*head*	*post-modification*
The	red	badge	of courage

a *The Catcher in the Rye*

b *Little Women*

c *Uncle Tom's Cabin*

d *A Streetcar Named Desire*

e *Death of a Salesman*

f *Long Day's Journey into Night*

g *Cat on a Hot Tin Roof*

h *The Man with the Golden Arm*

i *The Spy who Came in from the Cold*

j *All the Pretty Horses*

k *A Connecticut Yankee in King Arthur's Court*

l *Tar Baby*

On the basis of this task, what kind of words or phrases typically fill columns 2 and 4?

6 Nouns in sequence

When two nouns are put side by side a relationship is implied, and this is often one of possession. But there are constraints as to what nouns can go together and how.

a Here are some more student errors. Can you correct them?

  1 I didn't know what to do with the refrigerator of my sister.
  2 The hair of Yolanda is very long and very curly.
  3 Hey I want to change my bedroom's colour.
  4 He had filmed T2, the most expensive film in cinema's history.
  5 Few months later his daughter died in a car's accident.
  6 He is a mechanic of cars.
  7 We have also a buses network.
  8 My investigations led me to the prison where there was a Frank's old friend.

b What rules about the use of possessive '*s* can you generalise from these examples?

c In another language you are familiar with, can nouns be combined in similar ways to English?

7 Noun modifiers

We have seen that one noun can modify another, as in *Tar Baby* or *Tin Roof* or *Connecticut Yankee*. Noun modifiers are very common in English. Identify noun + noun combinations in these news headlines:

a Sea sickness could be cured by a mobile phone app

b Pension schemes and life insurance payouts at stake because of low interest rates

c Teacher supply agencies searching as far as Canada and Singapore to plug staffing gaps

d Family holiday in the Alps: Summer luge, pony treks, and outdoor swimming pool

e China stock collapse: Why the country's market crash is not what it seems

f Nasa says sea levels have risen faster than thought due to climate change

(from *The Independent*)

Why is it the case, do you think, that news headlines are rich in noun modifiers?

8 Postmodification

There are a number of ways that nouns can be postmodified.

a Identify the different types of phrases and clauses that postmodify the head noun in these titles:
  1 *A Day at the Races*
  2 *A Bridge Too Far*
  3 *A Town Named Alice*
  4 *Dead Man Walking*
  5 *The 100-Year-Old Man Who Climbed Out the Window and Disappeared*
  6 *The Lord of the Rings*
  7 *A Good Day to Die*

b Which of the above types of modification does each of these coursebook activity sequences target?

a

GRAMMAR Past participle clauses

2 a In pairs, prepare questions for 1–6. Then add two more questions with past participle clauses.

Find someone who:
1 has lived in a house (build) more than a century ago.
2 eats fruit (grow) in their own garden.
3 still has a present (give) to them when they were very young.
4 recently saw a film (base) on a true story.
5 is wearing shoes (make) in Italy.
6 likes raisins (cover) in chocolate.

b Talk to different people in the class. Ask and answer all the questions.

c Get back into your pairs from 2a and tell each other what you found out.

(from *English Unlimited Upper Intermediate Coursebook* by Tilbury et al., 2010)

b

> **6** Rearrange the words to make defining relative clauses. In each case there is one word too many. The first one has been done for you.
>
> a **a job**   in   that   it   interested   are   you   *a job that you are interested in ~~it~~*
> b **a bank account**   it   out   never   that   runs
> c **a boss**   get   him/her   with   who   you   on
> d **a car**   it   that   down   never   breaks
> e **a government**   voted   that   them   you   for
> f **a friend**   who   you   he/she   down   lets   never
> g **a home**   in   there   happy   you   that   are
> h **a partner**   love   you   him/her   who   in   are   with
>
> **7** In the first item in 6 you can omit the relative pronoun, that. In the second item you can't. Why not? In which other defining clauses in 6 can you omit the relative pronoun?
>
> **8** Work with a partner. Put the items in 6 in order of importance for you in your life.
>
> _____
>
> (from *Inside Out Upper Intermediate Student's Book* by Kay and Jones, 2001)

c In what ways are the two activity sequences similar or different?

9 Pronouns

'Pronouns commonly refer to or fill the position of a noun or noun phrase' (Carter et al. 2011). They should be distinguished from determiners (*the*, *a*, *my*, *her*, etc.) which form part of the noun phrase itself (see Unit 25).

There are a number of types of pronoun:

- *personal pronouns*: these refer to people or things in the text or context, and have subject and object forms
- *possessive pronouns*: these are like possessive determiners (*my*, *your*, etc.) except that they stand on their own
- *demonstrative pronouns*: these point to, and stand for, something in the context, either near or distant
- *relative pronouns*: these begin relative clauses, and usually refer back to the last-mentioned noun
- *indefinite pronouns*: these refer to indefinite people or things
- *reflexive pronouns*, like *myself*, *themselves* (not represented in the following text)

Identify and categorize the pronouns in this transcription of part of a conversation from the Cambridge English Corpus:

A: But anyway I had two nice-sized pieces of pizza where my portion of pizza pan was … mine were a little bit bigger so I only had two and then I took off the raw onion. […] All afternoon you know then my stomach was just kind of funny you know. You just … I wasn't sick. I wasn't nauseous, but anyway I was talking to somebody who was a vegetarian and they know I'm on this diet and that I've lost this weight and stuff and they said for them to go back to grease was what did them in.

B: Uh-huh. Well and our son can't eat grease period.

A: Oh

B: He and grease just …

A: Really?

B: He can't eat grease. Yeah.

A: We don't fry meat. I do … I like my egg fried in butter and that's what we had tonight. I had eggs and ham and anyway I fried it in butter and I like that really well and uh that doesn't seem to bother me so I don't know what …

10 Nouns in texts

The relative frequency, length and complexity of noun phrases (NPs) varies according to the type of text. As a rule of thumb, the more academic the text, the more nouns it will contain.

a Test this theory yourself. Compare these two texts, the first of which is a transcription of spoken language from the Cambridge English Corpus, and the second the abstract of an academic article:

- What is the approximate proportion of nouns (excluding pronouns) to total words in each one?
- What is the approximate ratio of pronouns to nouns in each one?
- What is the approximate ratio of nouns to verbs?
- What is the average length of the NPs in each one?

Text 1

But anyway I had two nice-sized pieces of pizza where my portion of pizza pan was mine were a little bit bigger so I only had two and then I took off the raw onion. […] All afternoon you know then my stomach was just kind of funny you know. You just … I wasn't sick. I wasn't nauseous, but anyway I was talking to somebody who was a vegetarian and they know I'm on this diet and that I've lost this weight and stuff and they said for them to go back to grease was what did them in.

Text 2

The importance of adequate nutrition on cognitive performance is well recognised. Greater intakes of soft drinks are associated with a higher risk for type 2 diabetes, as well as other cardiometabolic diseases. A few studies have specifically examined whether the intake of soft drinks may be related to cognitive function. The aim of this study was to investigate whether soft drink intakes, including both sugar-sweetened and diet beverages, are associated with cognitive function, with adjustment for cardiovascular, lifestyle and dietary factors, and stratified according to type 2 diabetes status.

Crichton, Elia and Torresa, *British Journal of Nutrition* / Volume 115 / Supplement 08 / April 2016.

b What implications does this task have on teaching academic writing?

c What exercises or activities can you think of that might help learners increase the noun – verb ratio in their writing? Here is one possibility:

Re-write the following sentences by changing the underlined verb into its noun form, and make any other necessary changes:

She knows her grammar thoroughly.

She succeeded because she worked hard.

25 | Determiners

Introduction

Nouns stand for people, things and so on, but often it is important to establish which particular person or thing is being referred to, or how many. Determiners are a class of words that are used with nouns and have the function of defining the reference of the noun in some way. They answer, for example, the question *Which?* or *Whose?* or *How much?* of the thing(s) named in the noun phrase.

Tasks

1 Determiners

Can you classify the underlined determiners in this text, according to their function – i.e. articles, numerals, quantifiers, possessives and demonstratives?

> **Dickens, Charles (John Huffam)** (1812–70) British novelist, born at Landport, near Portsmouth, <u>the</u> son of <u>a</u> clerk in the Navy pay office. In 1814 he moved to London, then to Chatham, where he received <u>some</u> schooling. He found a menial post with a solicitor, then took up journalism, becoming a reporter at Doctors' Commons, and at 22 joining a London newspaper. In 1836 <u>his</u> *Sketches by Boz* and *Pickwick Papers* were published; and <u>that</u> year he married Catherine, the daughter of his friend George Hogarth. They had <u>10</u> children but were separated in 1858. Dickens worked relentlessly, producing <u>several</u> successful novels, which first appeared in monthly instalments, notably *Oliver Twist* (1837–9), *Nicholas Nickleby* (1838–9) and *The Old Curiosity Shop* (1840–1) …
> In addition, he gave talks and readings, and wrote <u>many</u> pamphlets, plays, and letters. He died at Gadshill, Kent.

(from *The Cambridge Encyclopedia* edited by David Crystal)

2 The zero article

In the previous text some noun phrases, such as *journalism* have no determiner at all. Since the presence of a determiner is the norm, determiner absence is called the *zero article* (and marked Ø). Other examples from the text are: Ø *Landport*; Ø *monthly instalments*; Ø *talks and* Ø *readings*.

Identify six 'zero articles' in this text:

> R. Wilfer locked up his desk one evening, and, putting his bunch of keys in his pocket,… made for home. His home was in the Holloway region north of London, and then divided from it by fields and trees. Between Battle Bridge and that part of the Holloway district in which he dwelt, was a tract of suburban Sahara, where tiles and bricks were burnt, bones were boiled, carpets were beat, rubbish was shot, dogs were fought, and dust was heaped by contractors.

(Charles Dickens, *Our Mutual Friend*)

Now, find an example in the text of each of these rules for zero article use:

a Use zero article with non-count nouns, where the reference is indefinite.

b Use zero article with plural count nouns, where the reference is indefinite.

c Use zero article with proper nouns.

d Use zero article with certain common expressions of time and place, means of transport and so on.

Can you think of more examples of Rule d? For example: *by train, in bed.*

3 Articles: definite versus indefinite

a Look at these two short conversations, and match each one with the picture below that best represents the state of each speakers' knowledge:

Conversation 1
A. Ouch!
B. What happened?
A. A dog bit me.

Conversation 2
A. Ouch!
B. What happened?
A. The dog bit me.
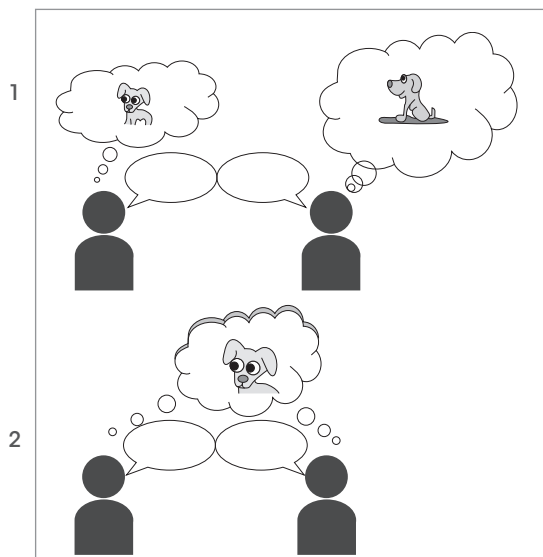
Here is how the conversations continue. Which continuation is most likely to go with which conversation?

B. Our dog?

and

B. Which dog?

How does this exercise illustrate the difference between *a* and *the*?

b Test your 'theory' by completing the spaces in these limericks with either *a* or *the*:

There was [1] .... young man of Verdun
Who lay several hours in [2] .... sun.
[3] .... people who milled
Round [4] .... man said: 'He's grilled –
Not just medium-rare, but well done!'

[5] .... certain young woman of Thule
Fell in love with [6] .... guy with [7] .... mule.
Said [8] .... girl to [9] .... man:
If we marry, we can
Go to Thule on [10] .... back of [11] .... mule.

4 Definite article

What is definite, i.e. 'given', about each of the underlined examples of *the* in the following two texts, both openings of stories?

a There was once a rich man who had a very beautiful wife and a beautiful daughter known as Nourie Hadig [tiny piece of pomegranate]. Every month when <u>the</u> moon appeared in <u>the</u> sky, <u>the</u> wife asked: 'New moon, am I <u>the</u> most beautiful or are you?' And every month the moon replied, 'You are the most beautiful'.

(from *The Virago Book of Fairy Tales* edited by A. Carter)

b A guard came to the prison shoe-shop, where Jimmy Valentine was assiduously stitching uppers, and escorted him to <u>the</u> front office. There <u>the</u> warden handed Jimmy his pardon, which had been signed that morning by <u>the</u> governor.

(from *Roads of Destiny* by O. Henry)

5 Generic reference

Look at the following four-sentence text about dodos. Which sentences are generalisations, i.e. they refer to a class of things? And which refer to specific events and entities? How are dodos referred to in each case?

DODO

The dodo was a flightless bird which lived on the island of Mauritius in the Indian Ocean. The dodo was clumsy and helpless, but it had no natural enemies. Then sailors brought dogs, pigs and rats to the island. The dodos were killed and their eggs were eaten. The last dodo died in 1681.

(from *Pocket Encyclopedia* by A. Jack)

6 Generic reference

Look at two more texts from the *Pocket Encyclopedia*. Which of the following combinations of article + noun are *not* used in English to talk about things in general, i.e. as a class?

Count nouns

a *a(n)* + singular: *A tiger ...*

b *the* + singular: *The tiger ...*

c *the* + plural: *The tigers ...*

d zero article + plural: *Tigers ...*

Non-count nouns

e *the: The carbon ...*

f zero article: *Carbon ...*

TIGER

The tiger is the largest of the big cats. Its home is Asia. Tigers hunt alone and at night. They prey on deer, wild cattle and pigs. Only an old or sick tiger will attack people. The tiger's stripes camouflage it in long grass. Unlike other cats, tigers often bathe to keep cool.

   (from *Pocket Encyclopedia* by A. Jack)

CARBON

Carbon is one of the chemical elements. All living things contain carbon. If you hold a plate above a candle flame, a black deposit of carbon forms on it. Both charcoal and coke are forms of carbon.

   (from *Pocket Encyclopedia* by A. Jack)

7 Articles – summary

Articles allow us to distinguish between shared (i.e. definite) information and new (i.e. indefinite) information, and to differentiate between classes of things and specific things. Choice of article is also conditioned by countability, and, in the case of being countable, whether the noun is singular or plural.

Can you now complete these charts, by putting the sentences in the correct place?

		generic	specific
COUNT	**definite**	She plays *the violin*. 1.	She played *the violin* I gave her. *The violins* are too loud. 2. ....
	indefinite	Let's give her *a violin*. Ø *Violins* are made by hand. *A whale* cannot breathe underwater. 3.	I saw *a nice violin* in town yesterday. Ø *Violins* were playing softly. 4. .... 5. ....

NON-COUNT		generic	specific
	definite		6. ....
	indefinite	7.	8. ....

a Captain Ahab was killed by *a whale*.

b We were surrounded by Ø *whales*.

c *The whale* is a mammal.

d Can you see *the whale* over there?

e Ø *Whales* cannot breathe underwater.

f I like most types of Ø *music*.

g Listen: I can hear Ø *music*!

h I liked the lyrics but I didn't like *the music*.

8 Articles in context

You should now be able to account for all uses of zero article (Ø), *a/an* and *the* in this extract from a fairytale:

CLEVER GRETEL

There was once a cook named Gretel, who wore shoes with red heels, and when she walked out with them on, she turned herself this way and that, was quite happy and thought: 'You certainly are a pretty girl!' And when she came home she drank a draught of wine, and as wine excites a desire to eat, she tasted the best of whatever she was cooking until she was satisfied, and said: 'The cook must know what the food is like.'

It came to pass that the master one day said to her: 'Gretel, there is a guest coming this evening; prepare me two fowls very daintily.' 'I will see to it, master,' answered Gretel. She killed two fowls, scalded them, plucked them, put them on the spit, and towards evening set them before the fire, that they might roast. The fowls began to turn brown, and were nearly ready, but the guest had not yet arrived.

(from *Grimms' Fairy Tales* by the Brothers Grimm)

9 'Bad' rules

Here are some commonly cited rules for using determiners that are either wrong or incomplete. How do the examples below each one (from the Cambridge English Corpus) contradict them? Can you improve the rules?

a We use the indefinite article *a/an* when we are talking about a single countable noun in a general non-specific way.

  1 On the last day of training, I happened to be sitting next to a doctor from San Diego.

  2 Back at the hotel Ruth and I ate half a watermelon.

  3 I treated myself to an ice-cream machine this Christmas – a real one, with its own cooling element.

b *A/An* is used when we mention a singular, countable noun for the first time.

  4 On a visit to a restaurant in California the waiter placed four plates of food on the table and left.

  5 But Christmas Day was relaxing this year. No getting up at the crack of dawn to put the turkey in the oven.

  6 "Oi, our ball," shouted one of the kids. Scott looked at the lad then at the ball close to his feet.

c We use *the* when the object or person is mentioned for a second time.

  7 There was a kid across the street from me and he was cute. He wanted a guitar, so I got a guitar.

  8 But a boy needs a dog. A dog helps train you. If you don't get a dog by a certain age …

  9 Fear can feed a ghost, so a ghost can grow in front of our eyes.

d Use *a* in front of words beginning with a consonant, *an* in front of words beginning with a vowel.

  10 A few steps behind the kitchen door is an herb garden worthy of the glossiest style magazine.

  11 The Bureau of Weights and Measures is a useful government service.

  12 She is working for a European bank.

e Use *some* in affirmative statements, and *any* in negative statements and questions.

  13 Neil, do you have some money to give them for the pizza please?

  14 We didn't like some of the things that we were seeing.

  15 Any errors found will be reported back to the module's programmer.

f Use *few* and *fewer* with countable nouns, and *(a) little* and *less* with uncountable nouns.

  16 I work from 9am until 5pm but I work less hours at the moment.

  17 You are paying less dollars and cents in interest, but you are still paying 5%.

  18 It shouldn't be doing less miles per gallon than a Model T Ford.

g We do not use *the* with abstract nouns.

  19 I was happy for the happiness of my brothers.

  20 What's behind the invasions? Marine scientists haven't yet solved the mystery but …

  21 For me, the imagination can often produce much more powerful imagery than the real thing.

10 Determiners

Look at these activities. What particular uses and kinds of determiners is each one dealing with?

a

It's good to eat a few nuts every day. They're very healthy.

A little chocolate can be good for you. It can improve your mood.

If you eat fewer carbohydrates and a little more fat and protein, you will lose weight more quickly.

Eating less food can help you live longer.

You should try to eat nine servings of fresh fruits and vegetables every day.

A cup of green tea every day is good for your general health.

(from *Touchstone 3 Student's Book* by McCarthy, McCarten and Sandiford, 2014)

b

3 Write three interesting statements, each of which combines a word from box A with a word from box B. Discuss your statements with a partner and the rest of your class.

For example:
Time is more important than money.   Men are a mystery to women.

A		B
time youth wisdom health death men gold music war humour	+	life money experience love women peace silver happiness intelligence

(from *Inside Out Upper Intermediate Student's Book* by Kay and Jones, 2001)

C

6 **a) Fill in the gaps with *a, an* or −.**

1 I often have ___−___ rice with my main meal.
2 My friends and I often go out for _____ burger.
3 I always have _____ toast and _____ jam for breakfast.
4 My family hardly ever eats _____ soup.
5 We don't eat _____ vegetables every day.
6 I sometimes have _____ apple in my break.
7 I usually have _____ cheese sandwich for lunch.

b) Make the sentences in 6a) true for you. Change the underlined words if necessary.

*I often have **chips** with my main meal.*

c) Work in pairs. Compare your sentences.

7 Work in groups. Tell the other students which food and drink you like/don't like.

I really like eggs. Oh, I hate them.

I hate cheese! Me, too.

I love coffee. Oh, I hate it.

8 **a) Imagine your perfect breakfast. Where are you? What time is it? Who are you with? What do you have for breakfast?**

b) Work in groups. Tell the other students about your perfect breakfast.

(from *face2face Starter Student's Book* by Redston and Cunningham, 2010)

26 | Adjectives and adverbs

Introduction

The function of adjectives is, typically, to add extra information to a noun phrase, while adverbs, very generally, expand on the information conveyed in the verb phrase. These definitions are necessarily vague: this unit explores some of the features of these two important word classes.

Tasks

1 Adjectives

a Identify the adjectives in this text:

> Developing the grammar of a foreign language is a long and complicated process; luckily, young learners have a long time ahead of them with the language. There is no need to rush into technical rules and labels that will confuse. For their ultimate success, it seems likely to be far better to give children a sound basis in using the language […]

> Young learners need to be surrounded by and participate in meaningful discourse in the foreign language, and it would not be conceptually appropriate for grammar to be explicitly taught as formal, explicit rules in young learner classrooms to children under the age of 8 or 9 years. […] As children get older, so they are increasingly able to learn from more formal instruction, but we should remember that grammar teaching can often destroy motivation and puzzle children rather than enlighten them. Good learning-centred grammar teaching will be meaningful and interesting, require active participation from learners, and will work with how children learn and what they are capable of learning.

> (Cameron 2001)

b Can you identify any common adjectival suffixes in the above adjectives?

c Find an example of a compound adjective.

d Find at least two examples of adjectives in the comparative form.

e Find an example of an adjective that is formed from a participle.

f The position of adjectives is either *attributive*, i.e. it forms part of a noun phrase, as in *young learners*, or it is *predicative*, i.e. it comes after a verb, as in *the learners are young*. Find an example of another adjective that, in this text, is attributive, and one that is predicative.

g Find an example of an adjective that is modified by an adverb.

h Find an example of an ungradable adjective, i.e. one that is absolute in its meaning and cannot be modified with *very*, *more*, *less*, *a bit*, etc.

i Find an example of an adjective phrase of the type adjective + preposition.

j Find an example of an adverb that has been formed from an adjective.

2 Adjective: definition

'Some adjectives, it seems, are more adjective-like than others'(Crystal 1987).

There are five main criteria used in identifying an adjective, but not all adjectives meet all the criteria. They are:

a Adjectives can occur predicatively: *children are lucky*

b They can occur attributively, i.e. after articles and before nouns: *the lucky children*

c They occur after intensifiers, such as *very, rather, so, extremely*: *extremely lucky*

d They occur in the comparative and superlative form: *luckier, luckiest* or *more lucky, most lucky*

e They occur before *-ly* to form adverbs: *luckily*

The following grid lists some of the words from the text in Task 1. Look at each word and put a tick against each of the criteria (a–e) it fulfils. To what extent can each word be called a 'pure' adjective, or, indeed, an adjective at all?

	a	b	c	d	e
formal					
young					
ultimate					
their					
grammar					

3 Participial adjectives

Participial adjectives are formed from present and past participles: *an interesting book; she was bored*. Unlike verb participles, participial adjectives have comparative and superlative forms, and can be modified by adverbs like *very*: *a more interesting book*; *she was very bored*.

In the following extract (from *War of the Worlds,* by H.G. Wells) say which of the underlined words are participial adjectives, and which are simply participles:

The Thing itself lay almost entirely underlined in sand, amidst the scattered splinters of a fir tree it had shivered to fragments in its descent. The uncovered part had the appearance of a huge cylinder, caked over and its outline softened by a thick scaly dun-coloured incrustation. It had a diameter of about thirty yards. He approached the mass, surprised at the size and more so at the shape, since most meteorites are rounded more or less completely. It was, however, still so hot from its flight through the air as to forbid his near approach. A stirring noise within its cylinder he ascribed to the unequal cooling of its surface; for at that time it had not occurred to him that it might be hollow. […]

4 Adjectival order

Adjectives and noun modifiers are often 'stacked' one after the other: *the peculiar V-shaped mouth*; *a thick scaly dun-coloured incrustation.* What is the preferred order of adjectives before the noun? Use these examples (also from *War of the Worlds*) to formulate a 'rule'. For example, which comes first: evaluation or facts?; particular qualities or general qualities?

- a big greyish rounded bulk
- two large dark-coloured eyes
- small vertical black shapes
- those striding metallic monsters
- a busy little digging mechanism
- a stout, ruddy, middle-aged man
- a little one-roomed squatter's hut
- a curious brown scum
- one grey-headed old gentleman
- the quiet back streets

5 Adverbs

Adverbs are typically formed from adjectives, with the addition of *-ly*, as in *luckily*, *explicitly*. But not always. In this extract (from *The Invisible Man*, by H.G. Wells) the first five adverbs have been underlined. There are 12 more. Can you find them?

> The stranger did not go to church, and indeed made no difference between Sunday and the irreligious days, even in costume. He worked, as Mrs. Hall thought, <u>very</u> <u>fitfully</u>. Some days he would come <u>down</u> <u>early</u> and be <u>continuously</u> busy. On others he would rise late, pace his room, fretting audibly for hours together, smoke, sleep in the armchair by the fire. Communication with the world beyond the village he had none …
>
> He rarely went abroad by daylight, but at twilight he would go out muffled up invisibly, whether the weather were cold or not, and he chose the loneliest paths and those most overshadowed by trees and banks. …
>
> Opinion was greatly divided about his occupation. Mrs. Hall was sensitive on the point. When questioned, she explained very carefully that he was an "experimental investigator," going gingerly over the syllables as one who dreads pitfalls …

6 Adverbs

Adverbs convey a wide range of circumstantial meaning, such as time, manner, place, frequency, duration, degree and so on. They typically answer questions like *When? How? Where? How often? How long for?* and *How much?*

a Of the underlined adverbs in the previous text, can you find an example of each of the following types:

- adverb of place
- adverb of time
- adverb of manner
- adverb of degree
- adverb of duration

b Now assign a category to the other adverbs in the extract.

7 Adverbials

Notice that, in the text in Task 6 *some days* and *by the fire*, although not adverbs (one is a noun phrase and the other a prepositional phrase), function like adverbs of time and place respectively. They provide circumstantial information, answering the questions *When?* and *Where?* Phrases that function like adverbs are called 'adverbials'.

Identify any adverbials of time and place in the opening paragraph of *The Invisible Man*:

> The stranger came early in February, one wintry day, through a biting wind and a driving snow, the last snowfall of the year, over the down, walking from Bramblehurst railway station, and carrying a little black portmanteau in his thickly gloved hand. He was wrapped up from head to foot, and the brim of his soft felt hat hid every inch of his face but the shiny tip of his nose; the snow had piled itself against his shoulders and chest, and added a white crest to the burden he carried. He staggered into the "Coach and Horses" more dead than alive, and flung his portmanteau down.

What form does each adverbial take?

8 Comparison

In the following extracts from the Cambridge English Corpus, correct the adjective or adverb errors, and explain the rule that has not been observed:

a So this is my opinion, so that the festival next year can be much more better.

b We can travel to work or school by our own car. It is more expensive that a bike but …

c I watch TV for five hours every day, that is why my eyes are more bad now!

d The man siting next to me in the airplane was the more attractive man in all the world.

e But why you're moving in a different area with your family? Is it there beautifuler than in your old home?

f I think that we can plan our next business meetings at the Central Hotel in London. It's more big then The Station Hotel.

g I think that these two days were the most happier of my life.

h When people are young they can learn a language more fastly.

i I think this programme helps me to study more well.

j I'd like to meet people who have the same interest like me.

k I'm not coming to next week classes because I have to study hardly for a mid-term math exam.

9 Adjective and adverb activities

Here are some coursebook activities. What features of the form or use of adjectives and/or adverbs do they target?

a

> **5** **a** Read the article again. Find the answers to these questions.
>
> 1 Where and when did Laughter Yoga Clubs begin?
> 2 How often do young children and adults laugh?
> 3 What happens in May every year?
> 4 How does laughter improve your health?
> 5 What do people do at a Laughter Club?
> 6 Why is fake laughter good for your health?
> 7 How did the writer feel at the end of the class?
>
> **b** Work in pairs. Compare answers. Would you like to join a Laughter Yoga Club? Why?/ Why not?
>
> **HELP WITH VOCABULARY**
> Prepositions with adjectives
>
> **6** **a** Look at the adjectives in blue in the article. Which preposition comes after them?
>
> good _at_   worried _____
> happy _____   surprised _____
> interested _____ upset _____
> nervous _____   fed up _____
> keen _____   pleased _____
>
> **b** Match these prepositions to the adjectives. Sometimes there is more than one answer.
>
> | of | with | about | by | at |
>
> scared _of, by_
> bored _____
> frightened _____
> annoyed _____
> bad _____
> satisfied _____
> embarrassed _____
> depressed _____
> angry _____ something
> angry _____ someone
>
> **c** Check in **VOCABULARY 1.4** p127.
>
> **7** **a** Choose six adjectives from **6a** and **6b**. Write the name of one person you know for each adjective.
>
> _fed up — Eva_
>
> **b** Work in new pairs. Tell your partner about the people. Ask follow-up questions.
>
> My sister Eva is fed up with her job.
>
> Oh, why's that?
>
> (from *face2face Intermediate new edition* by Redston and Cunningham, 2013)

b

1. Do you do homework assignments carefully? Or do you just do them quickly?
2. Do you learn new English words easily? Or do you have to work hard at it?
3. Do you usually do well on tests? Or do you just get passing grades?
4. Do you practice English regularly outside of class? Or do you just use it in class?
5. Do you see things differently from your classmates? Or do you share their opinions?
6. Do you listen to class announcements carefully? Or do you ignore them?

(from *Touchstone 3 Student's Book* by McCarthy, McCarten and Sandiford, 2014)

c

About you **A** Do you know people with these qualities? Write a sentence for each expression. Add an example.

1. totally laid-back
2. pretty generous
3. very honest
4. absolutely wonderful
5. not competitive at all

6. incredibly impatient
7. fairly disorganized
8. completely reliable
9. extremely talented
10. really inconsiderate

B Pair work Compare sentences with a partner.

A *My boyfriend is totally laid-back. He always goes along with my plans and everything.*
B *Really? He sounds incredibly easygoing.*

(from *Touchstone 3 Student's Book* by McCarthy, McCarten and Sandiford, 2014)

d

5 SPEAKING

a Think of a group of people you know well. Think of things you do together every day, week or year. Make notes.

My mum – have a cup of tea every morning
Rob and Andy – usually go on holiday every June
My classmates – study English three times a week

b 💬 Talk about what you do with the people you know well and how often. Look at the conversation in 4e to help you.

(from *Empower Elementary Student's Book* by Doff et al., 2015)

e

a Choose words from the table to complete the conversations.

ordinary adjectives	extreme adjectives
angry cold pleased hot hungry frightened sure surprised tired	amazed boiling delighted exhausted freezing furious positive starving terrified

1   **A**   I'm very hungry. Shall we make some dinner?
     B   Good idea. I'm absolutely _____ .
2   **A**   Are you sure the shops will be open tomorrow?
     B   Yes, I'm _____ . Don't worry.
3   **A**   You look really _____ . Have you had a long day?
     B   Yeah, I'm exhausted. I'm going to bed.
4   **A**   It's very hot in here, isn't it?
     B   Hot? It's _____! Can we open a window?
5   **A**   How could you do that parachute jump? Weren't you _____?
     B   Yeah, I was absolutely terrified, but it was fun!
6   **A**   I heard Kirsten found a job. She must be really _____ .
     B   Oh, yes, she's delighted.
7   **A**   Will Ron be _____ if we don't go to the meeting?
     B   I think he'll be absolutely furious!
8   **A**   Is it cold there at the moment? Should I bring a winter coat?
     B   Yes. It's _____ .
9   **A**   Were you surprised you passed the exam?
     B   I was really _____ . I don't know how I did it.

(from *English Unlimited B1 Pre-intermediate Coursebook* by Tilbury et al., 2010)

27 | Prepositions and phrasal verbs
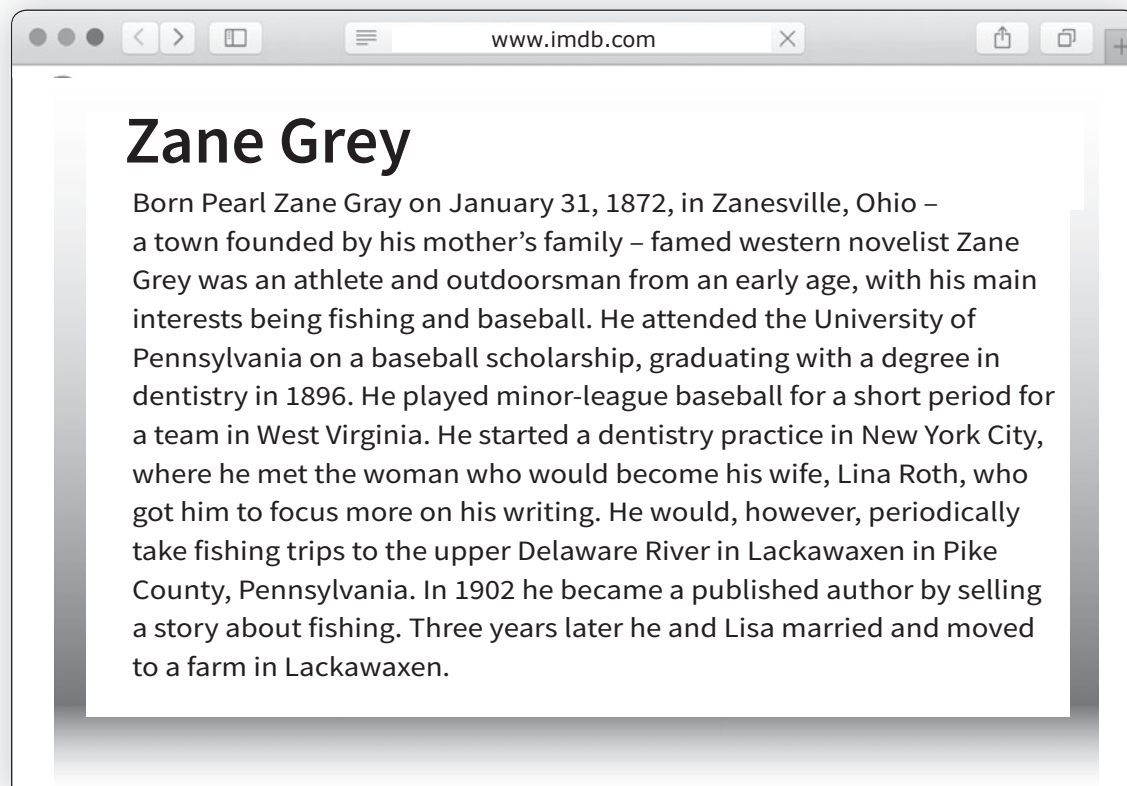
Introduction

Prepositions are a closed set of function words that express a variety of meanings. Their relative smallness disguises the fact that they cause learners enormous difficulty. This unit addresses some of these difficulties before going on to look at how prepositions and adverbs combine with verbs to form 'multi-part verbs'.

Tasks

1 Prepositions

Identify the prepositions in this text.

Zane Grey

Born Pearl Zane Gray on January 31, 1872, in Zanesville, Ohio – a town founded by his mother's family – famed western novelist Zane Grey was an athlete and outdoorsman from an early age, with his main interests being fishing and baseball. He attended the University of Pennsylvania on a baseball scholarship, graduating with a degree in dentistry in 1896. He played minor-league baseball for a short period for a team in West Virginia. He started a dentistry practice in New York City, where he met the woman who would become his wife, Lina Roth, who got him to focus more on his writing. He would, however, periodically take fishing trips to the upper Delaware River in Lackawaxen in Pike County, Pennsylvania. In 1902 he became a published author by selling a story about fishing. Three years later he and Lisa married and moved to a farm in Lackawaxen.

(from IMDb.com, Inc.)

2 Meanings of prepositions

Prepositions link two elements in a sentence and express a relationship between them. The relationship can be one of *place* (including direction), *time* (such as points in time and periods of time), *addition, agency, purpose and means,* as well as relations of *referring* and *belonging* – among many others.

In the text in Task 1, can you find an example of each of the above relationships? For example: **addition**: <u>*with*</u> *his main interest being fishing and baseball.* Note that some of the prepositions have 'transcended' their literal meaning and are used figuratively.
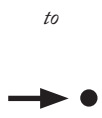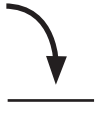
3 Prepositional phrases

Prepositions are followed (or *complemented*) by a noun phrase to make up a 'prepositional phrase'. For example: *in Zanesville, Ohio*; *by his mother's family.*

Identify all the prepositional phrases in the above text.

4 Prepositions of place

a Can you complete this chart by putting a common preposition in each box?

(from *A Student's Grammar of the English Language* by Greenbaum and Quirk, 1990)

b What factors determine the choice of preposition, according to this chart?

5 Prepositions of time

According to cognitive grammar (see Unit 3), in order to talk about time – which is invisible and intangible – we conceptualize it metaphorically as a kind of space, having points, lines and surfaces, and area or volume, like a container. Hence we use many of the same prepositions for time as we do for space.

Test this theory on these film titles. What do they suggest about the way we construe time?

1 *The Devil at 4 o'clock*

2 *In the Year of 13 Moons*

3 *Love in the Afternoon*

4 *Never on a Sunday*

5 *See You in the Morning*

6 *Mysterious Object at Noon*

7 *Chimes at Midnight*

8 *What We Did on our Holiday*

9 *One Day in September*

10 *Back by Midnight*

11 *In the Bleak Midwinter*

12 *Around Midnight*

13 *From One Second to the Next*

14 *Back to the Future*

15 *Out of the Past*

6 Teaching prepositions

There are many ingenious ways for illustrating prepositions of place. Here is one:

HELP WITH VOCABULARY Prepositions of place
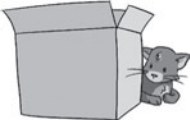
2 Where's the cat? Match the prepositions to pictures 1–6. Then check in VOCABULARY 2.6 ▶ p131.

in   on   by   under   behind   in front of
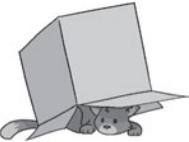
(from *face2face Elementary Student's Book* by Redston and Cunningham, 2012)

There are also many engaging activities for practising prepositions. Here is one:

7.11 Where's the mouse?

Procedure

1 Invite the learners to take it in turns to imagine being a mouse. The 'mouse' should think of a hiding place in the room, or in a larger place, for example *the school* or *the town*. (Alternatively, show the class a picture and ask the 'mouse' to imagine where in the picture he or she is hiding.) Ask the 'mouse' to write down their location on a bit of paper. (This will prevent the 'mouse' from cheating!)

2 Challenge the other learners to ask questions to try to find where 'the mouse' is, for example:

> Learner 2: *Are you in the cupboard?*
> 'Mouse': *No.*
> Learner 3: *Are you under the desk?*
> 'Mouse': *No.*

(from *Games for Language Learning* by Wright, Betteridge and Buckby, 2006)

What other ways could prepositions of place be both illustrated and practised?

7 Dependent prepositions

There are many adjectives and verbs that take particular prepositions, and which, because they are not always literal in meaning, can cause learners a lot of difficulty.

Correct these errors from the Cambridge English Corpus. What other common adjective + preposition or verb + preposition collocations can you list?

a My parents taught me to be responsible of my acts.

b We are particulary interested on activities such sports, gym and other entertainements.

c I feel sorry about Gregory – he seems to be sad and lonely.

d He didn't believe they were capable to go on strike.

e I know American accent is totally different of British accent.

f Don't know why, probably I'm getting tired from work. Will take tomorrow off.

g The clothes I like to wear depends of the ocassion.

h I guess I'm not the only who wants to complain of the noise caused by low-flying planes.

i Our new equipment consists on three computers, and two high technology production machines.

j In the town library you have to spend a lot of time searching the book you are looking for.

k I'll be waiting you with my friends in front of the cinema at 11:00 pm.

8 Prepositions and adverbs

There are a number of words that are both prepositions and adverbs, e.g. *on*, *off*, *over*, *down*, *up*, *out*. Unlike prepositions, however, adverbs can stand on their own, without a complementary noun phrase. For example:

- *The ship sailed on the lake.*
- *The ship sailed on.*

In the first sentence *on* is a preposition and in the second it is an adverb. For the first sentence we can form a question starting with the preposition: *On what did the ship sail?* (Answer: *The lake*). But this does not work for the second *On what did the ship sail?* (Answer: *??*).

In these sentence groups (from the Cambridge English Corpus) identify which of the underlined words is a preposition and which is an adverb:

a 1. John's career as a trial lawyer took <u>off</u>, making them fabulously wealthy.

   2. He took his jacket <u>off</u> and placed it on my shoulder.

   3. She took the knob <u>off</u> his bedroom door so he couldn't lock it.

b 1. The buck ran <u>over</u> the hill, jumped a fence and fell to the ground.

   2. In seconds, the other players ran <u>over</u> and joined in.

   3. When I ran a wet cloth <u>over</u> my face, it turned black.

c 1. 'Can you turn the music <u>down</u>?' he said.

   2. Walk a hundred yards, then turn <u>down</u> a side street.

   3. Nobody wanted to turn the money <u>down</u>.

d 1. She looked <u>up</u> and saw a soldier watching her from the top of the mound.

   2. I looked <u>up</u> the hill and it looked like my house was on fire.

   3. That social worker called her xenophobic. When he left she looked the word <u>up</u>.

   4. I guess they looked <u>up</u> my grades on the computer.

e 1. The canoe pulled <u>out of</u> sight.

   2. Just before I pulled <u>out of</u> the driveway she came over to my window.

   3. I didn't want to play that game anymore, so I pulled <u>out</u>.

   4. So what if you pulled a tree <u>out</u>? There's six others.

   5. I pulled <u>out</u> my cell phone and called an old boss of mine.

9 Phrasal verbs

Verb + adverb combinations, such as *his career **took off***, *she **looked** the word **up***, *I **pulled out** my cell phone*, are called phrasal verbs. They should not be confused with verb + prepositional phrase combinations, as *I looked <u>up the hill</u>*, or *I pulled <u>out of the driveway</u>*.

Identify the phrasal verbs in this extract (from *The Young Forester*, by Zane Grey). The first two are done for you.

> The hum of the great sawmill drew me like a magnet. I <u>went out</u> to the lumber-yard at the back of the mill, where a trestle <u>slanted down</u> to a pond full of logs. A train loaded with pines had just pulled in, and dozens of men were rolling logs off the flat-cars into a canal. At stations along the canal stood others pike-poling the logs toward the trestle, where an endless chain caught them with sharp claws and hauled them up. […] As the stream of logs came up into the mill the first log was shunted off the chain upon a carriage. Two men operated this carriage by levers, one to take the log up to the saw, and the other to run it back for another cut. … And a log forty feet long and six feet thick, which had taken hundreds of years to grow, was cut up in just four minutes. […] The movement and din tired me, and I went outside upon a long platform. Here workmen caught the planks and boards as they came out, and loaded them upon trucks which were wheeled away.

10 Idiomatic phrasal verbs

Some grammars distinguish between verb + adverb combinations that are literal, as in *turn the music down*, and those that are idiomatic, as in *turn the money down*. Only the latter, they argue, are true phrasal verbs.

According to this criterion, decide if the underlined combinations of verbs + adverbs in this extract (also from *The Young Forester*) are idiomatic or not, i.e. are they 'true' phrasal verbs?

> "The lumbermen are <u>wiping out</u> all the timber and never thinking of the future. They are in such a hurry to get rich that they'll leave their grandchildren only a desert. They cut and slash in every direction, and then fires come and the country is ruined. Our rivers depend upon the forests for water. The trees draw the rain; the leaves <u>break it up</u> and let it fall in mists and drippings; it seeps into the ground, and is held by the roots. If the trees are destroyed the rain <u>rushes off</u> on the surface and floods the rivers. The forests <u>store up</u> water, and they do good in other ways."
>
> "We've got to have wood and lumber," said Hal.
>
> "Of course we have. But there won't be any unless we <u>go in for</u> forestry. It's been practiced in Germany for three hundred years." […]
>
> "Kenneth, I see you're in dead earnest about this business," said my father, slowly. "Before I <u>came out</u> here today I had been <u>looking up</u> the subject, and I believe, with you, that forestry really means the salvation of our country. I think you are really interested, and I've a mind not to oppose you."

11 Phrasal verb types

Teaching materials traditionally adopt the idiomatic criterion for identifying phrasal verbs. They also divide them into four categories, according to their syntactic structure. Here is how one coursebook summarises the types.

10.4 ▶ Phrasal verbs (3): grammar
10C 4 p83

- Phrasal verbs have two or three words: *wake up*, *look after*, *get on with*, etc. Look at the differences between the four types of phrasal verbs.

  TYPE 1 phrasal verbs don't have an object (*fall out*, *split up*, *go up*, etc.):
  You two have never fallen out.

  TYPE 2 phrasal verbs always have an object (*get over sth*, *come across sth*, etc.). The object is always **after** the phrasal verb:
  Olivia got over her divorces quickly.
  Olivia got over them quickly.

  TYPE 3 phrasal verbs always have an object (*look sth up*, *put sth off*, *point sth out*, etc.). If the object is a noun, you can put it **in the middle** or **after** the phrasal verb:
  I looked some figures up.
  I looked up some figures.

  If the object is a pronoun, you must put it **in the middle** of the phrasal verb:
  I looked them up. not *I looked up them.*

  TYPE 4 phrasal verbs have three words and always have an object (*get out of sth*, *come up with sth*, etc.). The object is always **after** the phrasal verb:
  I tried to get out of the whole thing.
  I tried to get out of it.

(from *face2face Intermediate Student's Book* by Redston and Cunningham, 2013)

Use these categories to identify the type of combination of each of these examples from the extracts that we have already looked at, plus one or two more from the same novel:

a The lumbermen are wiping out all the timber.

b There won't be any unless we go in for forestry.

c A train loaded with pines had just pulled in.

d Campers must be made to put out their fires before leaving camp.

e I say, Ken, how did you happen to turn up?

f When I returned to the hotel Dick was looking for me.

g The leaves break it up.

h A log forty feet long was cut up in just four minutes.

i I made for the stairs, and, after a backward look into the street, I ran up.

j Hiram, laden as he was, could not catch up with me.

12 Teaching phrasal verbs

There are a number of approaches to the organisation of this complex area for teaching purposes. What, for example, is the difference in approach between these three exercise types? What other way of organizing phrasal verbs for teaching purposes can you think of?

a

❸ Rewrite each sentence, substituting the underlined phrases with verbs formed by *come* and one of these particles, so that the meaning is the same:

into   out   up   back   down   to   through   off

a When he recovered consciousness, he realized he was in hospital.
b Several buildings collapsed in the earthquake.
c We couldn't see anything until the moon emerged from behind the clouds.
d My application for a work permit still hasn't been processed.
e There are no jobs at the moment, but if something becomes available I will let you know.
f When her grandparents died, she inherited a lot of money.
g When I picked up the coffee pot, the handle detached itself.
h When do you return from Italy?

(from *Natural Grammar* by Thornbury, 2004)

b

9.2 Complete these sentences with a suitable particle.

1 I'm really looking .... to seeing my cousins again next week.
2 She's looking .... for a new English course. She's not very satisfied with the one she's following at the moment.
3 She loves looking .... children, so she has decided to train as a nanny.
4 We have to look .... to the time when our child will be old enough to go to university.
5 Lord Muck is a terrible snob. He looks .... on most other people.
6 I didn't have time to read the newspaper yesterday. I only looked .... it very quickly.

(from *Phrasal Verbs in Use: Intermediate* by McCarthy and O'Dell, 2004)

C

1 Complete the sentences from the listening with the words in the box.

down (x2)   in   on   out (x2)   up

1 Now **log** _____ to the system.

2 **Shut** _____ the computer and leave it.

3 The laptop's gone _____ again.

4 **Type** _____ your username and password.

5 When I try to print _____ a document the computer prints _____ a different document.

6 You should really **back** _____ all your work.

2 Listen and check your answers.

_____

(from *Global Pre-intermediate Coursebook* by Clandfield, 2010)

28 | Cohesion

Introduction

So far we have looked at language from the point of view of several different levels of analysis – from isolated sounds to whole sentences. Traditionally, language analysis stopped at the sentence. More recently, the focus has expanded to take in whole texts, in order to see, among other things, if there is such a thing as a 'grammar of texts', that is, rules that give both structure and meaning to units of discourse beyond the sentence level.

Tasks

1 Texts

Do texts have a 'grammar'? Are there rules that determine their structure? Try putting the following jumbled text in the correct order. Note: there is an extra sentence that does not belong.

a Inside its round fruits, called bolls, are masses of white fibres.

b But, in the cotton fields, the bolls are picked before this can happen.

c Pure copper is very soft.

d Cotton grows best in warm, wet lands, including Asia, the southern United States, India, China, Egypt and Brazil.

e Cotton is a very useful plant.

f When the fruits ripen, they split and the fibres are blown away, spreading their seeds.

What clues did you use to help you unjumble the text?

2 Cohesion

Look at the following text. What binds it together as a text? Can you find examples of the following?

Lexical cohesion, that is, where the same, similar or related words re-occur across sentences, e.g.:

> *cotton ... cotton …*

> *fruits ... fruits …*

> *... plant ... fruits ... bolls ... fibres ... seeds ...*

Grammatical cohesion, such as

- referring expressions: *... cotton ... <u>its</u> ...* ; *... white fibres ... <u>the</u> fibres ...*
- substitution: *The fruits ripen. When they <u>do</u>* [i.e. *When they ripen*], *the fibres are blown away.*
- conjuncts (or linkers): *<u>But</u>, in the cotton fields ...*

I cannot learn for my students. Only they can do that. My main job as a teacher is to create the conditions within which learning is most likely to happen. But what kind of environment is this? Each teacher's concept of it will differ – but it is a vital question to ask yourself, not least because, without reflecting on it, you are likely to uncritically reproduce learning environments that you grew up in yourself as a child, even if you hated them at the time.

I vividly recall the awfulness of some classrooms I have visited or worked in. A few were filthy and unloved. Most were smart, bright and tidy. But so many were deathly dull, lifeless, uninspiring, and enthusiasm-killing. I recall the sense of despair I felt when I imagined students having to spend a year or more trapped in such confines. A room full of sterile blank white walls does little to make me feel ready to explore and learn. Almost worse are the rooms which still boast pictures and student work that were all pinned up ten years earlier, slowly curling and fading.

    (Scrivener 2012)

Are there any other linguistic features that seem to link one sentence to the ones adjacent to it?

3 Lexical cohesion

a How does the writer of this text use words to connect each sentence to the one immediately preceding it (including the title)?

Feed ducks frozen peas instead of stale bread, charity asks

It may be a favourite family pastime, but apparently going to your local park to throw stale bread at ducks is completely wrong.

    The Canal and River Trust is launching a campaign this week which urges people to feed ducks with frozen peas and sweetcorn instead. Ducks are also reportedly partial to grapes, which should be cut into quarters to make them easier to eat.

    People in England and Wales feed an estimated of six million loaves of bread a year to ducks, which can cause damage to birds' health and pollute waterways.

    Ducklings that are fed on bread end up being malnourished, while birds that get used to handouts can lose their natural fear of humans and may become "aggressive".

    The charity warns families that bread is essentially "junk food" for ducks, and the remnants left behind encourage rats, disease and algae. Oats, barley, rice and vegetable trimmings are also acceptable replacements for leftover crusts, it advises.

(from *The Independent*)

b There are three words in the title, at least one of which is repeated, in one form or another, in every sentence in the text. What are they?

c What implications might this task have for the teaching of both reading and writing?

4 Reference

Here are two exercises that focus on pronoun reference. Can you do them? What is the difference between them? What is the value of each kind of exercise, do you think?

a

9 Writing

Read this film review, and change the underlined words to pronouns or possessive adjectives.

Hamlet

(Franco Zeffirelli US) Hamlet, Prince of Denmark, learns from (1) Hamlet's father's ghost that (2) Hamlet's father's was killed by Claudius, Hamlet's uncle, now married to (3) Hamlet's mother. (4) Hamlet engages a group of players to re-enact the murder: (5) the players' performance exposes Claudius, but Hamlet is reluctant to kill (6) Claudius. Instead, (7) Hamlet offends (8) Hamlet's mother, drives (9) Hamlet's girlfriend Ophelia, mad, and kills (10) Ophelia's father. Not surprisingly, (11) Hamlet is sent abroad, but (12) Hamlet returns to make more trouble, and the film comes to (13) the film's end, with everyone dead, and Denmark in the hands of (14) Denmark's enemies.

1 *his*	8 _____
2 _____	9 _____
3 _____	10 _____
4 _____	11 _____
5 _____	12 _____
6 _____	13 _____
7 _____	14 _____

(from *Pre-intermediate Choice: Workbook*, by Thornbury, Mohamed and Acklam, 1993)

b

Pre-writing Task

1 Read the paragraphs below.

My Family's Food Habits

My family tries to eat healthy food, but this is sometimes difficult. We are often busy. Sometimes we eat in fast-food restaurants. They do not have many healthy choices on their menus, but they are changing. Now, many hamburger restaurants have salads on the menu. My sister and I try to eat them more often. We try

5 to be careful with any extras. They can be very unhealthy, too. My mother does not like to eat burgers and fries. She never eats them when we eat at these places. But my father eats them. He eats almost anything! My brother likes to eat hamburgers. He and his friends eat them

10 all the time.

At home, when we have time, we make traditional dishes. Most of the food is healthy. It has a lot of vegetables. Sometimes the food has some fat, but it is delicious. We try not to eat too much of it.

15 One problem is the desserts. My sister and I love to make them. Our mother and grandmother taught us. When we bake, we have a lot of fun. I think our mother is proud of us, too. We do not have perfect habits, but we enjoy our food.

2 Read the paragraphs again. Underline three of the subject pronouns and circle three of the object pronouns. Double underline the nouns or noun phrases the pronouns replace and draw arrows from the pronouns to the nouns or noun phrases.

(from *Grammar and Beyond 1* by Reppen, 2012)

5 Substitution and ellipsis

Substitution is the replacement of one item by another; ellipsis is the omission of an item. The item can be a noun, a verb or a whole clause.

The fruits ripen. When they <u>do</u>, the fibres are blown away. i.e. *When they ripen = verb substitution*

The fibres are blown away. Before they are, they are picked. i.e. *Before they are <u>blown away</u> = verb ellipsis*

Note that *they* in these examples is an example of reference, not substitution. You can see the difference here:

> *I liked the Volvo, so I bought <u>it</u>.* (= refers back to the specific Volvo)
> *I like the Volvo, so I bought <u>one</u>.* (= does not refer back but substitutes for Volvo in general)

Identify and classify any examples of substitution or ellipsis in these quotations by Oscar Wilde:

1 To lose one parent, Mr Worthing, may be regarded as a misfortune. To lose both looks like carelessness.

2 When I was young I thought that money was the most important thing in life. Now that I am old I know that it is.

3 Do not speak ill of society, Algie. Only people who can't get in do that.

4 All women become like their mothers. That is their tragedy. No man does. That's his.

5 My own business always bores me to death. I prefer other people's.

6 There are only two tragedies in life. One is not getting what one wants, and the other is getting it.

6 Linkers

Here are some common sentence linkers. Can you categorise them according to their logical function by putting them into the chart below?

> also   as a result   even so   first   hence   however   later
> meanwhile   moreover   on the other hand   then   therefore   so

Addition	Contrast	Cause/effect	Time sequence
also			

Can you think of two others to add to each list?

7 Cohesive text

Here is a composition from the Cambridge English Corpus written by a learner arguing for and against different forms of transport. Identify the linkers in it. To what extent do you think they help make the text cohesive?

First of all, I think that you should go to school by bike. Indeed, I think that everyone should have some physical exercise before going to school, for at school, you have to stay seated a whole day.

Moreover, by biking, you're outside and you can oxygen your brain, which is very important after a night's sleep.

Last but not least, with all the ecological problems we now have, it's unnecessary to pollute more by using a car if you don't have to.

However, this leads to the following problem: people can't always use their bike, for some of them live too far away from their work or school. So these people have to drive to their job.

Nevertheless, you can be kind to the environment and live in the countryside: indeed, the third solution would be the train. It's clean, it's easy to use, you can travel long distances, in brief, I personally think that the train the best solution of the three is!

8 Cohesion: review

Here is another short text. Identify all the features of cohesion, both lexical and grammatical, that connect adjacent sentences (which are numbered for convenience).

[1] If you are holding something in your hand and you let it go, what happens? [2] It falls to the ground, of course. [3] Now, why should it do so? [4] You will say: 'How could it do anything else?' [5] But that is only because you are hampered by custom. [6] Try to shake yourself free, and think, 'Why should it go down instead of up or any other way?' [7] The first man who was clever enough to find some sort of an answer to this question was the great philosopher Sir Isaac Newton, though he was not quite the first to be puzzled by it. [8] After years of study he discovered that every thing attracts every other thing in proportion to their masses (which is what you know as weight) and their distance from each other. [9] In more scientific language, we should say every *body* instead of every *thing*, for the word body does not only mean a living body, but every lump or mass of matter in the universe. [10] The earth is a body in this sense, and so is the table or anything else you could name. [11] Now as the earth is immeasurably heavier than anything that is on it, it pulls everything toward itself with such force that the little pulls of other things upon each other are not noticed. [12] The earth draws us all toward it. [13] It is holding us down to it every minute of the day.

(from *The Children's Book of Stars* by G.F. Mitton)

9 Deixis: reference to context

We use referring devices in texts, but also in the real world. This is how we connect language to time and place by 'pointing' with words, such as *this* and *that*, *here* and *there*, or *now* and *then*, or with verbs that indicate the direction of movement, whether to or from the speaker or listener. The technical term for this is *deixis*.

a Look at these examples of student writing (from the Cambridge English Corpus). Identify and correct the errors in deixis.

1 Marina, I think I left my book yesterday night. I need it to study for the test tomorrow. Please, take it here. It's on the desk in your bedroom.

2 There are lot of lovely restaurants near my home. But my the most favourite is far away. However if you visit Thailand, I will bring you there.

3 Dear Sofia: I have just arrived here on my holiday. I am in Marseille a beautiful city of France. If I can I will take you some presents.

4 It happened ten years ago during my last stay in Warsaw. I came there to visit my brother Peter …

5 I have just arrived here on my holiday. I went here by plane.

6 Hello Sam! I haven't seen you for so long! So, can you go to my house tomorrow evening?

7 Hi Petra. I would love to go to your house, how about next Friday at 8:00 PM.

8 Would you like to come to a picnic next Saturday at midday? It will be on the park because it's an open place with a lot of nature. If you go, you should bring a soda and some sandwiches.

b Use this diagram to explain how you corrected the above errors:
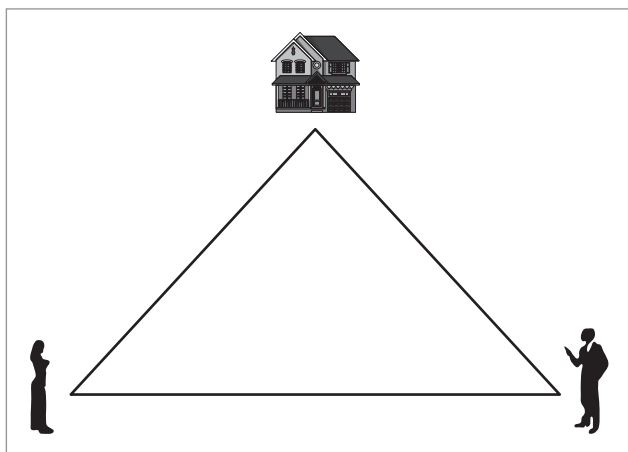
c Does deixis operate in a similar way in another language that you know?

10 Reported speech

Deictic expressions are particularly problematic when we re-situate text, i.e. when we move text in either space or time, as we often do when we report things.

Here is how one grammar book introduces the topic of reported (or indirect) speech:

We change tenses between direct and indirect speech to acknowledge the shift of viewpoint from that of the original speaker to that of the reporter. For exactly the same reason, we need to change certain pronouns, adverbs and determiners.

(from *The Penguin English Grammar A – Z for Advanced Students* by Broughton, 1990)

a Under what conditions do these changes apply? Here for, example, is the first line of a story by Paul Bowles:

"I have been here in this hotel now for a week."

How would this be reported in these situations?

1 By Bowles himself, as soon as he said it, to someone who asked 'Sorry, what did you just say?'

2 By another person who is present to a third, in answer to the question 'Sorry, what did he just say?'

3 By another person reporting to a third, who are both in the hotel across the street, a few minutes later.

4 By a reporter, several years later, broadcasting from within the hotel.

5 By a biographer, years later, writing from a distant location.

b What does this suggest about 'the rules' of reported speech? How could you convey this information to learners?

29 | Texts

Tasks

1 Cohesion and coherence

The following text is invented. In fact, it is made up of sentences from different texts in the previous unit. Yet it has some superficial features of cohesion. Can you identify these?

The earth draws us all toward it. Inside its round fruits, called bolls, are masses of white fibres. But what kind of environment is this? I prefer other people's. The Canal and River Trust is launching a campaign this week which urges people to feed ducks with frozen peas and sweetcorn instead. Now, why should it do so? Only people who can't get in do that.

2 Coherence

Cohesion alone is not enough to make a text coherent. Texts have an internal logic, which the reader recognises even without the aid of explicit cohesive devices. For example, the two columns on the following page contain a number of short authentic texts. There are no sentence linkers connecting each of their two sentences. Nevertheless, there is a connection.

a Can you match each sentence in the first column with the appropriate sentence in the second column to make a complete text?

b Can you describe the relation between the two sentences in each text, in terms of the kinds of cohesive relations discussed in the previous unit, i.e. addition, contrast, cause/effect, temporality?

1 Rest assured, your room is smoke-free so enjoy the clean air.

a Leash – curb and clean up after your dog.

2 The famous chimes of Big Ben, perhaps the world's most famous bell, are set to fall silent for three years because of the desperate need for up to £40m of repairs and refurbishment to the clock tower.

b In July 1909 he made the first all-British powered flight from Walthamstow Marsh.

3 Dog waste transmits disease.

c Bass player, English teacher, and video game player.

4 Brew for 3 to 5 minutes.

d You will be more comfortable with windows closed.

5 This coach has powerful overhead ventilation.

e This instant hot water dispenser solves the problem by heating the water as you pour so nothing is wasted – and it takes just a few seconds for the second cup to boil!

6 Under these arches Alliot Verdon Roe assembled his Avro No.1 triplane.

f Understandably, we reserve the right to assess a $200.00 cleaning fee to your account should smoking occur.

7 American living in Korea.

g Drink black or with a touch of milk, or with a slice of lemon.

8 Boiling more water than you need wastes time, money and energy.

h The landmark, which is the focal point of New Year celebrations in Britain, is in such poor condition that it is "ready to fail", according to a Westminster source.

c What does this exercise suggest about how coherence is achieved?

3 Text type

What kind of text is each of the texts in Task 2? Is it an advertisement, a public notice, etc.? In what context was it located? What purpose does each one serve? That is, is it designed to inform, to persuade, to warn, etc.? How is this purpose reflected in the way it is organised?

4 Text structure

a Look at the following texts. Which of the 'mini-texts' in Task 2 do they most resemble, in terms of both function and structure?

A

> **Express yourself** – *getting students to communicate!*
>
> *Chrissie Florides*
>
> Students often struggle to express themselves and may lack confidence in their own opinions and in sharing them. This workshop offers easy to use activities requiring few or no materials that will build students' confidence and language skills and will get them talking and sharing their ideas. It is a practical, fun session and teachers will leave with a range of ideas that they can immediately use in the classroom.

B

> **'The ear of the beholder':** *helping learners understand different accents*
>
> *Laura Patsko*
>
> The use of English as an international lingua franca means learners will be exposed to a wide variety of accents, both native and non-native. How can teachers prepare them to cope with such diversity? This workshop features practical tasks, informed by relevant theory, which participants could try out in their own classrooms.

C

> **Getting unstuck** - *stretching out of our comfort zones*
>
> *Marjorie Rosenberg*
>
> Our daily teaching schedule often takes up so much of our time and energy that we don't have the chance to take advantage of opportunities to stretch ourselves or take on challenges in other areas. This talk will explore why we keep doing what we have always done - the classes we usually teach, the style, methods and technology we are comfortable with - as a basis to work together and 'get unstuck'.

(*The English UK 2015 Teachers' Conference*)

b What features do these three texts have in common – at the level of their purpose and audience, of their overall organization (their 'macro-structure') and in terms of specific linguistic features, such as vocabulary and grammar?

5 Text structures

Consider the following text types. How are they usually organised? Can you think of any particular linguistic features (grammatical, lexical, etc.) that are typical of each?

a recipes

b voicemail messages

c user-generated online restaurant reviews

d news media reports

6 Information structure

A text is more likely to be coherent if it organizes information in a logical sequence. This applies to individual sentences, too, where there is often more than one way to distribute the information. For example:

A text is more likely to be coherent if it sequences information in a logical way.
If it sequences information in a logical way, a text is more likely to be coherent.

a Choose the best sentence organization (a or b) for each of the possible continuations of this text about humour in language teaching:

1 Laughter saturates our lives.

   a A whole range of physiological signs may accompany it: …
   b It may be accompanied by a whole range of physiological signs: …

2 … quickening heart rate and breathing, slightly higher blood pressure, perspiration and faster brain activity.

   a However, our faces can record the most visible changes.
   b However, the most visible changes can be recorded on our faces.

3 They say that people who laugh a lot live longer. Perhaps. But one thing is certain:

   a laughter improves the *quality* of life.
   b the *quality* of life is improved by laughter.

4 Humour as such is 'unteachable'. If we try to explain a joke, it usually goes stale.

   a What we can teach is the *language* of humour.
   b The *language* of humour is what we can teach.

5 And yet we do not often come across funny texts and activities in course materials.

   a It is hard to understand the reason why humour is in short supply.
   b The reason why humour is in short supply is hard to understand.

6 Instead of investigating the causes of this neglect, let me supply a list of the main justifications for using humour in language teaching:

   a Bridges between cultures are built by humour …
   b Humour builds bridges between cultures ….

   (adapted from *Laughing Matters: Humour in the Classroom* by Medgyes, 2002)

b On the basis of this task, what is one 'rule' or principle that determines the optimal distribution of information in a sentence?

7 Paragraphs

Beyond the sentence level, the unit of discourse most easy to recognise in texts is the paragraph. However, the 'grammar' of the paragraph is not easily described. What are the rules that govern the internal structure of the paragraph?

Read this paragraph on the paragraph. Is it a good example of its own principles?

Well-organised paragraphs generally begin with a topic sentence, which introduces the subject. This topic is then developed in a variety of ways: by extending the exposition, by using examples, making examples, indicating a contrast etc. Subsequently, the writer frequently needs a transitional sentence or two to prepare for the conclusion. The organisation of paragraphs in this way enables the writer to express his thoughts in an ordered manner.

(from *New Proficiency English Book 1* by Fowler and Pidcock, 1985)

How useful is this kind of formula? What sort of activities would help familiarise learner writers with the formula?

8 Essays

Language learners are often required to write discursive essays as part of public examinations, and are rated – among other things – on their command of textual features, such as overall organization and cohesion. Here is how one textbook on academic writing schematizes this kind of essay:

Five-paragraph essay structure

Introductory paragraph
Hook
Building sentences
Thesis statement

Body paragraph 1
Topic sentence
Supporting sentences
Concluding sentence

Body paragraph 2
Topic sentence
Supporting sentences
Concluding sentence

Body paragraph 3
Topic sentence
Supporting sentences
Concluding sentence

Concluding paragraph
Restated thesis
Summary of main ideas
Final thought

(from *Academic Writing Skills, Book 2* by Chin et al., 2011)

How useful do you think this kind of schema is? For example, can it be adapted to a variety of topics and argument types?

9 Student writing

Here is a learner's response (from the Cambridge English Corpus) to the essay topic: 'Food is one of the most significant features of a country's culture: Discuss'.

How closely has the writer observed the conventions of the five-paragraph essay (as illustrated in the previous task)? Ignoring, for the moment, errors of vocabulary or grammar, how cohesive is her text? How coherent is it? (The sentences have been numbered for convenience.)

[1] When people talk about London, a lot of them would think of Big Ben, Tower Bridge, rock music, and fish and chips. [2] It is true that a lot of times people tend to relate food to the culture of a country.

[3] For example, if I ask some people what their impression of Japan is, most of them do not forget to mention about raw fish on rice we eat, well known as Sushi. [4] When I think about U.S.A, I always think of rather large people eating huge hanburgers with a lot of tomato ketchap on them, and I think of France as where a sophisticated food culture grew.

[5] I wonder how people started to eat fish and chips in this country and how people found the different way of eating fish in Japan. [6] England and Japan are both islands, so it is easy to see why we both have fish as our traditional food.

[7] But why is food so significant a feature of a country's culture? [8] Maybe because food is essential for our lives, we cannot think it separately from a country's history. [9] Food culture have always grown where other culture grew, and I think a culture is inconceivable without food.

[10] However, it could give some people a wrong impression of country. [11] For example, I am used to people who are disgusted by the look of sushi. [12] Some people could get prejudice towards a country just because of kind of food people eat in the country. I do not think that is fair. [13] But at the same time I get impression of English people eating chips all the time, which may be not true. [14] It has a strong power to form people's idea, good or bad, maybe that's why it could be one of the most significant features of a country's culture.

30 | Conversation

Introduction

In the last two units we have been concerned almost exclusively with written texts. Now it is time to look briefly at the analysis of examples of naturally occurring spoken language, particularly in its most common and informal variety, conversation.

Tasks

1 Spoken language

First of all, how is speech different from writing? Here is a transcription of part of a conversation (from the Cambridge English Corpus). What features distinguish it as spoken and not written language? (<S1> = the first speaker; <S2> = the second speaker.)

<S1> Go ahead. Tell your story.

<S2> Okay. And um so I really didn't know anything about this girl. Just knew she was about my age and what she looked like just from looking at her and and uh so I asked my friends about her like what they knew about her and stuff. I did my homework. So for about a month we were just going to this place and I would find out – force my friends to go so I can go see her even though I never said a word to her though. Just looked at her and made sure she noticed me as I was looking at her. So um during that time my friends and I would just go to uh really like I said we didn't really hang out too much so when we did we'd go we'd hang out Sunday nights in a near town town slash city and go to like a club and just dance the night away.

2 Interaction

The conversation extract in the previous task was mainly monologue, but, of course, most spoken language is more interactive than that. Hence spoken grammar includes a number of features that result from its interactional nature. In the following extract from the Cambridge English Corpus, can you identify the purpose of the underlined elements?

<S1> I told you about this job <u>right</u>?

<S2> I think so.

<S1> This tutoring online tutoring job yeah okay. <u>Cool</u>.

<S2> Yeah yeah yeah yeah. That seems like a positive thing.

<S1> <u>Yeah</u> I've done all my training.

<S2> <u>Mm-hmm.</u>

<S1> And I think it will be bearable.

<S2> Great.

<S1> Possible. I was <u>kinda</u> worried that it wouldn't be possible at first because they have these like time limit things …

<S2> Okay.

<S1> … where you have to <u>y'know</u> you know. Stay within their time limit.

<S2> Right.

<S1> <u>Oh my gosh</u>. I would spend <u>like</u> an hour and a half on something that eventually I was supposed to spend half an hour on.

<S2> Yeah.

<S1> Because we're supposed to spend half an hour on each essay no matter how long it is.

<S2> Wow. Phew.

<S1> And <u>I mean</u> …

<S2> <u>That's crazy</u>.

<S1> … it's …

<S2> <u>But</u>.

<S1> … it's structured in a way that is possible because you're only supposed to do a certain amount of work.

<S2> <u>Good training</u>. Mm-hmm. Right.

3 Discourse markers

Speakers use a variety of discourse markers at the beginning of each utterance, both to connect their turn to the previous one, and to signal the direction their turn is taking.

a Identify the discourse markers (including backchannel devices) in this coursebook dialogue. What is the function of each one?

Tom	So, how was your weekend, Jessica?
Jessica	Great! Gina and I went biking out in the country.
Tom	Oh, really?
Jessica	Yeah, it was fun, but there were lots of hills. I was exhausted by the end of the day.
Tom	Yeah, I bet.
Jessica	So . . . anyway, what did *you* do?
Tom	Oh, I had a party Saturday. It was good.
Jessica	Really? Nice.
Tom	Well, anyway, . . . I have to go. I have a meeting now. See you later.

(from *Touchstone Student's Book 1 2nd edition* by McCarthy, McCarten and Sandiford, 2014)

b How could you use this, or a similar, text to highlight and practise this feature of spoken language?

4 Adjacency pairs

In looking for regularities in spoken talk, discourse analysts have identified regular two-turn exchanges in which the turns are mutually dependent – that is, you cannot have one without the other, as in this simple 'checking' exchange:

<S1> I told you about this job right?

<S2> I think so.

Such two-turn exchanges are called 'adjacency pairs'. Typical adjacency pairs are greetings, question and answer, requests and compliments.

a How many adjacency pairs are there in the following conversation?

▶ 1.28 PART 2

SONIA Hi. How can I help?
LEO I'd like to do a fitness class.
S Your card, please?
L Sorry – it's at home.
S OK. No problem. What's your name?
L Leo.
S Sorry, what's your surname?
L Seymour.
S Can you spell that, please?
L S-E-Y-M-O-U-R.
S Seymour – yes, here you are. And what's your address?
L 18 New Street.
S 18 New Street.
L Yes, that's right.
S So, a fitness class?
L Yes, what time's the next one?
S It's at twenty past seven.
L Sorry?
S 7.20.
L And, is it a big group?
S No, only ten people.
L Great. Can I book a place?
S Of course. There you go.
L And where's the class?
S It's in Studio 1.
L So that's 7.20 in Studio 1?
S That's right.
L Thanks for your help.
S You're welcome.

(from *Empower Elementary A2 Student's Book*, by Doff et al., 2015)

---

b Can you think of other common two-turn sequences that you might teach learners at an early stage? For example, how do speakers open and close phone conversations in English? Does this differ from other cultures that you are familiar with?

5 Scripts

Certain kinds of talk are structured beyond simple two-turn exchanges.

a Look at this 'script' for a shopping transaction. Can you map a conversation on to it?

   A: Greet the assistant.
   B: Greet the customer. Offer service.
   A: Ask for something.
   B: Respond affirmatively or negatively; make another offer.
   A: Decline offer.
   B: Give total price.
   A: Make payment and thank assistant.
   B: Respond and signal closure.
   A: Take leave.

b How useful do you think these kinds of scripts are for learners? How universal are they – that is, is the script the same in other cultures you are familiar with?

c Can you design a conversation script for the following situations:

   a asking street directions

   b phoning a restaurant to make a booking

   c phoning a friend to invite him/her round for a meal

6 Anecdotes

People frequently tell stories, personal anecdotes or jokes in conversations. Here is an extract from a conversation that includes some anecdotes (from the Cambridge English Corpus). What 'narrating language' – e.g. phrases or grammatical structures – might it be worth drawing learners' attention to?

<S1> I still remember carrying my daughter who was quite a big baby, and I was very slim and little, and I was carrying her on my hip, you know, I quite liked to carry her, but she looked quite big, but she wasn't old, she was very very young, just a few months, or maybe she was over a year old baby and I was carrying her, because she got tired. And I remember this man coming up to me and saying, 'Why don't you put that child down?' This was on the street, you know, a complete and utter stranger.

<S2> What here?

<S1> in Hungary that is.

<S2> That's incredible

<S1> Or I remember once walking our dog, because we have always had dogs in our family and I was walking our dog, that was about, say three months after my daughter was born, and she was upstairs sleeping and my mother was looking after her, and this man comes up, 'At your age you should have children, not dogs'. (laughs) I mean I didn't even ... but it hurt me so much that I can still remember, can you imagine, I mean it wasn't all that important, but that's what they do. But here they don't, you see.

<S2> No absolutely.

7 Formulaic language

A large proportion of spoken language is repetitive and formulaic: the pressure of real-time production does not allow for a great deal of creativity. Hence speakers rely on 'routines' that are stored and recalled as whole 'chunks'.

a Identify the possible chunks in this coursebook dialogue.

Conversation 1

A: Hello. Is this seat free?
B: Yes. Go ahead. Sit down.
A: Are you going to Glasgow?
B: Yes.
A: Me too.
B: Where are you from?
A: Germany.
B: Oh right. How long have you been here?
A: Not very long. I arrived in London last Thursday.
B: Your English is very good.
A: Thanks.
B: So, what are you doing here? Is it business or
     pleasure?
A: Business, really. I work for an export company.
B: Oh right. Do you enjoy it?
A: Yes, it's OK. I like travelling, so that's good.
B: Yes. Have you been to Glasgow before?
A: Yes, a few times. We sometimes do business there
     and I have friends who live there.
B: Oh, OK. That's nice. So it's both business and
     pleasure.
A: Yes.

(from *Elementary Innovations Coursebook* by Dellar and Walkley, 2005)

---

b How could you use this – or a similar – dialogue to highlight and practise the formulaic nature of spoken language?

8 Professional talk

Not all spoken language takes the form of casual conversation. Professional and academic talk is often quite formal and structured. Here is how one textbook highlights the language of business presentations. Can you do the task? How would you develop this with a group of learners?

2 If a presentation is a kind of journey, then the ability to signpost that journey is clearly critical. Complete the 'signpost language' below:

ask digress expand leave move return **start** summarise
asking closing coming giving going outlining turning

I'm going to ....*start*........ off by ...

.... our main goals today.
.... you a brief overview.
.... you all a question.

I'll be .... on to this later.

Let's .... on to the subject of ...

OK, ... for a moment to the question of ...

To .... to my main point here.

Let's .... on that a little.

To .... for a moment.

.... back to what I was saying earlier.

In .... , I'll just ...

.... the main points we've looked at.
.... you to remember one thing.
.... you with this ...
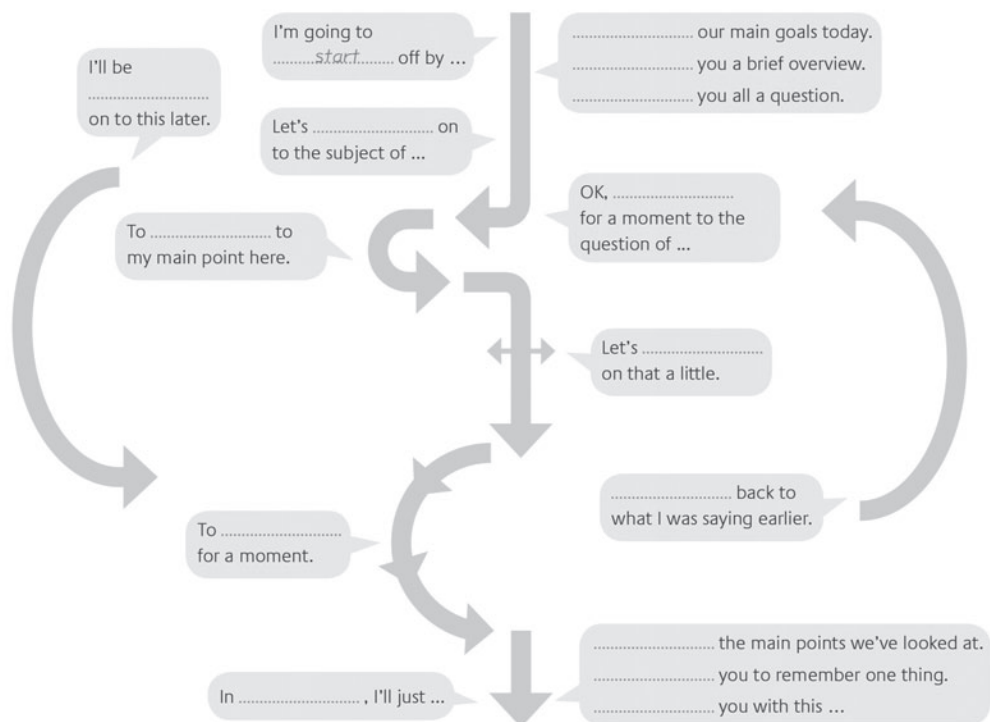
(from *Dynamic Presentations Student's Book* by Powell, 2010)

9 Teaching conversation

Look at these coursebook exercises. What aspect of spoken language does each one target? Does the exercise focus just on understanding or on production, or both?

a

1 Cross out (as in the example) words that you feel might be left out in informal conversation in these mini-dialogues.

Example: A: ~~Would you like~~ some more coffee?
            B: A little drop please … that's fine.

a) A: Have you seen Roger at all this morning?
   B: No, I haven't seen him since yesterday.
   A: I wonder where he is.
   B: Yes, it's strange he hasn't come.

b) A: Did Veronica leave a letter for me?
   B: I think so. I saw it here somewhere.
   A: It doesn't matter. I'll come back later.

c) A: Did you go out with Beryl after all?
   B: Yeah, I didn't really want to go. I just felt I had to really. I'm sorry I did go now.

(from *Exploring Grammar in Context Upper-intermediate and Advanced*, by Carter, Hughes and McCarthy, 2000)

b

2 CONVERSATION SKILLS Showing surprise

a Look at the conversation. <u>Underline</u> the two ways that Dan shows surprise.

MARTINA I've won a competition.
DAN Have you? Fantastic. What's the prize?
MARTINA A weekend for two in Bath …
DAN Really? That's great.

b Which question in 2a can you use to reply to any news?

c ▶3.85 Match 1–4 with a–d. Listen and check your answers.

1 I'm getting married.   a Do you?
2 I really like grammar.   b Have you?
3 I went to New York for the weekend.   c Are you?
4 I've eaten an insect.   d Did you?

d ▶3.85 **Pronunciation** Listen again. Does the tone in a–d in 2c go up ↗ a little or a lot?

e Think of two surprising things. They don't have to be true! Make notes.

f 💬 In pairs, take turns telling each other your surprising things and showing surprise. Use expressions from 2a and 2c.

(from *Empower Elementary Student's Book* by Doff et al., 2015)

c

D Complete the conversations with *or something* and *or anything*. Then practice with a partner.

1. A Do you eat a big lunch?
   B No, I usually just have a salad _____ .

2. A What do you usually have for breakfast?
   B Oh, I just have some coffee and a muffin _____ .
   A You don't have eggs _____ ?

3. A Would you like to go out for dinner _____ ?
   B Sure. But I don't want a big meal _____ . Something light maybe.
   A OK. Well, let's go somewhere with a salad bar _____ .

> **Note**
> Use *or something* in affirmative statements and in questions that are offers and requests.
>
> Use *or anything* in negative statements and most questions.

About you **E** **Pair work** Ask and answer the questions. Give your own answers.

(from *Touchstone Level 1 Student's Book* by McCarthy, McCarten and Sandiford, 2014)

d

5a Complete the dialogues with the phrases in the box.

My bike • That man • Michelle Thomas • ~~My mum's birthday~~ • The phone bill • His e-mail

1 A: _My mum's birthday_, it's today! I forgot to send her a card.
B: Why don't you ring her, then?

2 A: _____, I forgot to pay it!
B: But it was due weeks ago. We'll get cut off!

3 A: _____, he's so rude!
B: Why? What did he do?
A: He never looks at you when he's serving you, never says hello and just throws your change at you.

4 A: Can I speak to somebody about my account please?
B: _____, she's the person you need to speak to. She's at the desk over there.

5 A: _____, that guy's just stolen it!
B: Don't worry, I'll go after him.

6 A: _____, it wasn't very clear.
B: I know what you mean, it didn't answer any of our questions, did it?

(from *A Handbook of Spoken Grammar* by Paterson, Caygill and Sewell, 2011)

e

1 Work in pairs. Read the sentences and then number them in order.

☐ And I realised that I was the only left in the playground.
☐ But I suddenly noticed that it had gone very quiet!
☐ It was break time and I remember we were playing hide and seek in the playground.
☐ It turned out that I had missed the bell, and my classmates had gone back to their classes.
☐ I had hidden a long way from the school buildings.
☑ I remember feeling really abandoned and embarrassed.
① One of my earliest memories is from school when I was about seven years old.

(from *Get Real Intermediate Student's Book* by Hobbs and Keddle, 2008)

Key and commentaries

Introductory unit

1 Some of these issues have been dealt with in the Introduction, but, very briefly, the main arguments could be summarised thus:

a Knowing about grammar – knowing what a verb is, what the past tense is – is of limited use unless you know how to put this knowledge to work. Moreover, grammar is just one area of what is called 'linguistic competence', other areas being, for example, knowledge of vocabulary and of phonology (and there is a lot of overlap in these areas). Linguistic competence, in turn, is just one of a number of competences that contribute to overall communicative competence, others being discourse competence (knowledge of how texts are put together) and sociolinguistic competence (knowledge of what is appropriate in different contexts). In short, there is a lot more to learning to speak a language proficiently than learning the rules of grammar (and there is plenty of anecdotal evidence to support this).

Nevertheless, the grammar of a language is highly generative: it is the basis from which it is possible to construct an infinite number of sentences. There are plenty of documented case histories of learners with 'no grammar', who rely mainly on vocabulary, and whose 'interlanguage' (i.e. their developing language system) has stabilized at a very basic level. Grammatical knowledge (whether explicitly taught or picked up more naturally) is probably therefore a necessary – though not sufficient – condition for language acquisition.

b Regardless of the approach a teacher decides to adopt towards the teaching of grammar – such as whether to teach rules explicitly, or to set tasks by means of which learners intuit the rules themselves – some understanding of linguistic systems is useful in terms of informing choices about the rules to be taught and the tasks to be set. Moreover, when it comes to making decisions about a learner's performance, in terms of providing useful feedback on errors, or measuring progress through tests, knowledge of the language systems is essential. It follows that the deeper the understanding on the part of the teacher, the greater the likelihood of making the wisest choices. It does not follow, however, that an exhaustive knowledge of grammar is all that is required in order to teach language effectively.

c Deductive learning – studying rules and then applying them to examples – is contrasted with inductive learning – studying examples and (either consciously or unconsciously) working out the rules. Both approaches have been shown to work in language learning. Some methods, such as grammar-translation, favour a deductive approach; others, like audiolingualism, are wholly inductive. Different types of students also favour one approach over another: research suggests that some students are cognitively predisposed to 'rule-learning', while others are 'data-gatherers'. The level and the age of the student and the complexity of the rule will determine to a large extent which approach is the more appropriate: beginners are perhaps not ready to tackle the rules of article use, for example, and children under the age of ten are unlikely to grasp concepts such as 'indefinite past time'. It would seem, therefore, that a methodology that was either exclusively inductive or exclusively deductive might not satisfy at least some learners some of the time.

d For reasons pointed out above, there are some students who are either not ready for, or not disposed to, heavy doses of grammatical terminology. Nevertheless, terminology can have its uses in terms of facilitating classroom communication: if a student knows what a verb is and

what tense means, it may be easier and less time-consuming to correct a tense error by saying 'wrong tense' than by any other means. Furthermore, some basic terminology will be an aid to those students who are resourceful enough to continue their learning in their own time, through the use of grammars and dictionaries, for example.

e Having once decided to give explicit rules, the teacher is then faced with the dilemma as to which rules to give. Some rules – perhaps the vast majority – are in fact very complex and difficult to articulate. Even grammarians do not always agree as to the correct formulation of a rule (and the language is in a state of continual change, anyway). It is important to remember that the value of rules for learners is that they provide the means to generate original utterances, and that if they are so exhaustive as to be unwieldy, they are no longer functional. A good 'rule of thumb' (even if somewhat simplistic) is probably of more use than a rule that is comprehensive, but dense.

f Since language is used in context, it follows that it should be learned in context: this, at least, is the thrust of an argument that has gained favour with the advent of discourse analysis and pragmatics. How, for example, can you explain (or learn) the meaning of a word like 'actually' without seeing examples of it in context – and, preferably, in an authentic context, not one that has been contrived by the writer of a coursebook? There will be times, however – just as in the study of anatomy, for example – when it may help the learner to understand how language works (and to notice naturally occurring examples) when it undergoes some kind of 'dissection' and analysis.

g English is not a highly inflected language. In other words, it does not have a complex system of verb or noun endings (or inflections), unlike, for example, Portuguese or German. Nor are English nouns marked for gender; nor does English have the equivalent of *tu* and *vous* forms, i.e. familiar and polite address forms. All this suggests that there is not much grammar in English, and, therefore, not much difficulty – but of course this assumes that grammar is (a) largely a matter of inflections and (b) difficult. There, is of course, more to grammar than endings, especially if syntax is taken into account: a quick glance at any descriptive grammar of English suggests that there is a lot more to grammar than morphology, i.e. inflections. In short, there is no satisfactory way of comparing the grammatical complexity of different languages, although artificial languages have been designed with a view to eliminating unnecessary complexity. The fact is, children take more or less the same time to learn their mother tongue, whatever it is, which suggests that – to children at least – all languages are equal.

h The point has just been made that there is more to grammar than verbs, but a glance at most coursebook contents would suggest otherwise. The importance that materials writers and programme designers place on the verb system may not be entirely unjustified, however. Every sentence (in written language, at least) must contain at least one verb. Verbs unpack a great deal of information: they tell us about states, events, processes and habits; they can tell us very generally when these things occurred, and if they were completed. They are also marked for person (*I go*, *he goes*) and – occasionally – number (*I am*, *we are*). However, to teach only the verb phrase would be to deprive learners of other crucial areas of grammar, not least the noun phrase. The complaint 'I've taught them all the tenses: there's nothing left to teach' is a sad reflection of this 'verb's eye view' of grammar.

i The idea that there is a single, uniform, prestige variety of English that all speakers of English accept as the standard is impossible to maintain nowadays because of the emergence of differing national standards, such as those of US English, Indian English, Caribbean English,

Singapore English, and so on. This is especially true with regard to accent and vocabulary, but also with grammar, where usages that are considered acceptable in, for example, Indian English will be non-standard in South African English, and vice versa. Indian English, for example, tolerates progressive forms with so-called stative verbs (*I am understanding, he is knowing …*)*,* while South African English allows 'is it?' as an all-purpose response tag: *'Goodie phoned.' 'Is it?'* Nevertheless, it would be true to say that there is a common core of shared grammar that is much more extensive than the local exceptions.

2 Text type

These questions focus on the features that identify this text as belonging to a distinctive genre.

a This text is from a newspaper, or, rather, its online version: the layout, including headline, by-line and a text divided into short paragraphs, is typical of the genre.

b The purpose of the text is to inform, but in such a way as to engage the attention of the reader (witness the Ribena bottle), however uninterested they might be initially.

c Among the features that are typical of tabloid newspaper reporting are: one sentence paragraphs; abundance of proper nouns; long, information packed, noun phrases (*The shopkeeper Mayooran Masilamani, 32*); action verbs of Anglo-Saxon origin (*slamming*, *fended off*); simple linking devices, such as *and*; use of direct speech.

Text organisation

The way the information in a text is organised by the writer is an important factor not only in maintaining the reader's interest, but in helping the reader to make sense of it. As readers, we assume that the organisation of the text is not arbitrary, but that it serves to convey the writer's intention – that it makes the writer's intention coherent. (Coherence is dealt with in Unit 28.)

The most likely chronological order is: c, a, b, e, d, f. The actual order has probably been chosen in order to present the most newsworthy information first (although not necessarily the most recent), with background information added later.

Cohesion

There are a number of linguistic devices that affect the extent to which a collection of sentences holds together as a complete and cohesive text. (Cohesion is covered in Unit 28.)

a The references are as follows: *It*: the incident described in the preceding two paragraphs; the other pronouns all refer to the gunman. Reference is deducible from the overall sense of the text, in conjunction with grammatical markers such as number and gender.

b The indefinite article (*a/an*) introduces a new person or thing into a narrative; the definite article (*the*) identifies the person or thing as a 'given', that is, as part of the reader's assumed knowledge. In this sense, the definite article is another kind of referring device.

c 1 Words connected with shops: *shopkeeper*, *till*, *counter*, *branch*, *Londis*, *customers*, *supermarkets*.

2 Words connected with physical action: *fends/fended off*, *slam/slamming*, *throwing*, *dived*, *chased (away)*.

3 Words connected with crime and punishment: *masked gunman*, *arrested*, *police*, *officers*, *handgun*, *Detectives*, *forensic evidence*, *armed raids*, *prison sentence*, *counts*, *armed robbery*, *attempted robberies*, *jail*.

Note that these words and their repetitions, along with the names of people and places, comprise over a third of all the words in the text, and supply an important element of cohesion.

d The references are: *last (year)*: the year before that in which the article was written; *today*: the day the article was written. These are both examples of 'deixis', which is the way speakers or writers anchor their discourse to the context in which they are speaking or writing.

e Pronouns and possessive adjectives are used to refer back to people already mentioned: this helps bind the text together, as does the use of the definite article; and so do 'chains' of words belonging to the same topic or theme; expressions that 'point' to the time and place (*here, now*) anchor the text in the 'real world'.

Vocabulary

a Words are formed in four main ways: by adding suffixes such as *-al* to the stem *centre*, or *super-* to the stem *market*; by putting words together to make compounds, as in *shop + keeper*; by combining two or more words to make multi-word items, as in *fended off*; and by converting words from one part of speech to another – thus the verb *targeted* is derived from the noun *a target*.

b *Raids* and *robberies* are synonyms (words with the same or similar meaning), as are *prison* and *jail*. *Police*, *officers* and *detectives* are more loosely connected: *police* is perhaps the 'superordinate' term, under which *officers* and *detectives* are subsumed.

c In US English, *shopkeeper* would more usually be *storekeeper*, *till* would be *register*, and *small supermarkets* might more likely be *convenience stores*. The past of *dive* is sometimes *dove* in US English, and *should've got* would be *should've gotten*. *Boxing Day* does not have a US equivalent except perhaps *the day after Christmas*. *Ribena*, a British brand of concentrated blackcurrant juice, is not normally available in the US. And, strictly speaking, Mr Masilamani might have said 'longer in prison' rather than 'in jail', since (in the US) the latter serves for short-term detention only.

Grammar

a *the*: determiner (specifically, an article)
shopkeeper: noun
dived: verb
over: preposition
and: conjunction
he: pronoun
black: adjective
today: adverb

Note that these are the eight categories into which words are traditionally classified.

b and **c** Broken down into phrases and their functions, the sentence is:

> *The shopkeeper Mayooran Masilamani, 32,* = noun phrase (subject)
> *dived* = verb phrase (verb or predicator)
> *over the counter* = prepositional phrase (adverbial)
> [*and* = conjunction]
> *chased* = verb phrase (verb or predicator)
> *Ahmid Dorda, 24,* = noun phrase (object)
> *out of the West Kensington branch of Londis* = prepositional phrase (adverbial)

These represent three ways in which words cluster to form phrases and four ways that the phrases themselves function to construct the meaning of a sentence: subject, verb, object and adverbial. Note that phrases can consist of a single word or a number of words (see Unit 13).

d infinitive: *to slam*, *to link*
present participle: *using*, *throwing*, *slamming*, *starting*, *admitting*
past participle: *run*, *targeted*, *chased* (line 11), *arrested*, *got. Masked*, *armed* and *attempted* are adjectives derived from past participles.
auxiliary verb: *has*; *been*; *was*, *is*, *should've* (*have.*)(Note that *was* in *It was the second time* is functioning as a main verb, not an auxiliary.)
modal auxiliary: *should*

e present tenses: *fends off*, *has been targeted*, *is … starting*, *think*
past tenses: *managed*, *fended off*, *dived*, *chased*, *was* (line 10), *was chased*, *was arrested*, *found*, *searched*, *used*, *told*, *should've got*, *scared*
perfect aspect: *has been targeted*
progressive aspect: *is … starting*
passive voice: *has been targeted*, *was chased*, *was arrested*

f All the verbs are transitive, i.e. they can take an object, apart from *dived* and *was* (line 10) which are intransitive.

phrasal verbs: *fends/fended off*, *chased away*; *admitting to* is better classed as a prepositional verb (see Unit 27).

Discussion

Opinion differs widely over this issue. However, it is a basic assumption of this book that some familiarity with grammatical terminology (known as 'metalanguage') enables teachers to talk to each other, to make sense of much of the literature on language teaching and – should they choose to – to talk to their students about the language that is the object of study. Of course, simply to talk about the language does not constitute teaching or learning the language, and the use of grammatical terminology should always be considered a means and not an end in itself.

1 Language standards and rules

1 Questions like these may be answered by recourse to one of the following:

- A prescriptive reference source, e.g. a style guide, which tells you what you *should* say or write.
- A descriptive reference source, such as a grammar that tells you what people *do* say or write.
- A corpus (or database) of instances of what people actually have said or written.
- A pedagogical reference source, such as a language student's grammar, i.e. one designed to help learners with 'rules of thumb', and not necessarily as comprehensive as a descriptive grammar.
- Asking other speakers of the language what they themselves say; or setting up situations in which they respond naturally.
- Your own intuitions.

All of these – except perhaps the first – have a certain validity, although it would be dangerous, given the wide number of speakers of English, and the rate at which languages change, to make a hard and fast 'rule'. It is probably only possible to suggest a tendency, as in the way this pedagogical grammar answers the first question (a):

When people are introduced, they usually say *How do you do?* (formal), *Hello*, or *Hi* (informal). Americans often say *How are you?* (Swan 2005)

This is how the other questions have been dealt with by various authorities on the subject:

b 'In American phone conversations, the most frequent response is *hello*. If the person answering knows ahead of time to expect a call, the response may be a *hi* or even *yeah?* Self-identification responses such as *Acme Computers* or *Dr Jones's office* more often mark the communication as business rather than personal' (Hatch 1992). In British English, the same conventions apply, although self-identification is often preceded by a greeting: *Good morning. Acme Computers.*

c '**-ise** or **-ize**: verbs ending in **-ize** in American English can be written with **-ise** or **-ize** in British English. The same is true for their noun derivatives' (*Macmillan English Dictionary for Advanced Learners* 2007).

d '**The handicapped**' is now considered offensive and it is more polite to say '**people with disabilities**' (*Macmillan English Dictionary for Advanced Learners* 2007). Note that such terms change with relative frequency, reflecting changes in social attitudes, and what might be acceptable now may no longer be acceptable in the near future.

e 'Occasionally 'non-progressive' verbs are used in progressive forms in order to emphasise the idea of change or development: *I'm liking it here more and more as time goes by*' (Swan 2005).

f '*Like* is also used as a conjunction. It is an informal alternative to *as*. In some traditional grammar books and style manuals, using *like* as a conjunction is considered incorrect: *He involved the staff in everything, **like** a good manager should*' (Carter and McCarthy 2006).

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g 'Teachers often prefer **different(ly) from,** but **different(ly) to** is equally common is spoken British English (though not usual in American English). **Different(ly) than** is also used, especially in American English' (*Longman Dictionary of Contemporary English* 1995).

h There is little consensus on this issue, but one website advises: 'It's hard to go wrong by closing an email with the phrases "Kind regards," or "Sincerely".'

i 'We often use object forms in coordinated subjects in informal speech and writing. And *I* is often used informally in coordinated objects. Some authentic examples from speakers of standard British English:

Jack and them *are going skiing this weekend.*

Me and Clio *will be coming to see you and Mum on Sunday.*

Between *you and I*, *I think his marriage is in trouble.*

Really nice picture of *Josh and I* *taken at the weekend by my friend Joe.*

Thanks, Andrew – Feb. 23rd if good for both *Jack and I.*

I often think of the old days and how you helped *Bertie and I.* (letter from Elizabeth, wife of the future King George VI, to King Edward VIII).

Us is sometimes used as a subject together with a noun.

Us *women* *understand these things better than you men.*

These structures are often condemned as 'incorrect', but they have been common in educated speech for centuries. (There are examples of *me* in coordinated subjects in Jane Austen's novels, written around 1800.) They are, however, restricted to a very informal style. They are not considered correct in formal speech or writing' (Swan forthcoming).

j This graphic suggests that the pronunciation with 't' is less frequent than without it, especially in American English.

OFTEN

often 'ɒf ᵊn 'ɒɪt ən, ɔːf ən ‖ ɔːf ᵊn 'ɑːf-; 'ɔːft ən, 'ɑːft- — *Many speakers use both the form without* t *and the form with it. Poll panel preferences: BrE 1988, no* t 73%, *with* t 27%, *with* ɒ 99%, *with* ɔː 1%; *AmE 1993, no t 78%, with t 22%.* ~er ꞔ ‖ ꞔʳr ~est‿IST‿ꞔst

(from *Longman Pronunciation Dictionary* by Wells, 2000)
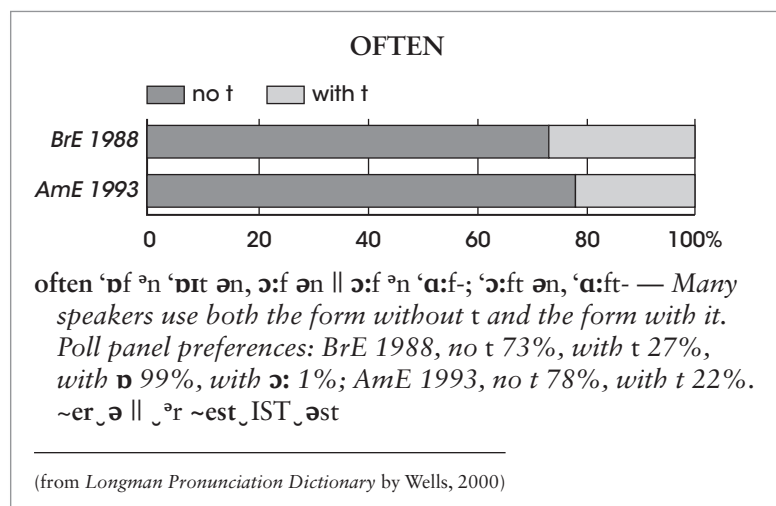
2 The 'rules' can be categorised as follows:

a *prescriptive*: By characterising *ain't* as a 'blunder', rather than as a feature of many non-standard varieties of English, the writer is asserting a preference, rather than describing linguistic reality.

b *descriptive*: Here the writers describe the contexts in which *ain't* is typically used, and they describe the negative attitudes associated with it, but without themselves aligning with those who have such attitudes. These are facts, even if they are facts about other people's opinions.

c *descriptive*: The writers describe a change in usage, but are not themselves advocating one form or the other.

d *prescriptive*: Even though the writers provide a reason for their position, they are still prohibiting a practice on the grounds of etiquette or politeness, not established usage.

e *descriptive*: Even though there are exceptions, this rule describes a tendency – what is known as a 'rule of thumb'.

f *descriptive*: This describes different regional usages, without advocating one or the other.

g *descriptive*: This is a fact, rather than an opinion, even though it is a rule – *rule* in the sense of *regularity*, rather than *regulation.*

h *prescriptive*: This is a strong recommendation as to what constitutes 'good style', but is not based on any objective research into what writers actually do.

i *descriptive*: This, on the other hand, is a statement that reports actual usage, as shown by a corpus.

j *prescriptive*: This is strongly prescriptive, in the sense that it outlaws this word completely. It also demonstrates how prescriptivism is not necessarily motivated by conservative, or 'old-fashioned' values, but can be enlisted to combat prejudice.

3 Compared to the descriptive grammar rule, the pedagogical rule:

- is significantly shorter;
- uses informal language (e.g. 'it doesn't matter which one');
- avoids difficult terminology (also known as *metalanguage*);
- uses contrived – rather than authentic – examples;
- reduces the rules to separate 'rules of thumb', rather than attempting to relate these to some basic, underlying concept; and
- orders the items differently, and includes idiomatic uses (*What an amazing view!*).

4 In each of the sentence pairs there is one sentence that proponents of prescriptive grammar (or good style) might argue is non-standard. That is to say, even if it is a common usage, it breaks the 'rules' of good (or proper) English, and hence should be discouraged. Such a view ignores regional differences, on the one hand, and language change over time, on the other.

1 Conventional grammars argue that countable nouns (like *people*) should be modified by *fewer*, not *less*, although usage suggests that *less* is gaining ground.

2 The use of *to whom* rather than *who … to*, especially in spoken English (as in this example), now sounds pedantic, although purists would argue that it is – or should be – the standard.

3 Standard grammar usually states that modal verbs (like *might*, *would*, *should*, etc.) cannot be used in sequence, as in sentence (b), but in some regions of the United States, notably the Lower South, this is common practice.

4 Standard grammar has *should have*; *should of* (and *must of*, *could of*, etc.) is considered to be an inaccurate inference from the contracted form (*should've*) which sounds like *should of*. Hence, only when it is written is it truly non-standard.

5 The repetition of *is* in sentence (b) is redundant, since the sentence requires only one verb, of which *the problem* is the subject. Nevertheless, sequences like *the problem is*, *the thing is*, *the fact is*, etc. are perhaps considered to be reduced forms of the clause *what the problem/thing/ fact is …* and hence require a following verb: *the thing is is that he never calls*; *the simple fact is is we cannot be everywhere* (the Cambridge English Corpus). Again, this is considered non-standard in writing, but not in speech.

6 Prescriptive grammars insist that *than* is not a preposition but a conjunction, and therefore must be followed by a clause, with a subject and a verb, even if the verb is omitted: *He was taller than she (was)*. Usage now treats *than* as a preposition (like *to*, *for*, *like*, etc.) which is followed by an object: *than her*, *than me*, etc. To many ears, *than she* and *than I* sound pedantic.

7 Prescriptivists claim that *can* should only be used for ability (*Can you swim?)* and not for asking permission (*Can I leave now?*), where *may* is preferred. Popular usage, both in spoken and written English, suggests otherwise.

8 Standard grammar prefers '*if* + subject + *had* + past participle' (*if I'd known*, *if you'd said*, etc.) but '*if* + subject + *would* + *have* + past participle' constructions are increasingly common, especially in spoken English: *You could have had a lot of money if you would have only had two kids*; *If we would have stayed in Florida maybe she would have* (the Cambridge English Corpus).

9 In spoken English the use of *like* to introduce reported speech is very common, especially among younger speakers, but is considered informal and non-standard, and rarely occurs in written language.

5 In each case, 'real' examples from corpus data show that the rule is not categorical, and that there are exceptional cases. It may be the case, indeed, that these 'exceptions' prove the rule, in the sense that they show that norms can be broken in order to create certain effects. This freedom to 'bend the rules' is sometimes known as 'grammar as choice', to distinguish it from 'grammar as structure'. In the case of 'grammar as structure', no such bending is possible. For example, in English, articles precede the noun they modify, as in *the private detective*, not **private detective the*. However, the choice as to whether to use a definite or an indefinite article, or even no article at all, is often an open one, depending on the speaker's intentions: *Here lived Sherlock Holmes, the private detective* (or *a private detective* or *private detective*). In teaching, it is probably not a good idea to treat 'grammar as choice' as inflexibly as 'grammar as structure'.

1 In the majority of cases, one-syllable adjectives form their comparative with *–er*, but the fact that there are plenty of exceptions in the corpus data suggests that the rule needs to be qualified, e.g. *We generally use* –er … .

2 The use of the subjunctive form after adjectives such as *important* and *essential* is more common in American English than in British English, so perhaps the rule should state this.

3 Again, while the frequency of occurrences of *I am understanding*, etc. is far less than *I understand*, etc., the fact that there are cases – and that these are perfectly grammatical – needs to be acknowledged in the rule statement, along the lines of (e) in the comment on Task 1 above.

6 These examples demonstrate that learner language is often 'well-formed', in the sense that it conforms to the rules of 'grammar as structure' (see comment on the preceding task), but is nevertheless non-standard, in that certain word choices or combinations are not those that a speaker of standard English might make. But this does raise the question as to whether these choices are wrong, or simply not idiomatic. Is using non-standard grammar more or less a 'crime' than speaking with a non-standard accent?

a This is a well-formed sentence and could pass as standard, although convention prefers *a roof over your head* rather than *above*.

b The spelling error (*sheep* for *ship*) is no doubt induced by the learner's pronunciation, but once this is accounted for, the sentence is standard English.

c Again, the grammar is structurally correct: what is non-standard is the choice of word combinations (or *collocations*), where *as long as possible*, *go back to my city* and *keen on doing* would be more idiomatic.

d As we have seen, the use of the progressive form (*am remembering*) is unusual with verbs of mental processes, but not necessarily incorrect. We would need to see the larger context in order to assess how appropriate this choice is.

e In standard English *information* is invariably an uncountable noun, hence is not pluralized: *informations* is therefore non-standard. The choice of *expect*, rather than *hope*, might also be inappropriate, depending on the context.

f In standard English, people *make* progress, rather than *get* progress. The choice of the definite article *the*, rather than no article at all, before *life* and *computers*, is also non-standard, although perfectly intelligible.

g Unlike verbs like *tell*, *explain* does not take an indirect object (*me*) in standard English.

h It is likely that, even in context, this sentence would be unintelligible as well as non-standard.

i Standard English requires the infinitive form of *go* in the negative construction *didn't go* (although this is not necessarily the case in some varieties of English, where *didn't went* would be acceptable).

j This is a well-formed sentence by the standards of standard English, although *go fishing* is the more frequent way of expressing this idea.

7 The way you answer this question will depend, to a large extent, on your teaching context and, specifically, your learners' needs. Learners of English as a second language (ESL) – i.e. those intending to integrate into the host English-speaking culture – may need to know what other members of that culture consider to be 'proper' or appropriate, just as they may need to know the local rules of etiquette. It is arguable, though, whether or not learners of English as a foreign, or as an international language (EFL and EIL) need to be concerned with the finer points of 'linguistic good manners'. For their purposes, a descriptive grammar will be more appropriate, and 'correct' or 'standard' grammar their aim. What is the difference? Simply one of attitude. As suggested in the comment to the previous task, the idea that non-standard grammar is 'incorrect' implies some kind of negative value judgement – not dissimilar to the

kind of negative value judgements that are often levelled at speakers of regional or social dialects and which imply that 'standard is good, non-standard is bad'. A more inclusive view might be to accept that learner language is frequently non-standard (albeit intelligible) and that the teacher's role is to move the learner's language in the direction of the standard.

Option c) ('to teach current usage') is consistent with the goal of 'teaching standard English', but it might also mean teaching – or accepting – non-standard (i.e. vernacular) regional or social varieties of English (including slang). This may not be in the learners' interests, so the choice of this option will depend, to a large extent, on the sources from which the examples of current usage are drawn. A corpus of teenage talk might not provide the best models for learners of business English!

Option d) ('to teach intelligibility') may be a valid short-term goal for many learners, especially those who will be using their English primarily with other non-native speakers. 'Proper', 'correct' or even 'standard' English may be less important than conversational fluency and the ability to use communication strategies to achieve this.

With regard to the final question, your learners may have a different perception of their goals, favouring 'proper English' over 'current usage', for example. This is why it is useful to engage learners in a discussion of these issues, and why it is sometimes necessary to compromise.

8 Both extracts favour *Nice to meet you* as a greeting, rather than *How do you do?* which, somewhat contradicting Swan's advice above (Task 1), is marked as 'very formal' in the first extract. The second extract is geared more to a business context, and hence avoids the informal *Hi*, as well as opting for more syntactically complex constructions like *I'd like to introduce …* despite that fact that a corpus search suggests that *I'd like you to meet …* is more frequent.

2 | Varieties of English

1 The dates and authors of the quotations are (in chronological order):

d 1384, a certain William of Nassington: the lines are part of a preface to a reading given at Cambridge University (in Crystal 2004).

b 1557: Sir John Cheke, in a letter to Thomas Hoby (in Crystal 2004).

f 1605: William Camden, in his *Remaines Concerning Britain* (in Crystal 2004).

c 1712: Jonathan Swift, from 'A proposal for correcting, improving and ascertaining the English tongue' (in Crystal 2004).

a 1762: Robert Lowth, from his *Short Introduction to English Grammar* (in Crystal 2004).

e 1987: Penelope Lively, in her novel *Moon Tiger* (in Ratcliffe 2003).

The linguistic clues that you may have used include the archaic script in extract (d), along with its Germanic vocabulary (*alle vnderstonden*), a legacy of its Anglo-Saxon origins, and, in (d), (b) and (f), the lack of standardisation of some spellings (e.g. *tonge*, *tung*, *tunges*, *tong*, *tongue*). Note also that in both (b) and (f) there are a number of words of Latin or French origin, such as *opinion*, *mix*, *copious* and *significative*, which reflect the way that, at this time, writers were attempting to improve English by borrowing from these 'more sophisticated' European languages: in (f) this tendency seems to be more advanced than in (b).

By the 18th century the standardisation of spelling was well-established, although the convention of capitalizing most nouns is still evident in extract (c). Nevertheless, from now on, both the grammar and the vocabulary are recognizably modern, apart from the occasional archaicism such as *oftentimes* in extract (a). Extract (e) is recognizably the most recent, owing as much to its contemporary collocations (e.g. *idle chatter*) as to its internationalist sentiment.

2 1 *accent* d The distinctive way a language variety is pronounced

 2 *dialect* c A language variety whose grammar, vocabulary and pronunciation is characteristic of a specific region or social group

 3 *variety* f A general term to describe any situationally distinctive form of a language

 4 *pidgin* e A language variety that develops when two or more languages are in contact

 5 *jargon* a The technical language used by an occupational or academic group

 6 *slang* b An in-group variety, characterized by non-standard vocabulary, often regarded disapprovingly

3 The texts are taken from the Cambridge English Corpus and are:

1 Conversation: distinctive features include the fact that it is interactive, informal (e.g. the use of *like* to indicate approximation), that the topic is announced (*old video games*) and then commented on, and the use of exaggeration (*seventeen million*).

2 Academic writing: the low-frequency and very specialized vocabulary, as well as the compound noun phrases (*hazardous substances, degradability tests*) and use of present tense and passive voice (*must be done*) are strong indicators of this genre.

3 Journalism: The frequent use of proper nouns (*Scotland*, *England*), the use of the past tense, and the interweaving of direct speech into the reporting of facts, are typical of this type of writing.

4 Fiction: This extract from a novel (*The Age of Innocence* by Edith Wharton) displays characteristic features of the genre: past tense, direct speech and quotatives (*said*, *exclaimed*), people's names, descriptive language (*pure and tranquil*).

5 Text messaging: This exchange is, like conversation, interactive and informal, includes slang expressions (*minging* = terrible) and swearing (*bloody awful*), and features the abbreviated spelling (*u* = you, *gd* = good, *cos* = because) associated with text messaging.

4 Extract A is (British) teenager talk (from Stenstrom, A. 2002); extract B (and especially speaker B) is an example of African American Vernacular English (from the Cambridge English Corpus); extract C is an example of (British) working class English (from the Cambridge English Corpus).

Note that the assigning of characteristic speech patterns to different social and ethnic groups is highly problematic, not least because the definition and application of such identity categories as 'working class' or 'African American' is contentious. Moreover, speakers can belong to more than one category at a time, and often move fluidly between categories, adapting their language choices accordingly. One should always bear in mind the observation made by one of the pioneers of sociolinguistics, William Labov (1969):

One of the fundamental principles of sociolinguistic investigation might simply be stated as *There are no single-style speakers.* By this we mean that every speaker will show some variation in phonological and syntactic rules according to the immediate context in which he is speaking.

Nevertheless, most sociolinguists would agree that a degree of generalisation is possible.

5 Words or expressions in the text that, while not exclusive to applied linguistics and language teaching, tend to be used mainly in this domain, are: *lexicon, L2* (= second language), *morphology*, *phonology*, *discourse*, *lexical*, *collocations*. Words or expressions that have been co-opted from general English or other specialised fields, or that are combinations of these, and are invested with domain-specific meanings, are: *interpersonal competence*, *communicative competence*, *compounds*, *domain*, *idioms*, *metaphors*, *multiple word combinations*, *chunks*, *holistic*, *formulaic routines*, *fillers*, *hedges* and *smoothers*.

6 Extract A (from *Trainspotting* by Irvine Welsh) is written to reflect a Scottish variety of English. Key indicators are the words that are specifically Scottish: *gadge* (= fellow), *ken* (= know), *yon* (= that), as well as some distinctive grammatical forms: *telt* for *told*, *ye* for *you* (singular), and *youse* for *you* (plural). The fact that in Scottish English many vowels are more 'central' than in RP explains the way that words like *get*, *just*, *that* are written *git*, *jist*, *thit*. Also, because vowels in Scottish English are approximately the same length, *to* is written *tae*, *got* is *goat*, *more* is *mair*. The non-standard spellings *aulder* (older), *ah* (I), *hame* (home), etc., represent other differences in vowel quality.

Extract B (from *Only the Dead Know Brooklyn* by Thomas Wolfe) reproduces the vernacular of Brooklyn, New York. While the vocabulary and grammar are generally standard, there are some indicators of American English: *section* (for district), *chief* (as a form of address), as well as the absence of perfect aspect in expressions like 'dis is duh foist I eveh see of him' and 'I was neveh

deh befoeh', and the use of *ain't* for *isn't*. It is in the rendering of the accent that the variety is most marked. The New York accent is generally 'non-rhotic', that is, the **r** sound in words like 'there' and 'ever' is not articulated, hence *deh* (there) and *eveh* (ever). *Deh* also exemplifies the tendency to pronounce standard **ð** as **d**. The characteristic reduction of the **ŋ** sound to **n** is realised as *standin'*, etc. Finally, the diphthongization of the vowel in *first*, so that it sounds as if spelled *foist*, is an iconic feature of New York vernacular, much beloved by comedians.

Extract C (from *Bare* by Toa Fraser) captures features of vernacular New Zealand English, both grammatical and lexical. Grammatical features include the frequent use of the discourse marker *eh* which functions as a kind of confirmation check and the pluralization of *you: yous*. Lexical indicators include *choice* (= good), *primo* (= excellent) and *rellies* (= relatives). Many other expressions are imported from a kind of international young people's vernacular: *heaps, far out, it('s) sucks, awesome*.

7 The expected answers for the first exercise are: [1] *freeway*; [2] *store*; [3] *candy*; [4] *cookies*; [5] *sidewalk*; [6] *truck*; [7] *guy*; [8] *restroom*; [9] *mom*; [10] *vacation*; [11] *soccer*; [12] *French fries*.

This is how the second exercise is answered:

2 (a) one (b) two 3 (a) a bank (b) a café 4 (a) under (b) over

(from *English Vocabulary in Use Intermediate* by McCarthy and O'Dell, 1994)

8 a There are a number of features that seem to be shared by ELF and other non-standard varieties. For example:
- absence of third person present tense *-s*;
- non-standard question tags; and
- absence of plural markers and subject-verb agreement.

These similarities may not be significant in themselves, since it is not clear if these features are the result of universal processes of simplification, or the result of contact with other non-standard varieties, but if they can be shown to be both frequent and stable, it does suggest that ELF may have some claim to variety status. On the other hand, these features may simply be evidence of partial competence, or what one writer has called a 'truncated repertoire' – see comment c below.

b The following non-standard features of ELF that are exemplified in the extract are:
- use of assertive form (*somewhere*) rather than non-assertive form (*anywhere*) in questions
- omission of articles (*I am in travel industry*)
- use of progressive forms with stative verbs: *I won't be having time to read*.
- omission of direct objects after transitive verbs: *they can't borrow*; *they can lend you*.

c There is some debate as to whether those features of ELF that have been 'codified', i.e. identified as both uniform and stable across populations of ELF users, are evidence of an emergent variety, or are simply indications of the transitional state that all learners pass through in acquiring English – what is called 'interlanguage'. It may be the case that successful users of lingua franca English are less reliant on a shared system of phonology, vocabulary and grammar, i.e. a uniform variety, than on certain communication strategies that enable them to compensate for having only a partial linguistic competence. Or, as one scholar has written, 'ELF could be viewed, not as a set of varieties but as a fluid cluster of

communicative practices where speakers draw on a wide, not clearly bounded, range of linguistic features – some standard, some non-standard, and others not English at all (at least according to the conventional view)' (Ferguson 2009, cited in MacKenzie 2014). The decision as to what to correct, therefore, would depend on the teacher's assessment of the speaker's communicative effectiveness, taking into account the expectations of his/her interlocutors.

9 Speakers switch codes for a variety of reasons, such as:

- to signal group membership with the person they are talking to;
- to assert their own identity;
- to move to a different topic or register (e.g. formal/informal);
- to 'fill gaps' in their knowledge of one language by borrowing from, or reverting to, another;
- to achieve idiomaticity, i.e. by choosing a formulaic or conventional form of expression in preference to constructing one afresh; and
- to enhance fluency by choosing the first available option, availability being a function of recency, familiarity, etc.

In the extract between Karl and his mother, it is likely that Karl's choice of Spanish is often motivated by the wish to achieve idiomaticity (as in *no valía la pena*, *me sale bien*), and also to enhance fluency by choosing words or expressions that are readily available (since this is his primary language), especially those that serve to flag the direction of his talk: *bien*, *bien pero bueno*, *no sé*, *pero*, *si*. His choice of English, on the other hand, is probably motivated by interpersonal goals, i.e. to build empathy with his mother. Both use the Spanish terms for the school and examination subjects (*dibujo técnico*, *castellano*, *catalán*), perhaps because these belong to the specialised register with which school is customarily discussed.

Code-switching in the language classroom has often been discouraged, in the belief that it perpetuates a dependence on the L1 at the expense of developing autonomy in the L2. More recently it has been argued that code-switching can be beneficial in that:

- it is a well-documented communication strategy, i.e. a way of getting around potential communication breakdowns;
- it reduces the threat to identity that speaking a second language often involves; and
- it respects the view that languages are not stored separately in the brain, but that they are inextricably interconnected.

10 The choice of model – both for comprehension as well as for production – will obviously depend to a large extent on the learners' needs and the contexts in which they are likely to be using English. Nevertheless, it is always dangerous to assume that these contexts are going to be homogeneous: even learners of a specific variety, such as legal English, will likely find themselves in informal, non-register-specific, situations. And learners exposed to only one accent may need to contend with a variety of accents, both native and non-native, in real life. This suggests that a position, such as that of d is more pragmatic than the rather rigid position taken by c and f. Furthermore, the widespread use of English as vehicle of international communication suggests that b, e and g are realistic, so long as the learners are not likely to be in situations where native-like, and monolingual, standards are the norm.

3 | Types of grammar

1 There are some significant differences – as well as similarities – between these definitions. One difference is in the scope of the definitions, some restricting grammar to just words and the ways they are combined d, while others encompass 'everything to do with the structure of the language' g. A number of definitions highlight that grammar is a system a, b, i, albeit a finite or limited one h. A major distinction is between those definitions that focus only on the formal, or structural, aspect of grammar (a, c, d, g and possibly i), and those that mention its capacity to create meaning (b, f and h). At least two definitions (a and f) refer to the regularities or patterns that constitute grammar, but only one c refers to 'rules', and in a very prescriptive sense (*correct*, *right*, *wrong*). Finally, a number of definitions (e.g. b and d) refer to grammar as being an object of study – a description of language use, after the event, as it were. Definition i, on the other hand, views grammar as being an internal mental capacity, and, by implication, not necessarily available to objective scrutiny.

From a teaching point of view, any definition that foregrounds grammar's meaning-making capacity – as opposed to its purely structural nature, or its role in arbitrating correctness – is arguably preferable. Hence f or h.

2 A number of these statements echo different views of grammar expressed in the preceding task. They also reflect a variety of opinions as to the relative importance of grammar study as a vehicle for language learning.

  a This takes the view that grammar prescribes rules of correctness, in the same spirit as definition c in Task 1.

  b This recognizes grammar's meaning-making capacity, in contrast to its purely formal (i.e. mathematical) nature, corresponding to statements b and h in Task 1.

  c d and e employ different metaphors to highlight the primacy of grammar and the view that it is fundamental to all language use, rather than having a relatively limited role. The emphasis on structure in e reflects the structural bias of definition g in Task 1.

  f This statement appears to challenge the view that learning *about* grammar, e.g. learning the 'metalanguage' associated with it, is more important than simply using grammar as a resource for making meaning (as in statement b in Task 1).

  g Likewise, this statement supports the view that rules of form are insufficient unless supported by an understanding of how grammatical forms are put to communicative use.

3 The extract is traditional in the sense that:
  • It displays the forms of the grammar items, while making no reference to their use, nor showing how they occur in context.
  • It reflects the way that verb conjugations for classical languages, such as Latin, were traditionally displayed, i.e. in the form of a 'paradigm'. This kind of organization is logical for highly inflected languages (i.e. languages whose verbs have a wide range of different endings), but perhaps less so for English.

- It includes, therefore, forms of the verb that are of unlikely occurrence e.g. *will they not buy?* Moreover, the absence of contracted forms (e.g. *you won't buy, shan't we buy?)* means that the examples seem both formal and appropriate only to written language.

- It seems to have imposed a 'pattern' on the forms that, while in accordance with prescriptive grammar, is not necessarily reflected in actual use, e.g. *I shall buy* but *you will buy*.

4 A structural view of grammar is evidenced in the use of the tables that display the individual components of the structure *horizontally* (i.e. the chains), and into which the learners are invited to add items *vertically* (i.e. the slots). This kind of table is called a *substitution table*, and formed the basis of one kind of pattern practice drill (called a *substitution drill*) that was characteristic of the audiolingual method – a teaching method that was firmly grounded in a structural view of language.

5 *Did that dog bite you?* = Diagram 4 (note that the initial auxiliary slot is 'filled')

That dog may bite you. = Diagram 5 (the third word is an auxiliary)

The man bit the dog. = Diagram 3 (none of the auxiliary slots is filled)

The theoretical underpinnings of generative grammar that are displayed (to greater or lesser extent) in these tree diagrams include the following:

- Language has a complex structural organization which is independent of its semantics (i.e. meanings).

- Language consists of a syntax (i.e. the rules that generate sentence structures) and a lexicon (i.e. vocabulary).

- Sentences have a hierarchical constituent structure, each constituent belonging to a particular category.

- Some constituents are hidden or latent, i.e. they do not always have an overt realization, and belong to the underlying (or deep) structure of the sentence, e.g. the auxiliary in Diagram 1.

- These underlying structures can be subject to different transformations, resulting in different surface structures.

- And (what is less obvious from this task) the underlying structures are shared across languages and reveal universal properties of the human mind.

6 a In cognitive linguistics the so-called 'verticality' schema, of which *up* and *down* are prime examples, derives from our lived experience of the physical world: 'We grasp this structure of verticality repeatedly in thousands of perceptions and activities we experience every day, such as perceiving a tree, our felt sense of standing upright, the activity of climbing stairs, forming a mental image of a flagpole ...' (Johnson 1987). A basic tenet of cognitive grammar is that linguistic structures derive from (or 'are motivated by') such mental images.

The literal meaning of *up* (to or in a higher position) has been extended metaphorically to mean an increase in degree or size (*the price of milk has gone up*; *the car speeded up*), which in turn leads to (or 'motivates') the meaning of 'heightened activity' (*cheer up, tense up, business is picking up*). The 'increase in size' meaning also explains why movement verbs take *up* to denote an approach (*this guy walked up / sidled up*, etc.), since objects appear bigger the nearer they are. This in turn motivates the meaning of 'coming into existence' (*I'll fix you up a sandwich*; *she made up a story*). The concept of approach also explains why *up* sometimes denotes a decrease in size, as in *roll up the carpet* or *fold up the bed*. In these cases, the various parts of an object move closer – not to the viewer, but to each other. The 'heightened activity' and 'approach' meanings often converge to mean 'completion': (*eat up, chop the wood up, pay up, settle up the bill*).

The literal meaning of *down* (to or in a lower position) is extended metaphorically to mean 'on to a surface' (*write down*, *note down*). In contrast to *up* meaning 'heightened activity', *down* can mean the opposite: *settle down*, *slow down*, *calm down*, and ultimately it can mean a state of inactivity (*close down*, *break down*).

b Other expressions that construe the past as behind us include: verbs with *back*, as in *to date back*, *to think back*, *to hark back*; the verb *to pass,* as in *the years passed*, *to pass the time*, *it came to pass…* , as well as the noun *past* itself. Expressions that construe the future as in front of us include: *going to* (as in *it's going to rain*), *look forward to*, *going forward*, *plan ahead*, *before* (as in *her career lay before her*), *face the future*, etc.

7 The view that grammar reflects what language has to do, i.e. its communicative *functions*, is realised in the table both in the choice of the different kinds of meaning that the sentence expresses (the vertical axis) and also in the different functions of the elements of the sentence (the horizontal axis). The terminology does not describe the *forms* (verb, noun, auxiliary, etc.) but rather the different meanings and functions.

Thus, two kinds of meaning (or signs) are isolated: *experiential* and *interpersonal. Experiential* meanings are those that encode the way that we experience the world: in this case, the structure of the sentence reflects a *process* in which an *actor* affects a *goal* under certain *circumstances*.

Interpersonal meanings are those that convey our communicative intentions – whether, for example, an utterance is a question, a command or (as in this case) a declarative statement. Declaratives are typically expressed starting with the subject, followed by the finite verb. A question, on the other hand, would invert the subject and verb: *Did the lion beat the unicorn … ?* The rest of the clause (the 'residue') remains unaffected by this operation.

Functional grammar also describes a third kind of meaning called *textual*, which captures the way the elements are organized in order to achieve coherence in its context. For example, depending on what information we wanted to make prominent, we could re-organize the example sentence like this: *The lion was beaten by the unicorn all around the town.* Or: *All around the town, the lion beat the unicorn.*

So, this kind of description differs radically from a structural or generative one, in that it is essentially a *semantic* one (i.e. one based on meanings) as opposed to a purely *formal* one (i.e. one in which the grammatical elements are labelled according to their forms).

8 a

Type of grammar	Learning approach
Traditional grammar	Learning as rule memorization
Structural grammar	Learning as pattern recognition
Generative grammar	Learning as activation of internal mental 'wiring'
Cognitive grammar	Learning as sensory experience
Functional grammar	Learning as social interaction

b Arguably, each grammar has something to offer language teaching. Any kind of learning involves an element of memorizing routines, and there are aspects of language that lend themselves to this kind of deliberate behaviour. From a purely mechanical point of view, too, it is useful to be able to manipulate a language's 'moveable parts', hence a structural description might be relevant. Knowing how the deeper structures of language can be transformed into surface structure, using the processes described in a transformational generational grammar, can add depth and breadth to these manipulations. But language use is primarily meaning-focused, hence any description that prioritizes the meaning-making potential of grammar, such as a functional or cognitive one, deserves our attention.

4 | Language systems and syllabuses

1 Even though it is relatively reduced in terms of its linguistic content, we can analyse this sign at various levels. At the 'top' level, it constitutes a *text* – not a very long text, admittedly. But it *is* a self-standing, continuous, functional stretch of language. The text, in turn, consists of one *sentence*. Again, it is not a very long sentence. In fact, it consists of a single verb: *stop*. (Since *stop* is in the imperative mood, it does not require a subject, nor – being an intransitive verb – an object.) Continuing our analysis, the sentence *STOP* consists of one *word*, defined as 'the smallest language item that can occur on its own'. Thus *stop* is a word, and so are *stopwatch* and *doorstop*, while *bus stop* and *stop in* are each two words.

The word *stop* itself consists of one *morpheme*. Morphemes are the smallest units of meaning in a language and form the building blocks of words. Thus, the word *stopwatch* consists of two morphemes: *stop + watch*. So, too, does the word *stopping,* since the suffix *-ing* has an independent meaning, and can be added to other verbs to change their meaning: *start → starting, go → going, come → coming*. The word *unstoppable* consists of three morphemes: *un-*, *stop(p)*, *-able*. (Notice that morphemes are not the same as syllables: some morphemes can consist of two syllables: *-able.*)

At the next, most granular level of analysis, the text-sentence-word-morpheme *STOP* consists of four capitalized letters: S – T – O – P. The technical word for the letters that make up the system of spelling of a language (i.e. its alphabet) is *graphemes*. These four graphemes represent the four sounds (or *phonemes*) that comprise the word. Because the written letters of a word do not always correspond with specific sounds, there is a special set of symbols (called *phonemic symbols*) that is used by linguists to represent the way words are pronounced. The word *stop* would be written as **stap** (using the standard American system of transcription) or **stɒp,** using the British system.

So, to summarise: the STOP sign can be analysed in terms of these different levels (or systems):

at the level of the text	= STOP
at the level of the sentence	= STOP
at the level of the word and the morpheme	= STOP
at the level of spelling	= *STOP*
at the level of pronunciation	= **stap**

(There is another, even higher layer, which is the level of the *sign* itself: this consists of at least two elements: the visual element (a red six-sided figure) and the language element: STOP. This reminds us that the meaning of a text is more than its words, and consists of such non-linguistic features as accompanying visuals, colour, shape, layout and font, among other things.)

2 The entire text, obviously enough, is:

Guest Parking
User assumes all risks

The text consists of a phrase (*Guest Parking*) and a complete sentence (*User assumes all risks*). (For the time being, think of phrases as being more than a word but less than a sentence: we will look at a tighter definition of the phrase in a later unit.) The phrase consists of two

nouns: *guest* and *parking*. The sentence consists of the noun *user* (the subject of the sentence), the verb *assumes*, and a noun phrase (*all risks*) which is the object of the verb.

All in all, there are six words and ten morphemes. The morphemes are: *guest*, *park*, *-ing*, *use*, *-(e)r*, *assume*, *-s*, *all*, *risk*, *-s*. Note that the *-s* morpheme has two meanings: it makes the verb agree with its third-person singular subject (*user*), and it makes the word *risk* plural.

The first two words contain the following phonemes (using the American English system): **g, ɛ, s, t, p, ɑ, r, k, ɪ, ŋ**. In standard British English, the second word would be transcribed: **pɑːkɪŋ**. Note that the symbol **ŋ** represents the single sound that is typically written with two letters: *ng*.

3 a a-3; b-10; c-9; d-1; e-6; f-8; g-5; h-7; i-4; j-2

  b To make the pyramid appropriate for written language, the term *phoneme* would need to be substituted by *grapheme*, and the term *phonology* by *orthography* (= the writing system).

c

text	*Do not climb Deep drop behind wall*
sentence	*Do not climb*
clause	*Do not climb*
phrase	*Deep drop, behind wall*
word	*Do, not, climb,* etc.
morpheme	*Do, not, climb,* etc.
phoneme	**du nɒt klaɪm** etc.
grapheme	*D, o, n, o, t, c, l, i, m, b,* etc.

4 At the level of text, the learner knows how to string sentences together to build an argument. At the sentence and clause level, she knows how the different elements of a sentence (subject, verb, etc.) are sequenced and need to agree in terms of number (*five … are*). She also knows how to add purpose clauses (*to inform … to work …*) to the main clause of the sentence. There are problems at the phrase level, though, where some phrases lack obligatory elements (*five [of] the most useful …*), or include unnecessary elements (*at the home*), or combine words in non-standard ways (*in a hurry case*). The failure to pluralize many nouns (*we need mobile phone, the equipment around the wall …*) might be considered a morpheme issue, but, combined with the over-use of the definite article (*the information*, *the remote control …*), suggests a general problem with noun phrases: not knowing how to talk generally about both countable and uncountable items. At the word level, there are few problems – *dears* for *loved one*s being just one. And there is one spelling mistake: *ofcouse*. To summarize, then, this learner's problems are mainly at the phrase level.

5 a phonology (from *Clear Speech 4th edition* by Gilbert, 2012) **b** grammar (syntax and morphology) (from *Basic Grammar in Use 3rd edition* by Murphy and Smalzer, 2010) **c** vocabulary (i.e. words) (from *English Vocabulary in Use Elementary 2nd edition* by McCarthy and O'Dell, 2010) **d** text types, i.e. discourse (from *Writing Skills* by Coe, Rycroft and Ernest, 1983) **e** this book focuses on the patterns associated with nouns and adjectives, so it occupies the area between words, on the one hand, and sentence-level grammar, on the other – an area best described as *phraseology*, since the primary focus is on the phrase (from *Collins COBUILD Grammar Patterns; 2. Nouns and adjectives* by Francis, Hunston and Manning, 1998).

6 The first column itemizes the grammar syllabus, the second the thematic areas of the vocabulary syllabus, the third the phonology syllabus, while the fourth is labelled 'conversation strategies' and consists to a large extent of formulaic language at the phrase and clause level.

7 At an elementary level it is unlikely that learners will need the relatively low frequency and quite complex structures of reported speech or the past passive, nor even the present perfect progressive (apart, perhaps, from some formulaic expressions such as *How long have you been living here?*). The other grammar items, however, are high frequency, useful and not unduly complex.

With regard to vocabulary, the language of greetings would be highly useful – perhaps one of the first things the learners would need. Furniture vocabulary is easily taught and could be useful even if some items (such as *wardrobe*) are fairly low frequency. The language of hobbies allows learners to talk about themselves, as do the names of languages (which are also similar in many languages, therefore not too difficult to learn). The other areas (materials, personality types and the internet) have less obvious utility, but this will vary according to the learners' needs and interests.

Likewise, it is difficult to predict what kinds of texts or conversational interactions learners will have, but there is a higher likelihood of their needing to understand menus and street directions, and to write SMS messages, than to read or write tax declarations and academic papers. Moreover, these kinds of texts require a relatively sophisticated knowledge of grammar and vocabulary. The need to understand news reports or to interact with medical personnel will, again, depend on circumstances and interests.

8 a The grammatical complexity of the verb phrase is a function of the number of auxiliaries and word endings that make it up. So, *she works* and *she worked* are equally complex; more complex are *she is working* and *she has worked*; *she has been working* is more complex still, but less complex than *she will have been working*.

b Questions (involving a change of word order and the use of the 'dummy operator' *do/does*) and negatives (involving the addition of *not* and the dummy operator again) complicate the picture further. In order of complexity, according to the number of operations involved, we have:
> *she works*
> *does she work? / she doesn't work*
> *where does she work?*
> *doesn't she work?*

9 a Here is the order of frequency (from most frequent to least frequent) according to different corpora:

vocabulary (Davies and Gardner 2010)	phrases (the Cambridge English Corpus)	grammar (Biber et al. 2002)
shirt	you know	will
hat	sort of	can
jacket	I don't know	would
jeans	a lot of	be going to
t-shirt	thank you very much	have to
sweater	at the end of the day	should

b In the absence of reliable information as to the learners' needs – either short-term or long-term – frequency information is as good a guide as any as to what items to include on a syllabus. Nevertheless, other factors – such as learnability and teachability – might need

to be considered too. A word is more learnable, for example, if it is similar to a word in the learner's first language. And a grammar structure might be more teachable if it can be easily demonstrated (such as the present progressive) even if it is relatively infrequent.

10 a The main difference seems to be the natural order in which the past is acquired (irregular before regular; past before present simple). Note also that the present participle (-*ing*) form seems to be acquired ahead of the verb *to be* auxiliary, suggesting that forms like the present progressive are acquired piecemeal. Possessive '*s* appears to be relatively late acquired, compared with the textbook syllabus.

b The significance of there being a natural order of acquisition of grammatical items is still being hotly debated, but the basic positions can be summarised thus:

– Teaching syllabuses should try to replicate the natural order: this is probably unwise, given how little is still known about the natural order. Nor does it follow that an item-by-item approach is necessarily the best, since natural language acquisition seems to take place seemingly irrespective of how the input is organised.

– Language instruction should not attempt to follow an item-by-item syllabus at all, but rather expose learners to lots of natural input, since acquisition seems to take place in spite of formal syllabuses, not because of them: this is the principle underlying experiential learning approaches, such as task-based learning. Research suggests, however, that some focus on form does help language acquisition – which, again, raises the question of which forms, and in which order.

– Language instruction can still be organised around traditional syllabuses, but teachers should not expect instant 'learning', and should not be insistent, therefore, on immediate accuracy. Teaching should allow for plenty of recycling, as well as exposing students to language that may be beyond their productive means, so that they have an opportunity to 'pick up' new forms which they are 'ready' for: this is a compromise position, and is probably the one that many experienced teachers (often unconsciously) adopt.

5 | Forms and functions

1 Clearly, we recognize that the first sign functions as an *order*, while the second simply *identifies*. What enables us to interpret the signs is an interplay of linguistic and non-linguistic features. Grammatically, the word *stop* in the first sign could be a verb (in the imperative form) or a noun. Its location at the intersection of two streets (its *context*) suggests that it is more likely to be the verb ordering us to stop than the noun indicating a place where vehicles stop. In the second sign, however, *stop* is more likely to be a noun, because it is modified by another noun *bus*. Here, we are using the *co-text* (the surrounding text) to help make sense of the sign, along with the image of the bus itself. Thus, the function of the sign is an effect of the interplay between *text*, *co-text* and *context* – the context including the historical one of all our previous encounters with signs of this type.

2 a The signs function as an apology, a warning, a welcome, an invitation and a prohibition, respectively. At least three of the signs state their function explicitly: *sorry*, *warning*, *welcome*, while the other two have strong linguistic indicators of their purpose: *please*, *no …* . Even in the absence of any contextual information, it is easy to 'read' these signs.

b These signs, on the other hand, are less 'transparent', and even seem to be saying one thing while meaning another. The form of the first three is a present tense statement in each case – the *semantic* (i.e. literal) meaning being a fact (in the case of the first two) or a probability. They belong to the same family of statements as 'The sun rises in the east' or 'It may rain'. In order to 'read' their purpose, we need to enlist the relevant contextual information that imbues these statements with some kind of communicative 'force' – their *pragmatic* meaning, in other words. Why would anyone display a statement about curbing dogs or feeding pigeons? Since we are used to interpreting public signage as often being 'coercive', and since we know that dog waste and rats are unhygienic, especially in the public contexts where the signs are situated, it is not difficult to read these signs as requests, even prohibitions: *Please curb your dog*; *Do not feed the pigeons …* . The 'video surveillance' sign requires a similar degree of contextual 'unpacking' in order to interpret its 'warning' sub-text. Finally, *Thank you for not smoking* appears, superficially, to have the function of thanking, but in fact is intended (and generally interpreted) as a prohibition.

'Saying one thing but meaning another' is what is called an *indirect speech act*, and is frequently motivated by the need to be polite – to avoid offending the person addressed by being too assertive.

3 For utterances a–f there are many possible contexts and related functions. Likely ones might be:

a Context: the phone is ringing. Function: a request, i.e. Can you get it?

b Context: thieves are robbing a flat, one is watching from the window. Function: a warning.

c Context: people still waiting for 4.30 bus. Function: expressing indignation, complaint.

   d Context: classroom, teacher is checking pupils' knowledge of numbers. Function: eliciting.

   e Context: in a cinema, a late arrival is about to sit down. Function: prohibiting.

   f Context: one thief to another (armed) thief, both cornered by the police. Function: command, i.e. *Give him the gun!* (A celebrated court case in Britain did in fact hinge on the ambiguity of this statement: the prosecution successfully argued that *Let him have it!* meant *Shoot him!*)

4 Texts can be analysed in terms of both their structure (beginning, middle, end, etc.), and their function. (Text structures will be looked at in more detail in Unit 29.) Texts that have the same function, that are about similar topics and that address a similar audience, tend to resemble one another: they belong to the same *genre.* Genres develop when texts that share the same contextual variables become conventionalized over time. Each of these texts displays features of its genre, some being more conventionalized than others.

   a The first text constitutes the author's written acknowledgements in a reference book, and its function is to give thanks.

   b This is an email message, in which a student makes a request to a professor, neither of whom knows the other.

   c This is a (spoken) air-traffic control message, giving directions to the pilot of a plane.

   d These are the instructions printed on a tea bag wrapper.

   e This is a recorded announcement on an underground train and it functions as a warning.

   f This is a printed notice in a hotel room, and its (indirect) function is to prohibit smoking.

   g This is an online error message, from a bank to its client, and functions as an apology.

   h This is 'spam', i.e. an anonymous email designed to solicit information (and ultimately money) under the pretext of conveying good news. The function is ostensibly to congratulate plus a request for information.

5 A 'functional' approach to language teaching encouraged course designers to identify common ways that different functions are realised at the sentence level. One difficulty, however, is that there doesn't appear to be a one-to-one relation between (grammatical) form and (communicative) function.

   a The requests in this task use the following structures:

     1 modal verb *could*
     2 modal verb *can*
     3 past progressive + reporting clause, which is in turn a conditional construction (*Would you mind if …?*)
     4 modal verb *may*
     5 imperative
     6 present simple negative question

   b The second set of examples all use the imperative form, but each one realises a different function:

     1 offer **2** order **3** request **4** threat **5** warning **6** advice

c Possible functions of the first conditional include:

- Threats: *If you do that again, I'll call the police.*
- Promises: *I'll buy you an ice cream if you're good.*
- Instructions/directions: *If you take the left fork, you'll end up in Springfield.*
- Advice: *If you take an aspirin, you'll feel better.*
- Offers: *I'll do the dishes if you like.*

6 Here is a suggested classification of the syllabus items, although some items might belong to more than one category. For example, intensifying adverbs (*extremely, unbelievably…*) are subject to grammatical rules, but are equally a part of the vocabulary; *obligation* and *permission* are semantic categories, and hence could be considered functional, but the focus in this unit is on the way these meanings are expressed using modal verbs, which is primarily a grammatical focus.

Functions	Grammatical structures	Vocabulary areas
thanking and replying suggestions and responses giving instructions giving and responding to exciting news talking about advantages and disadvantages agreeing and disagreeing	adjectives and adverbs intensifying adverbs obligation and permission: *(don't) have to, must(n't), should(n't), (not) be allowed to* *-ing* form sentences with *if, when* and *unless*	clothes and dressing supermarkets uses of *get* education *sort, type, kind* jobs in a company *fortunately, hopefully, surprisingly …*

7 The lead-in might include questions like: *Which is the biggest favour? Asking a friend for money? Asking a stranger for the use of their phone? Asking your teacher to re-grade your assignment?*

The different ways of asking favours and responding could include:
> *Could I borrow your helmet?*
> *Well, I was about to use it myself, actually.*
> *Excuse me, I wonder if I could use your phone?*
> *By all means.*
> *Would it be possible if you had another look at my assignment?*
> *Well, just this once.*

The next part of the sequence could involve role-playing one or more of these situations.

8 Languages differ in the way that many speech acts (such as apologizing, complementing, etc.) are performed, so it is obviously helpful if language learners are aware not only of the conventions associated with these speech acts (e.g. should you say something before you start eating?) but also of the most common ways that these speech acts are realised (e.g. how do you respond to *Nice to meet you*?). Any information about pragmatics – such as in the example – is likely to be well-received, therefore, especially where it relates to potentially high-risk social situations, such as apologizing, complaining or attracting the attention of strangers (as with *Sorry!*). Moreover, referencing what is done in other cultures helps raise intercultural awareness generally.

However, attempting to relate language use to specific social and cultural contexts (what is sometimes called 'sociopragmatics') can be problematic on a number of grounds:

- Conventions often differ as widely within a culture as they do between different cultures, hence there is a risk of over-generalizing.
- Unless the advice is based on actual data, as opposed to a 'hunch', there is a danger that it can be unreliable or out-of-date.
- There is also a danger that it can be overly prescriptive: *This is what you should do*, as opposed to *This is what most people do*.
- For English language learners who do not intend to use the language in an English-speaking country, advice as to what native speakers do might not be very relevant.

6 | An introduction to phonology

1 *phonology* **f** the study of how speech sounds are produced and distinguished in a specific language

   phonetics **d** the study of speech sounds and sound production across all languages

   phoneme **b** the smallest element of sound in a language which is recognised by a native speaker as making a difference in meaning

   stress **g** the greater emphasis of some syllables or words over others during speech

   intonation **a** the meaningful use of pitch change in speech

   rhythm **h** the regular repetition of stress in time

   vowel **c** a vocal sound made without the audible stopping of breath

   consonant **e** a vocal sound made when the air flow is obstructed in some way

2 tongue: 6   lips: 2   hard palate: 4

   soft palate: 5   teeth: 3   vocal cords and glottis: 9

   alveolar ridge: 7   nasal cavity: 1   larynx: 8

3 **a** Phonetics is concerned with the production and interpretation of speech sounds in general, i.e. across all languages, whereas phonology is concerned with that subset of sounds that are specific – and meaningful – to a particular language. For example, there are many more consonant and vowel sounds in the world's languages than are used in English. Likewise, no two speakers of English will produce a sound in exactly the same way, yet they will each 'hear' the sound as if, for all intents and purposes, it has the same value. Whether you say 'coffee' in Sydney with a New York accent or with a London accent, you will still be understood. Phonology deals with these language-specific similarities. It is arguable, therefore, that the teacher of a specific language, such as English, needs to know more about phonology than about phonetics. To use a sporting analogy, a soccer referee needs to know the rules of soccer, not all the moves that are possible in all the different varieties of games that involve moving a ball around a field. Having said that, it is probably helpful if teachers also know something about the phonology of their learners' language(s) as well, such as what sounds are similar or different to English. This kind of knowledge may well take them into areas of phonetics.

   b There is no 'best model'. The fact is, however, that RP, while spoken by a relatively small minority of native speakers, is still generally regarded as a 'standard' variety of British English for global communication and educational purposes. Native speakers are less likely to be surprised by a foreigner speaking with an RP accent than, say, with a Glaswegian or broad Australian accent. Likewise, a standard American accent (even if there is some debate as to whether such an accent in fact exists) may be the most widely recognized form of American

English. And it may be the case that two non-native speakers having to speak English together are more likely to be mutually intelligible if they have each learned to speak with the same accent. In fact, given that many learners need English in order to communicate with other non-native speakers (i.e. as a lingua franca) it is arguable that a better model than a native-speaker one would be one that is spoken by successful 'English as a lingua franca' (ELF) users. As yet, however, there is no consensus as to whether a uniform variety of ELF exists (but see the following task). Nevertheless, for comprehension purposes it is obviously better if learners have been exposed to a wide variety of English accents, including non-native ones.

c It is certainly the case that few adult learners of a foreign language 'lose their accent', and various theories have been proposed as to why this is so. The physiological argument is that after a certain age – some researchers put it as low as six years old – a loss of neural plasticity means that the capacity to process and produce new sounds is limited. The psychological argument proposes that, because our accent is one way we signal our identification with a group, changing accent is tantamount to changing identity. So, at the stage of our development where our identity becomes fixed, the same thing happens to our accent. It may be that a combination of both factors is involved. Nevertheless, there are plenty of cases of adults who have achieved a native-like accent, even if they are the exception rather than the rule.

d Accent reduction means reducing the effect of the learner's first language accent on their second language, and moving the latter more in a native-like direction. Many learners of English as a second language (i.e. those who reside or intend to reside in a context where English is spoken) actively seek courses of accent reduction, believing that a more native-like accent will speed their integration into the target community and workplace. Critics of such courses argue that they encourage unrealistic expectations, and that they perpetuate the view that a foreign accent is undesirable. For learners of English as a foreign language (EFL) or as an international language (EIL), a more achievable goal may be 'accent addition', i.e. the appropriation of certain (not necessarily native-like) features that will optimise intelligibility but without necessarily eradicating the first language accent.

e Discussion of the preceding points should suggest that a realistic (and less controversial) objective in terms of teaching spoken English might be simply: is the speaker intelligible? This raises difficult questions, however, not least being: who is to be the judge? Intelligibility is a subjective assessment and will vary widely from listener to listener, and from context to context. Moreover, some might object that any lowering of expectations may discourage learners who really do want to aim higher. Some writers prefer the term 'comfortable intelligibility': that is, speech which is not only intelligible, but which also has no intrusive features likely to distract the listener. Again, the notion of 'comfortableness' is also subjective, and is difficult to identify in classroom conditions.

f There is a general consensus that the features of spoken English most likely to impede intelligibility are those that are called 'suprasegmental'. These are those features which operate over larger stretches of speech – stress, rhythm, intonation – as opposed to 'segmentals', which refer to individual sounds. A word with the stress on the wrong syllable is more likely to be misunderstood than a word in which the vowel sound is mispronounced, for example. This is in large part because the suprasegmentals influence the way individual sounds are pronounced, rather than the other way round. Nevertheless, the general context will play a large part in determining the ease with which the listener can reconstruct the message.

g The 'integrative' view derives support from the fact that, in real speech, pronunciation interacts with all the other systems – grammatical, lexical and discoursal. It is very rare that meaning is conveyed simply by a feature of pronunciation in complete isolation (although consider how the otherwise meaningless 'Mm' can be given different shades of meaning depending on the intonation). Moreover, individual sounds vary widely according to their phonetic environment and hence are best practised in these environments. The 'segregationists' argue that it is easier to learn and practise an item of pronunciation in isolation before reintegrating it into the general stream of speech. (A similar case is made for segregated grammar.) Perhaps a compromise position is best, with the two approaches working in tandem.

h It is reasonable to suppose that it might be easier to produce a new and possibly strange sound if you have first listened to it a few times, distinguished it from similar sounds and learned to recognise it in contexts of use. This belief underpins an approach to pronunciation teaching that begins with recognition and discrimination activities, before moving to production activities – that is, listening before speaking. There is a counter-argument, however, that the effort involved in trying to produce a new sound may make the learner more alert to naturally occurring examples, which in turn will have positive feedback on production – that is, speaking, then listening, then speaking again. Again, neither view is conclusively proven, and it would be as well to experiment with both approaches.

i Those who argue in favour of teaching learners to read the phonemic script cite the irregularity of English sound–spelling relationships. They argue that a knowledge of phonemic symbols is not only a useful classroom tool, for example, when teaching new vocabulary, but that it also allows learners to make productive use of dictionaries and is thus an aid for autonomous learning. Those who argue against might claim that the sound–spelling relationship is not as irregular as is often made out (see section j) and that the learning of a somewhat esoteric set of symbols may take place at the expense of discovering useful regularities in the spelling: native speakers, after all, learn to make reliable guesses about pronunciation when confronted with new words.

j The ability both to deduce the pronunciation of a word from its written form and to make a reasonable guess as to how a word, once heard, is written, is what we mean when we talk about the learning of sound–spelling relationships. Native speakers learn these relationships, by memorising rules (*i* before *e* except after *c*, etc.), by trial and error and by recognising certain patterns in written English. While English does have some quirky features (*cough*, *bough*, *through*, etc.) it is claimed that, in fact, around 75 per cent of the words in English are regular in terms of their spelling. This would suggest that not only is spelling teachable, but that it should play an important part in the teaching of pronunciation.

4 Significant omissions from the lingua franca core are summarized by Walker (2010):

- the *th* sounds in *this* and *thing*;
- exact vowel quality, e.g. the differences between *bit*, *bet*, *but* and *bat*;
- pitch movement (intonation);
- word stress;
- rhythm, e.g. whether syllables are given the same length, or whether they are of variable length;
- the use of weak forms, e.g. *d'you drive?* as opposed to *do you drive?*; and
- certain features of connected speech, such as the way that adjacent sounds are blended or omitted: *bake[d] beans*; *Greem Park* (from *Green Park*).

It should be noted that not only is the idea of teaching lingua franca English a very controversial one, but there is, as yet, no consensus as to what its core features consist of, if there is, indeed, a common core at all. Nevertheless, the case for prioritizing global intelligibility over having a native-like accent is a compelling one. And a greatly reduced pronunciation syllabus means that more curriculum 'space' might be available for focusing on what really matters.

7 | The consonants

1 a **p** as in *pip* – if the vocal cords were to vibrate, the sound would be **b**; the point of obstruction is the lips.

  b **θ** as in *thin* – **ð** with vibration; obstruction at teeth.

  c **n** as in nose – obstruction at alveolar ridge.

2 **PLACE**

bilablial	c formed at the two lips
labiodental	f formed at the lips and teeth
dental	a formed at the teeth
alveolar	g formed at the tooth ridge
palatal	b formed at the hard palate
velar	e formed at the soft palate
glottal	d formed in the gap between the vocal cords

  MANNER

plosive (or stop)	c by explosion
fricative	a by friction
affricate	e by explosion ending in friction
semi-vowel	d with little or no interruption or friction
nasal	b through the nose

  a **p**: bilabial plosive

  b **ð**: dental fricative

  c **n**: alveolar nasal

3 m: voiced   d: voiced   b: voiced   g: voiced   t: voiceless   th (thy): voiced   th (thigh): voiceless

A voiced bilabial nasal is **m**. A voiceless alveolar stop is **t**.

4

Table 1 Chart of English consonant phonemes

		PLACE OF ARTICULATION						
		Bilabial	Labiodental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Glottal
MANNER OF ARTICULATION	Plosive	p b			t d			k g	
	Fricative		f v	θ ð	s z	ʃ ʒ			h
	Affricate					tʃ dʒ			
	Nasal	m			n			ŋ	
	Lateral approximant				l				
	Approximant	w				r	j		

(after *English Phonetics and Phonology* by P. Roach, 2004)

5 **a** said   **b** deck   **c** then   **d** edge   **e** breath   **f** fetch   **g** vexed
h yet   **i** shred   **j** strength   **k** met   **l** ðem   **m** tʃekt   **n** jeld
o freʃ   **p** seks   **q** stelθ   **r** dʒel   **s** ʃlept   **t** leŋθs

Note that, in transcribing American English, the symbol **y** is often preferred to **j**, as in yet (**yet**), yelled (**yeld**).

6 *Learner English* by Swan and Smith (2001) is a good source of information on comparative phonology.

7 **b/v** = *ban/van*; *bat/vat*; *berry/very*; *best/vest*; *boat/vote*; *curb/curve*; *robe/rove* …

t/θ = *tie/thigh*; *tin/thin*; *taught/thought*; *tree/three*; *true/threw*; *fate/faith*; *boat/both* …

tʃ/dʒ = *chest/jest*; *chin/gin*; *choke/joke*; *etch/edge*; *rich/ridge* …

8 The exercise is designed to contrast **s** and **θ**. One possible exploitation might be as a discrimination exercise – the words in the exercise are read aloud in a random order and the learners simply have to indicate if the word they hear contains **s** or **θ** by saying (or writing) 'one' or 'two'. (This is often called a 'minimal pairs test'.) Once learners seem familiar with the distinction, they could then practise the exercise in pairs, one saying the word and the other identifying the sound.

9 **a** This activity contrasts the commonly confused consonant sounds: **ʃ, tʃ, dʒ** and **j**, as in *show*, *choke*, *joke*, and *yolk*, respectively. The focus is on both production and recognition.

  b This activity focuses on sequences of two or more consonants, known as *consonant clusters*. These can be particularly problematic for speakers of languages that have few such clusters, or whose language permits certain combinations but not others. (The study of the permitted sound combinations in a language is called *phonotactics*.) The activity focuses on both recognition (i.e. listening to the recorded sounds) and production.

  c This activity focuses on the consonant sounds that indicate the past tense of regular verbs. Since these also occur in clusters, and since they have an important effect on meaning, they merit attention. The activity focuses both on recognition (listening) and production (repetition and personalization).

8 | The vowels

1 a In many Scottish accents there is no distinction in the pronunciation of *look* and *Luke*. In other words, where RP has two phonemes, ʊ and **u**ː, these accents have only one.

 b In many American accents **ɑ** and **ɔ** are not distinguished, so that *calm* rhymes with *bomb*.

 c The distinction between the diphthongs **eə** and **ɪə** is disappearing in New Zealand English, so that *three little bears* and *three little beers* sound the same.

 d In Northern England and in North America many words such as *pass*, *laugh* and *bath* are pronounced with **æ**. However, the **ɑ**ː sound is retained in other words, for example, *father*. Unlike the previous examples, where an RP distinction between two phonemes has been collapsed into one phoneme, the distinction between **æ** and **ɑ**ː has been retained in some regions, but is simply applied to different words.

 e Most RP speakers would be happy with this rhyme, since RP is *non-rhotic*, i.e. *r* is not usually pronounced if it comes after a vowel, hence *law* and *door* rhyme, as do *spa* and *star*, *lava* and *carver*, and *data* and *later*. Rhotic accents, like those spoken in many parts of the United States, Scotland, Ireland and the west of England, on the other hand, pronounce final *r*, so none of these would be true rhymes.

2 The list on the left represents RP, the standard accent of British English, while the one on the right is General American (GA). (Remember that RP and GA are 'standards', and so do not take into account local differences within these two large and linguistically complex regions.)

 Significant (and tell-tale) differences are:

 • The cluster of sounds represented by the words TRAP, LOT, CLOTH, THOUGHT, BATH, PALM are more diverse in RP, and differently distributed. Indeed, in much of North America, such as in the western states and eastern New England, there is no longer a distinction between the vowel sounds in CLOTH/THOUGHT and LOT/PALM, so that *cot* and *caught* are now pronounced the same.

 • The RP diphthongs (or glides from one vowel sound to another) represented by NEAR, SQUARE and CURE do not commonly occur in GA, being replaced by a single vowel followed by **r – nir**, **skwer** and **kyʊr**. (For an explanation of these transcription conventions, see the following tasks.)

 These differences mean that there are fewer different vowel phonemes in GA than in RP.

 To test if your own pronunciation of English reflects either of these lists, see if pairs with different RP or GA phonemes rhyme or not, e.g. *part/port*; *word/ward*; *fear/fair*, etc.

3 The sounds where the tongue is high in the mouth (or *close* to the top of the mouth) are the vowels in JEAN and JUNE. The vowels in JAN and JOHN, on the other hand, are low or *open* vowels. Front vowels include JEAN, JEN and JAN. Back vowels are JUNE and JOHN.

**4** The pictures represent RP **u**: and **i**: (or GA **u** and **i**), as in June and Jean, respectively.

The rounded vowels in RP English are: **u**:, **ɒ**, and the diphthong **əʊ**, to which should be added **ʊ** as in *foot*, and **ɔ**: as in *thought*. In GA, these are **u**, **ɑ**, **oʊ**, **ʊ**, and **ɔ**. All others are articulated with the lips unrounded or spread.

Note also that, in RP, the **i**, **u** and **ɑ** sounds are usually transcribed with an additional colon, as in **i**:, **u**: and **ɑ**:. This represents that fact that they are typically articulated with more muscle tension than their near equivalents such as **ɪ** and **ʊ**. Hence they are known as *tense* vowels, as opposed to *lax* vowels. Compare *peel* vs *pill*, *fool* vs *full*.

5 Here are the quadrants, completed for the monophthongs, apart from the two central vowels (see next task):

RP   GA
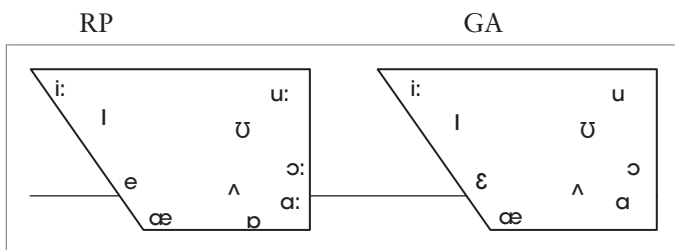
6 Here are the complete monophthong quadrants, with the central vowels added:

RP   GA
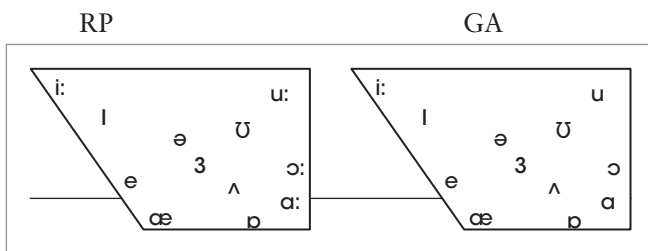
The vowels that are realized as schwa (or **ə**) will vary from speaker to speaker, and will also depend on the pace and rhythm of delivery, but the following transcription (in GA) assumes a fairly rapid and natural speaking style:

əbaʊt   ɚ   ðə æftɚnun   tə pitsə
"When we got back here in town about two or three in the afternoon we went out to pizza

ənd   ə pɪtʃɚ əv   ənd ə   watɛvɚ   tə pitsə   ɑfən ənd
and had a pitcher of beer and a large whatever. We don't go to Pizza Hut very often and it

wəz   supɚdupɚ pitzə ðə   fɚ   dɑlɚz ɚ
was their super-duper pizza the big sixteen inch one for twelve thirteen dollars or something."

---

7 The diagrams illustrate the diphthongs **aʊ** as in *mouse*, and **aɪ** as in *mice*, respectively. These diagrams illustrate the fact that diphthongs are not so much combinations of two vowels, but more a glide from one vowel (in this case a vowel approximately in the position of **a**) in the direction of another (**ʊ** and **ɪ**, respectively). The eight diphthongs in RP English are these:

I	fear	no	joy	may	cure	their	cow
aɪ	**fɪə**	**nəʊ**	**ʤɔɪ**	**meɪ**	**kjʊə**	**ðeə**	**kaʊ**

In GA the diphthongs are

Now	my	boy	may	go
naʊ	**maɪ**	**bɔɪ**	**meɪ**	**goʊ**

The main difference between RP and GA diphthongs is that the three 'centring' diphthongs in RP, which involve a glide to the central vowel **ə**, are normally articulated as a vowel plus **r** in General American. So, in GA, *fear*, *cure* and *their* would be rendered as **fɪr**, **kyʊr** and **ðɛr.**

8 The arrangement of vowels follows more or less that of the vowel quadrant (see Task 5) with the vowels distributed according to tongue position (front versus back; high versus low). In the RP chart, the diphthongs are organised (vertically) according to the direction of glide (to **ə**, to **ɪ** and to **ʊ** respectively). In the GA chart, the lightly shaded diphthongs are those where the glide is between two vowel positions relatively adjacent, as in *day* and *doe* (known as homogeneous diphthongs), whereas the more darkly shaded diphthongs are those where the glide is more extreme, as in *buy*, *brow*, and *boy* (heterogeneous diphthongs).

In both charts, the first two rows of consonants are organised in pairs, unvoiced and voiced respectively, and from left to right according to the place of articulation: from sounds formed at the front of the mouth (e.g. **p, f**) on the far left to sounds formed at the back of the mouth (e.g. **g**) on the far right. The top row comprises the plosive (and affricate) sounds; the second row the fricatives. The bottom row groups together first the three nasal sounds and then the sounds produced with minimal interruption of the airflow, including the 'semi-vowels' **r, w** and **j** (written as **y** in GA).

Note, again, that these are *phonemic* symbols and do not attempt to capture the huge *phonetic* variety that exists across speakers, or even in the same speaker. Think of each symbol as the 'family name' of a group of sounds that share a family resemblance. Note, also, that there is considerable lack of agreement across reference books, including dictionaries, as to which symbols to use, which is why some scholars avoid them, and, instead, refer to the vowel sounds using words, as in 'the KIT vowel', the standard words being those in Task 2.

9 The sentences are:

a Come live with me and be my love.

b Sweet, be not proud of those two eyes.

c Slow, fresh fount: keep time with my salt tears.

d I am, yet what I am none cares or knows.

e Poor soul, the centre of my sinful earth.

10 The phonemic transcriptions are as follows:

RP: **fəʊniːm dɪfθɒŋ vaʊl ʃwaː kɒnsənənt fənɒlədʒiː prənʌnsiːeɪʃən sɪləbəl** (also **sɪləbḷ** where ḷ represents a syllabic consonant, i.e. a consonant that functions without a supporting vowel)

GA: **foʊnim dɪfθɑŋ vaʊl ʃwɑ kɑnsənənt fənɑlədʒi prənʌnsieɪʃən sɪləbəl/sɪləbḷ**

11 The original sequence was c, d, a, b.

Exercise c: This is a presentation of the target sound **eɪ**, where learners hear the sound and are shown a diagram of how it is formed, but do not – at this stage – have to repeat it.

Exercise d: This is again a receptive activity, where the learners have to hear the target sound in contrast to similar sounds – a form of ear-training.

Exercise a: Now the learners have a chance to produce the target sound, but in only one-word contexts.

Exercise b: Learners now hear the target sound in longer contexts, and have to discriminate it from similar sounds in a minimal pairs activity. This prepares them for the productive activity in which they practise discriminating between similar sounds, and test their ability to do so.

9 | Rhythm and connected speech

1 a The words have the same stress pattern: strong syllable – weak syllable. Spoken in sequence they have a regular beat – or rhythm.

  b It should be possible to say both the isolated words and the whole sentence at the same speed, maintaining the same rhythm by squeezing the small words into the gaps between them:

	daughter	uncle	cousin	sister
The <u>daughter</u>	of my <u>uncle</u>	is the <u>cousin</u>	of my <u>sister</u>

The exercise demonstrates a distinctive feature of the rhythm of English: the stressed syllables tend to fall at regular intervals, and the intervening, unstressed syllables are accommodated to the rhythm.

2 These are probably the words and syllables that carried the beat:

  a 'Abercrombie argues that speech is inherently rhythmical.' (Brazil et al. 1980)

  b 'The characteristic rhythm of one language may differ considerably from that of another.' (Brown 1974)

  c 'The recurrence of stressed syllables at regular intervals gives speech its rhythmical qualities.' (Wells and Colson 1980)

  d 'It is plain that this regularity is the case only under certain conditions.' (Crystal 1980)

Notice that these would not normally be all stressed equally: there is usually one primary stress in an utterance, and one or more secondary stresses. The intervening syllables are unstressed, and the alternating pattern of stressed and unstressed syllables (or beats) is what gives the impression of rhythm.

Even though (as Crystal notes) 'this regularity is the case only under certain conditions', such as slow and deliberate speech, the notion that English is a 'stress-timed' language (like German and Arabic) has a wide currency. 'Stress-timed' means that the stressed syllables in an utterance fall at regular intervals and that intervening syllables are accommodated to fit the rhythm, so that different syllables have different lengths. This contrasts with 'syllable-timed' languages (such as French or Spanish), where all syllables, whether stressed or not, are the same length.

Notice that the stressed words tend to be nouns, verbs and adjectives, i.e. words that carry the burden of the meaning, as opposed to grammatical words, like articles and auxiliaries. These are accommodated into the rhythm by some form of reduction, usually the replacement of the vowel with a schwa (see Task 5 below).

3 a

■▪■	■■▪	▪■▪■	■▪▪■	▪▪■▪▪■
by the way *after you* *here and there* *wait and see* *there you go* *not at all*	*not really* *I'm sorry* *quite frankly* *no problem* *here's hoping* *nice going*	*a piece of cake* *I tell you what* *it's quite all right* *it's hard to say* *in point of fact* *the way ahead*	*see you tonight* *something like* *that* *haven't a clue* *how do you* *know* *out of the way* *speak for* *yourself*	*if you see what I* *mean* *at the end of* *the day* *do you know* *what I mean* *at the click of a* *mouse* *on the crest of a* *wave*

b A lot of spoken language, in particular, consists of 'ready-made' chunks, such as those in this exercise. Highlighting the rhythm associated with these chunks may make them more memorable, hence easier to retrieve, and more fluent.

4 The text is designed to practise English rhythm, using simple, short utterances that can be chanted in unison. It is a type of activity known as a 'jazz chant', since the point is to speak the lines in time to a regular beat, accommodating any unstressed words (such as *was* and *were*) into the rhythm. Note that in some cases *was* and *were* are stressed, in which case they are articulated in their 'strong form' (see Task 5 below).

This kind of activity lends itself to choral practice, with, for example, each half of the class taking alternate lines. The teacher (or all the students) can beat or clap the rhythm. Students can then practise in pairs.

5 a Other words that have both strong and weak forms include:

and   *but*

a   *the*

him   *her*   *your*   *us*

for   *from*   *at*   *to*

do   *does*   *did*   *have*   *has*   *had*   *were*   *been*   *could*   *should*   *must*

They tend to be 'function' words – that is, words which play a grammatical role in the sentence: conjunctions, articles, pronouns, prepositions or auxiliary verbs.

b In the extract, the probable weak forms are in italics.

DISSON   How *do you* do, Miss Dodd? Nice *of* you *to* come. Please sit down.

                That's right. Well now, I've had *a* look *at your* references. They seem *to* be excellent. You've had quite *a* bit *of* experience.

WENDY   Yes, sir.

DISSON   Not *in* my line, *of* course. We manufacture sanitary ware ... *but* I suppose *you* know that?

WENDY   Yes, *of* course I do, Mr Disson.

DISSON   You've heard *of* us, have you?

WENDY   Oh yes.

c Auxiliary verbs are not reduced when in final position (*of course I do*), and when in questions tags (*have you?*). They are not reduced in their negative forms, either, although there are no examples in this text.

6 The movie titles are: a *West Side Story*; b *A Streetcar Named Desire*; c *The Green Mile*; d *The Ten Commandments*; e *Last Tango in Paris*; f *We are the Best*; g *Shutter Island*.

7 The transcription of each title incorporates at least one effect of *co-articulation*, that is, the articulation of two adjacent sounds that results in the adjustment or deletion of at least one of them. Examples of assimilation are: *The Green Mile* (sounds like *The Greem Mile)* and *The Ten Commandments* (sounds like *The Teng Commandments*).

Examples of deletion are: *West Side Story* (sounds like *Wess Side Story*) and *A Streetcar Named Desire* (sounds like *A Streecar Name Desire*) – although what tends to happen is that the **t** in *Street* is replaced by a glottal stop, that is, a plosive sound formed at the glottis, and transcribed as [ʔ]: **striːʔkɑː /striʔkɑr**.

Examples of linking occur in *We are the Best* (sounds like *We yar the Best*) and (in RP especially) *Shutter Island* (sounds like *Shutter Ryland*).

Here are the titles written in phonemic script, with the connected speech features identified.

RP	GA	
ðə greɪʔ dɪkteɪtə	**ðə greɪʔ dɪkteɪtɚ**	deletion
stæm baɪ miː	**stæm baɪ mi**	assimilation
ðə kɪŋ spiːtʃ	**ðə kɪŋ spitʃ**	deletion
kæriː jɒn kæmpəŋ	**kæri yɑn kæmpəŋ**	linking
duː ðə raɪʔ θɪŋ	**du ðə raɪʔ θɪŋ**	deletion
ðə wɔːrəv ðə wɜːldz	**ðə wɔːr əv ðə wɝːldz**	linking*
ðə lɑːs pɪktʃə ʃəʊ	**ðə lɑs pɪktʃɚ ʃoʊ**	deletion
ðə gʊʔ ðə bæd ən ðiː jʌgliː	**ðə gʊʔ ðə bæd ən ði yʌgli**	deletion and linking

*Note that in *rhotic* accents, where the **r** sound is articulated at the end of *war*, *star*, etc., (such as in many American accents as well as in Irish and Scottish English) there is no extra sound inserted to link *war of* … .

8 a linking with **j**; production

  b weak form of *can* (**kən**) contrasted with *can't* (**kæn[t]**); production and recognition

  c assimilation; recognition

10 | Sentence stress and intonation

1 Here is where the divisions are likely to occur:

Okay | It started um summer [laughing] of nineteen [laughing] | summer of nineteen ninety-six | Just like any other summer | I went to Spain with my family | and for the months of June and July and August | and I was sixteen. | I was starting to discover kind of girls and stuff | and um | we really didn't do much | me and friends there. | We just... | When we got bored | we'd go to this river and uh | just chill at the river | and sometimes like cool off in the river and stuff |and there were usually people our age there | just chilling …

2 a The implication in the first utterance is that they collect Swedish furniture and Swedish ceramics, while in the second they collect Swedish furniture, and ceramics in general.

b In the first utterance, only the passengers who were wearing seat-belts were unhurt. In the second all the passengers were unhurt. We are also given the additional information that they were wearing seat-belts. (This is the difference between a *defining* and a *non-defining relative clause*.)

c Depending on which tone unit it forms a part of, *often* can modify either *drink* or *have*. In the first sentence, drivers who drink have accidents often. In the second sentence, those drivers that often drink have accidents.

d In the first utterance, the way she went to answer the phone was hopeful. *Hopefully* is an adverb qualifying the verb *went*. In the second utterance, the speaker is expressing the hope that she went to answer the phone. *Hopefully* is a disjunct, expressing the speaker's opinion about the whole sentence it is attached to.

e In the first utterance, dancing with music playing in the background is preferred – rather than dancing without music. In the second, dancing is preferred, rather than music.

f In the first utterance, I married him, but for reasons other than his parents. In the second, I didn't marry him at all, the reason being his parents.

g The fact that the first reply consists of one tone unit suggests that the speaker means *I don't know.* In the second reply, the division into two units suggests the speaker means *I don't. No.*

You may have noticed that there was a perceptible change of pitch before the marked pauses. Technically, the tone unit consists of a prominent stress (its *nucleus*) and whatever comes before and after the nucleus: its *head* and its *tail*. It is at the nucleus that there is a change in pitch. So, in the first utterance of (a), which consists of a single tone unit, the nucleus is *ce'ramics*. In the second utterance, which consists of two tone units, there are two nuclei: '*furniture* and *ce'ramics*. The pitch commences to rise at *furn-* and then falls at *-ram-*.

In the other examples the nucleus of each tone unit is marked by'

a They collect Swedish furniture and ce'ramics.

They collect Swedish 'furniture | and ce'ramics.

b The passengers who were wearing 'seat-belts | were un'hurt.
The 'passengers | who were wearing 'seat-belts | were un'hurt.

c Drivers who 'drink | often have 'accidents.
Drivers who drink 'often | have 'accidents.

d She went to answer the phone 'hopefully.
She went to answer the 'phone | 'hopefully.

e We prefer dancing to 'music.
We prefer 'dancing | to 'music.

f I didn't marry him because of his 'parents.
I didn't 'marry him | because of his 'parents.

g Do you need a doctor? — I don't 'know.
Do you need a doctor? — I 'don't. 'No.

3 The way we emphasise certain words in utterances is called *sentence stress*. Usually, in any one utterance one word carries the main (or primary) stress.

a There as many different ways of stressing the sentence as there are words, i.e. five.

b The word which would be stressed, in each case, is: *Kim*, *apples*, *bought*, *these*, *green*.

c In these sentences, stress has a contrastive or corrective function: the word that is stressed replaces the incorrect word with the correct one. This is consistent with the view that stress is used to signal new information in the talk, whether it is the first mention, or whether the speaker is making a contrast with what is 'given', i.e. what has just been mentioned or implied or assumed.

4 The main stressed word (or the main stressed syllable of that word) in the second tone unit of each sentence is marked with ':

Don't worry | be 'happy. = new information; contrast with *worry*

You win some | and you 'lose some. = new information; contrast with *win*

You scratch my back | and I'll scratch 'yours. = new information; contrast with *my*

You can run | but you can't 'hide. = new information; contrast with *run*

It's not what you know | it's 'who you know. = new information; contrast with *what*

Don't just stand there | 'do something. = new information; contrast with *stand*

The bigger they are | the harder they 'fall. = new information; in this case the whole unit (*the harder they fall*) is in contrast with the unit that precedes it, in which case the preference is to place the main stress on the last item that adds new information, i.e. *fall*

One step forward | two steps 'back = as in the preceding example

5 Both activities require learners to assign the correct stress to the response in short two-part exchanges, taking into account what is new information. The first focuses solely on the 'corrective' function of stress assignment, and is quite controlled and drill-like. The second targets the way speakers use stress not only to correct prior utterances but to elaborate on them,

and is perhaps more natural. The first activity is initially purely receptive (learners listen to the recording and mark the stress) and it is inductive in its approach, i.e. the learners are asked to work out the rule on the basis of the examples. Only then do they produce the responses, repeating them after the recording. The second activity is more deductive in its approach, in that it provides an explanation of the rule (and also adds features of intonation). Production (again in the form of a repetition activity) is immediate, but is then followed by a more interactive and less controlled activity, which tests the ability of learners to apply the rule in 'real' communication.

6 A possible rendering of the dialogue might be:

A: Tea?   (rise)

B: No.   (fall)

A: No?   (rise)

B: Well…   (fall–rise)

A: Here.   (fall)

B: Thanks.   (fall)

A: Well!   (rise–fall)

7 Assigning tones to written text is highly conjectural, although it is something that actors have to do all the time. One possible interpretation:

POPPY: What's that?

JACK: What's what?

POPPY: That. What's that?

JACK: That? That's a – that's a briefcase.

POPPY: Is it yours?

JACK   No.

POPPY: Oh. What's in it, then?

JACK: Nothing. Just paper. Bits – bits of paper.

The conventional view on the relation between intonation and sentence structures claims that:

— statements and *Wh-* questions have falling tones

— *Yes/No* questions have rising tones.

This is consistent with the interpretation above. However, the following tone contours are equally plausible:

POPPY: What's that?

JACK: What's what?

POPPY: That. What's that?

JACK: That? That's a – that's a briefcase.

POPPY: Is it yours?

JACK No.

POPPY: Oh. What's in it, then?

JACK: Nothing. Just paper. Bits – bits of paper.

8 If we were to represent *Hi* as if on a simplified musical scale, it is likely that each dialogue would look like this:

a)   ↘   ↘
    Hi   Hi

b)   ↘   ↘
    Hi   Hi

c)   ↘   ↘
    Hi   Hi

These examples demonstrate the *attitudinal function* of intonation, i.e. one that attempts to relate differences in the extent and direction of pitch change to attitudes. Thus, a wide pitch range, as in the case of (a) denotes high involvement, typically excitement or surprise. By contrast, a very narrow pitch range suggests low involvement, e.g. distance, boredom, even hostility, as in the case of person B in (c). By extension, politeness and rudeness are thought to be linked to wide and narrow pitch ranges respectively. Example (b) is supposedly neutral, both in terms of the range of pitch and also the starting point, or *key*.

9 a This activity focuses on the grammatical function of intonation, specifically the choice of intonation contour in tag questions: a rise for genuine questions (in the extract these are uttered by Sam); a fall when the question is simply to confirm what the speaker already knows (Max's questions). This is arguably one of the more reliable rules when it comes to assigning intonation patterns to specific grammatical forms.

  b This exercise is designed to sensitise learners to the attitudinal function of intonation, specifically the broader pitch range associated with high involvement, in this case interest.

  c This is another activity that focuses on the grammatical function of intonation, specifically the difference between *Wh-* questions (in which the pitch tends to fall) and *Yes/No* questions, in which the pitch tends to rise.

  d This exercise aims to practise the discourse function of intonation: the way that intonation – in conjunction with sentence stress – is used to organise information in conversation. Brazil et al. (1980) make a basic distinction between 'open-ended' rising tones and 'closed' falling tones. The former are used to refer to what is 'common ground' between speaker and listener (what is called 'background information' in the extract), and the latter to indicate the speaker's intention to enlarge the common ground, by either adding ('proclaiming') or soliciting some new information.

So, in each of these examples, B reminds A of things they both know, and uses a referring tone (fall-rise ↘↗). In the second part of each example B introduces a new idea, and therefore uses a proclaiming tone (fall ↘).

11 | Word formation, spelling and word stress

1 The morphemes that comprise the words in the sign are: *no*, *park*, *-ing*, *in*, *drive*, *way*, *do*, *n't [not]*, *even*, *think*, *of*, *park*, *-ing*, *here*, *car*, *-s*, *will*, *be*, *tow*, *-ed*, *at*, *own*, *-er*, *-'s*, *ex-*, *-pense*. There are 26 in all.

Note that some of the morphemes are purely grammatical, e.g. the plural marker *-s* in *cars*, and the past participle marker *-ed* in *towed*. Words that result from the addition of grammatical morphemes are called *inflections*. Hence, the plural marker *-s* is an *inflectional morpheme*.

Derivational morphemes, on the other hand, change the meaning of a word, including its part of speech. The resulting word is called a *derivative*. Thus, the noun *owner* is derived from the verb *own*.

Note also that the meaning of some morphemes is obscure, and can be retrieved only through the study of word history (known as *etymology*). Thus, the word *expense* derives from a Latin word that was in turn formed from two Latin morphemes, *ex-* and *pendere*, the second of which is not a functioning morpheme in English, and is not used to form new words. By contrast, the morpheme *-way*, as in *driveway*, is a functioning morpheme, witness *freeway*, *parkway*, *subway*, etc.

2 a These word-formation processes occur in most languages although to a greater or lesser extent, depending on the language. For example, word compounding is a common means of forming words in German; Latin-based languages such as Italian and Portuguese favour affixation.

b Note that, for the purposes of this exercise, the inflectional affixes (see Task 1 above), e.g. plural *-s*, have been ignored.

everyday = compounding (*every* + *day*)
activity = affixation (*active* + *-ity*)
phones = clipping (from *telephone*)
multi-functional = affixation (*multi-* + *function* + *-al*)
expensive = affixation (*ex-* + *pense* + *-ive)*
camcorders = blending (from *camera* + *recorder*; *recorder* is itself formed from affixation: *record* + *-er*)
yesteryear = blending (from *yesterday* + *year*)
smartphones = compounding (*smart* + *phone*)
background = compounding (*back* + *ground*)
smallish = affixation (*small* + *-ish*)
classrooms = compounding (*class* + *room*)
carpeted = conversion (the verb *to carpet* from the noun *carpet*)
USB = abbreviation
mic = clipping (of *microphone*)
podcasting = blending (of *pod* + *broadcasting*)
production = affixation (*produce* + *-tion*)

c noun suffixes: -ity (*activity*); -er (*camcorder*); -tion (*definition, production*); -ing (*editing, podcasting*)

adjective suffixes: -al (*multi-functional*), -ive (*expensive*); -y (*clunky*); -able (*capable*); -ish (*smallish*)

3 Note that only derivational (not inflectional) affixes are included below – see Task 1 above for the difference.

prefix	example	meaning
dis-	disabilities	opposite
mono-	monolingual	single
multi-	multilingual	many
bio-	biological	concerning living things
im-	impairments	negation
de-	deprivation	away from
un-	unknown	negation
a-	affected	towards

suffix	example	meaning
-ity	disabilities	noun ending
-al	monolingual, multilingual, social, biological	adjective ending
-ological	biological	adjective ending to *–ology*, meaning 'study of'
-ment	impairment, development	noun ending
-tion	deprivation	noun ending
-ly	initially	adverb ending

4

compound	word class	composition	examples
dishwasher	noun	noun + verb + -er	screensaver, hairdryer, bus driver
teacup	noun	noun + noun	carpark, toothbrush, bookstore, headband
light-hearted	adjective	adjective + noun + -ed	narrow-minded, longhaired, barefooted, tight-fisted
swimming pool	noun	verb + -ing + noun	walking stick, cutting board, waiting room

5 The multi-word units in the text have been underlined. Note that there is a fuzzy line between collocations (see Unit 12) and multi-word units, with the former shading into the latter.

Libra

Things are about to happen; things you had not expected; things that are unlikely to have you <u>jumping for joy</u>. But everything happens for a reason, and if fate decides to make life tough it can only be because you need to <u>toughen up</u>. It would appear that some people are <u>under the impression</u> that you are a <u>soft touch</u>. The way you behave over the next seven days will <u>go a long way</u> toward changing that opinion.

Pisces

Instead of blaming fate for <u>making a mess of things</u>, you should ask yourself why your <u>best-laid plans</u> went <u>belly up</u>. Perhaps they weren't as brilliant as you thought they were; perhaps there was an important factor you failed to <u>take into account</u>; perhaps your <u>guardian angel</u> decided to protect you from the consequences of your actions. Whatever the reason, there is <u>a lesson to be learned</u> if you can be bothered.

6

	fixed?	idiomatic?	grammatical?
safe and sound	yes	no	yes
by and large	yes	yes	no
make amends	yes	no	yes
spill the beans	yes	yes	yes
believe you me	yes	no	no
pass the buck	yes	yes	yes
see you later	no	no	yes
come what may	yes	no	no
a soft touch	yes	yes	yes

The implications for teaching might be that those chunks that are non-idiomatic and grammatically conventional may be easier to understand, and hence learn, while those that are fixed may be easier to store in memory and retrieve.

7 Extract (a) focuses mainly on blends, e.g. *womenomics, metrosexual*; (b) focuses on compound adjectives; and (c) on compound nouns formed from phrasal verbs by a process of conversion, e.g. *a write-off*, from the verb *to write off*.

8 English spelling is commonly thought of as being highly irregular, and therefore difficult to teach. Examples such as *cough*, *through*, etc. are cited as proof of this. However, it is probably more regular (at least 75 per cent regular, according to Crystal, 2005) – and hence more teachable – than is generally supposed. It is important, therefore, to be able to convey its regularities (as opposed to only its irregularities) to the learner.

Likely spellings of these words might be: *grake*, *thabbing*, *beals* (or *beels*), *chisty*, *chisties*, *druckle*, *snoved*, *plence*. The rules, or better, *regularities*, that predict these spellings are:

- Most consonant sounds tend to be consistently written with a specific letter or letter combination. Thus, the sound **p** is typically realized with the letter *p*, **m** with *m*, **tʃ** with *ch*, etc. Less regular are the sounds **s** (can be *s*, *ss*, *c* or *ce*), **ʤ** (can be *g* or *j*), while several letters or letter combinations have at least two common pronunciations, often depending where in the word they occur and with what combination of other letters: *c* (**s** and **k**), *th* (**θ** and **ð**), *s* (**s** and **z**).

- The spellings of vowel sounds show less consistency but certain vowels are more regular than others. For example, **æ** is almost always spelled *a* as in *bat*, **ɪ** as *i* as in *bit*, **ʌ** as *u* as in *but*, and **e** as *e* as in *bet*, giving *thabbing*, *chisty*, *druckle* and *plence*, respectively. On the other hand, **iː** is just as often spelled *ee* as *ea* (*beet* and *beat*), hence *beals/beels*.

- In sequences of vowel, consonant and final *e*, the final *e* changes the sound of the initial vowel in the word, such that the vowel 'says its name', i.e: *ape*, *eve*, *file*, *poke*, *tune*, explaining *grake* and *snoved*.

- Word final **iː** is usually spelled *y* as in *chisty*; single vowel *y* changes to *i* when adding any ending: *chisties*.

- In consonant-vowel-consonant (CVC) sequences, the final consonant is doubled when a suffix beginning with a vowel, such as *-ing*, is added: *thabbing*. Words ending with a silent *e* do not double the consonant, but drop the final *-e*: *hope – hoping*

- Certain sequences tend to have consistent spellings, such as vowel + **ns** as *-nce* (*plence*) and vowel + **kəl** as *-ckle* (*druckle*)

9 Misspellings that violate rules include:

begining: In CVC sequences, the final consonant is doubled when a suffix beginning with a vowel is added (see previous task).

comming: Words ending in silent *e* drop the *e* when a suffix beginning with a vowel is added; there is no doubling of the final consonant.

freind, *recieve*: *i* before *e* except after *c*.

The other errors mostly involve doubling (or not) of letters, and are not subject to any teachable rule, although some knowledge of their morphology may help, e.g. *dis + appear*.

10 The aim of the first part is to raise awareness about the different pronunciations of the letter *y*, specifically when it occurs at the beginning of a word (as a consonant) and in the middle and at the end of words (as a vowel). Learners are invited to work out the rules (or tendencies) themselves, using their instinct to induce them from the examples, perhaps supplemented by dictionary use, and to check these against the stated rules. They then apply these to examples, and check their pronunciation against a recording.

A sequence for the letter *g* would be simpler, since *g* functions only as a consonant, but it would need to distinguish between those contexts when it is pronounced ʤ (when followed by *i* or *e*, as in *gem*, *gin*, *cage*) and those where it pronounced **g** (as in *gold*, *dig*, *beggar*, etc.), as well as when it occurs in with *d*, as in *judge*. The practice sentences could usefully include words in which *g* appears with both its pronunciations: *garage*, *gorge*, *grudge*.

11 The placing of stress in words in English, like spelling, at first appears to be rather arbitrary, compared to languages where the stress always falls on the same syllable. However, certain patterns do recur:

  a In two-syllable words, the tendency is to stress the first syllable ('*teacher*, '*student*, '*English*, etc.), unless it is a prefix (*re'peat*, *de'scribe*). Note that, in the case of *record*, words that can be both a verb (*to record*) and a noun (*a written record*) vary their stress: as a verb the stress is on the second syllable (*re'cord*) and as a noun, on the first ('*record*). Other words like this are *present*, *conduct*, *project*.

  b In polysyllabic words, the general tendency is to stress the third to last syllable (called the *antepenultimate*): '*emphasis*, *pen'ultimate*.

  However, certain endings can override this tendency:

  - The suffix -*ary* (along with one or two others) causes the stress to fall on the fourth to last syllable: '*dictionary*.

  - The suffixes -*ic*, -*ion* and -*graphy* (among several others) cause the stress to fall on the syllable immediately preceding the suffix: *syll'abic*, *dic'tation*.

  - The suffixes -*ee* and -*ese* (and -*esque* and -*ette*) often 'drag' the stress to the last syllable; *address'ee, Portu'guese*

  c The stress falls on the first word of each compound: '*homework*, '*flashcard*. This is the tendency in most compound words.

12 The first exercise is designed to guide learners to the rule for stress on two-syllable words that can be both nouns and verbs. This is problematic because there are a number of such words that shift the stress, according to their part of speech: '*record* (noun) and *re'cord* (verb). Perhaps more examples are needed for learners meeting this distinction for the first time to work out the rule.

The second exercise is designed to sensitise learners to the existence of different stress patterns in polysyllabic words, and to demonstrate that, within 'word families' (e.g. *generous*, *generosity*) the stress can shift according to the suffix. As a sensitising exercise it is probably useful, but there is not enough data for learners to work out the rules for different suffixes – something which at this level would be rather ambitious.

12 | Lexical meaning

1 The corrections to the non-standard forms and their explanations are as follows:

a *trees, with*: Wrong forms. These are probably spelling mistakes rather than confusion between similar words of different meanings.

b *small*: Wrong choice of word, no doubt due to an overlap in meaning.

c *very good news*: Wrong form. The learner is not aware that *news* is one of a small set of words (like *measles* and *species)* that have singular meaning but plural form.

d *hard*: The learner has overgeneralized the *-ly* adverb suffix: *hard* is both adjective and adverb.

e *She made films like 'Gentlemen prefer blondes'*: This is a case of the wrong words. The error probably derives from a mistranslation. The use of *did* for *made* is a common mistake where the learner's own language may use only one verb for both sets of meanings.

f *a famous scientist*: *Notorious* is the wrong word. The meaning is roughly the same as *famous* but it has negative connotations. *Cientific* is a case of the wrong form, both in terms of spelling and part of speech.

g *fed on*: This is a case of the wrong form of the word, if we take a word's form to include its associated prepositions. *To feed insects* and *to feed on insects* convey two distinct ideas.

h *quit*: This is a case of the wrong word: you *get rid of* things you do not like, but you *quit* your job.

i *obliged/lessened* (or, more formally, *abated*): wrong form of the word (in the case of *obliged*) and wrong word: *supplies*, *resources*, *numbers* dwindle, but rain tends to *lessen*, *die out*, *abate*, etc.

2 b homonyms; c antonyms; d polysemes – although there is a difference in meaning, they are related since they share the meaning 'series of things that are linked in some way'; e co-hyponyms – kinds of furniture; f polysemes; g antonyms; h synonyms; i hyponymy: *snake* is the superordinate term for *swamp adder*; j polysemes.

3 The dictionary categorises the words as:

deceased: formal; *defunct*: formal; *lifeless*: [not marked]; *to croak*: old fashioned slang*; to depart this life*: polite word/phrase; *to expire*: literary; *to pass away*: polite word/phrase; *to perish*: [not marked]; *to pop off*: humorous.

Few language learners will be sufficiently fine-tuned to language variation to be able to do this task. Most will need either to see the language in typical contexts of use or have access to a dictionary. Note, too, that many teachers believe that it is ill-advised to introduce learners to language considered offensive. They argue that, without the strong social and cultural conditioning that native speakers are exposed to, learners may underestimate the unacceptableness of this language in certain contexts. On the other hand, it could be argued that it is exactly this sort of exercise that helps raise learners' awareness of what is or is not acceptable.

4 Dictionaries vary as to how many different meanings they allocate to *fair*: as many as sixteen or as few as six.

Here is one way in which the examples could be divided:

A. adjective

1: *right*, *just*, *reasonable*

This system was not **fair** for girls or boys.
Everybody is entitled to a **fair** trial.
People want to be paid a **fair** wage for their labor.
We want to get our **fair** share of that business.
I think that's a very **fair** point.

2: *quite large*
I now spend a **fair** amount of time in Washington.
We were a **fair** sized family.

3: *average*

She was a **fair** cook herself and enjoyed it.
Her racing record was, on balance, only **fair**.

4: *light-coloured*

You've got such long **fair** hair.

5: *attractive*, *pleasant*

It all happened right here, in our **fair** city.
The forecast calls for **fair** weather through Friday.

B. noun

Iowa has a great state **fair**.

Note that meanings A and B are unrelated, suggesting that they are homonyms, i.e. two different words sharing the form *fair*: one an adjective and one a noun.

Learners typically meet meanings A4 and A5 (specifically with regard to weather), and possibly B, at lower levels. Intermediate students should be familiar with the meaning A1, since this is not only common, but also occurs in a number of fixed expressions (*fair trial*, *fair share*, etc.). Meanings A2 and A3 might be reserved for higher levels.

5
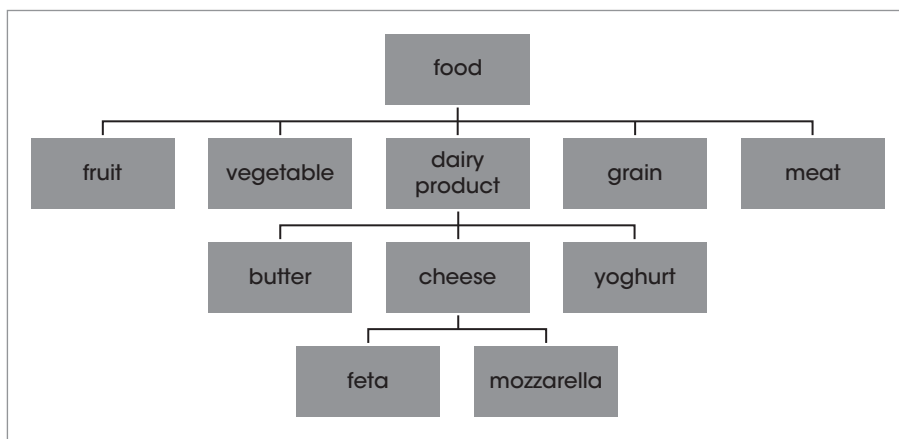
A similar diagram for transport might look like this:

```
                        transport
            ┌───────────────┴───────────────┐
          public                          private
    ┌───┬───┬───┬───┐              ┌───┬───┬───┐
   bus taxi plane ferry subway    car motorbike etc.
```
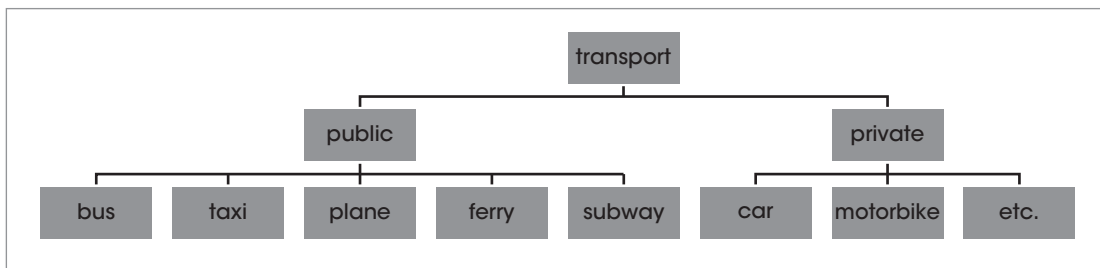
The use of tree-diagrams and 'spidergrams' (word association networks radiating out from a central topic like a cobweb) are analogous to the ways in which it is believed vocabulary items are stored in memory. Hence their use in the classroom as devices for helping the learning of vocabulary, and for helping activate existing vocabulary in advance of production activities such as writing.

Some techniques promoted in EFL materials include doing exactly what Task 6 asked you to do. This can be made easier by providing the 'tree' – without the words – or with some key words marked in. Students can be encouraged to construct their own trees by building up a bank of words in dictionaries and/or texts, and elaborating these as they encounter new items.

6 Here are some suggested corrections, taking into account the collocation information in the panels:

a I would like to write about some errors which I *spotted* in your report.

b Reading the article I found some *glaring* errors about our company.

c I am writing this letter to correct some mistakes which you have *made* in the article.

d I think it is a *fatal mistake* to let traffic around our old monastery.

e We all should know our past and try to *avoid* the mistakes that other generations made.

f I believe building a supermarket on Parker piece is a *terrible* mistake.

g He will *realize* his mistake and he will be sorry for this.

h Firstly I would like to *admit* our mistake and want to say heartfull sorry to you.

7 a
placement	test
extensive	reading
focus	on form
teacher	talk
lexical	chunk
information	gap
listening	for gist
repetition	drill
error	correction
direct	method

    b   Collocations include: *learner autonomy*, *critical thinking*, *pair work*, *group work*, *individual work*, *whole-class work*, *interactive games*, *information-gap activities*, *problem-solving tasks*, *project work*, *role plays*, *authentic language use*.

8 Idioms in the text are: *at the helm*, *hand the reins to*, *took its toll*, *out of the woods*. Note also the use of figurative language, which, while not strictly idiomatic, is nevertheless non-literal: *(fashion) giant*, *step down*, *wiped off*, *a string (of profits warnings)*.

Note that assigning idiomaticity to a phrase is quite subjective. *Out of the woods* may seem perfectly obvious to a native speaker, but not to a learner of English.

9 There are at least three lexical sets interwoven into the text: a lexical set associated with parenting: *mother*, *parents*, *baby/babies*, *infants*; another one related to sleep: *sleeplessness*, *sleep/slept*, *mattress*, *pram*, *crib*; and a third that has to do with inventions: *invent/inventing*, *start-up entrepreneur*, *solve/solution*, *designed*, *product*. In the last paragraph there is a fourth set related to breathing: *breathable*, *air*, *suffocation*.

Texts, especially authentic ones, are excellent sources for vocabulary development since any text, if it is coherent, will contain networks or chains of words that are semantically or thematically related, whether synonyms, collocations, or (as in this case) words belonging to the same lexical sets. Combing texts for all the words related to a specific topic is a useful activity, especially if the students are then asked to create their own texts using some of the words or expressions they have extracted.

Comparing similar texts, for example a news report in two different newspapers, is also useful. Not only can this help sensitise learners to the relations between words, but it is useful for highlighting how vocabulary choices are related to style.

10 There are a number of different kinds of associations with *possibility* represented in this set of words:

- synonyms: *avenue*, *course*, *likelihood*, *vista* (as in 'exciting vistas of global cooperation')
- words in the same semantic field: *arguably, liable, likely, lean towards sth*
- related idioms and catchphrases: *(the) chances are*, *anything's possible*, *sporting chance*, *stranger things have happened*, *ten to one …*
- collocations: *strong*
- The relationship between *possibility* and some of the words is less clear, although the link to *always* identifies one meaning of this adverb as 'possibility': *If you miss this train you can always catch the next one.*

11 The extracts focus on these aspects of lexical meaning: **a** homonyms; **b** collocations; **c** a lexical set; and **d** idioms and figurative language.

13 | Word classes and phrases

1 a adverbs; b pronouns; c determiners; d nouns; e prepositions; f conjunctions; g verbs;
   h adjectives.

2 *early* = adjective; *I* = pronoun; *out* = adverb; *left* = verb; *grandfather's* = noun; *Henfield* = noun;
   one = determiner; *and* = conjunction; *towards* = preposition; *pleased* = adjective; *She* = pronoun;
   my = determiner; *quickly* = adverb.

   Note: Words like *out*, when they combine with a verb (*started out*) and do not have an object,
   are usually classified as adverbs. Words like *my* are sometimes classified as possessive pronouns
   or possessive adjectives. Words like *pleased* and *rid* originated as verb participles, but are used
   here adjectivally. *To* as in *to be* is not strictly a preposition, since it is followed by a verb, not a
   noun, and is best classified as part of the verb. In short, none of the conventional categories is
   completely 'watertight': it is the nature of language – essentially a fluid object – to elude tight
   categorisation. Hence, there are many words that can be classified as different parts of speech,
   according to context.

3 b *back*: noun, adverb, adjective

   c *rest*: verb, noun

   d *light*: adjective, noun, verb

   e *plain*: noun, adjective

   f *round*: adjective, adverb, preposition

   g *long*: adverb, adjective

   h *one*: pronoun, pronoun, determiner

   Again, the neat pigeon-holing of words into word classes often raises more questions than it
   answers, especially with words – like *round* or *long* – that share a core meaning. Nevertheless,
   for practical purposes, the 'naming of parts' (of speech) may help learners to select and combine
   words more accurately.

4 Knowing the names of the different word classes can also help in identifying errors, as this
   exercise demonstrates.

   c Ralph was elected by the other childs as the leader. = wrong form of the noun: *the other
   children*

   d I liked the competition, because they played very good. = incorrect adverb: *very well*

   e I call them parents because it were they who brought me up. = wrong form of the verb: *it
   was they*

   f Very often I watch TV in afternoon. = missing determiner: *in the afternoon*

   g I wasn't in time to take the flight. I had to wait the next flight. = missing preposition: *wait for
   the next flight*

h   It's very beautiful, the walls are greens and it has a microwave … = wrong adjective form: *the walls are green*

i   His name is Luca, he is 25 years old, he is student. = missing determiner: *he is a student*

j   I am fine and have just arrived at home. = unnecessary preposition: *arrived home*

k   Personally I think is very difficult to bring up a child these days. = missing pronoun*: I think it is very difficult*

l   Food is very nice but the price is quite expensive. = missing determiner: *The food is very nice*

m   As a result, it was a funny evening with a very good atmosphere! = wrong adjective: *it was a fun evening*

n   We normally eat special food, but it depends of the money that you want to spend. = wrong preposition: *it depends on the money*

5   This is the subdivision that best represents the phrase structure of the sentence:

c   In the early summer of 1933 | I | started out | for my first walking tour |

6 a   pleased to be rid of me: AdjP

b   rather too gaily: AdvP

c   my grandfather's house at Henfield in Sussex: NP

d   started out: VP

e   towards the river: PP

Note that phrases can be embedded in other phrases. So *at Henfield* is a prepositional phrase embedded in a noun phrase, and *Henfield* is a noun phrase embedded in a prepositional phrase. Note also that phrases can consist of only one word: *I* in the sentence that begins the extract is a noun phrase consisting of a single pronoun.

7 •   *excited* is a one-word adjective phrase

   •   *a little unhappy and alarmed* is an adjective phrase with two adjectival heads in co-ordination: *unhappy* and *alarmed*

   •   *had not started out* is a verb phrase with *started* as its head

   •   *the river banks* is a noun phrase with *banks* as its head

   •   *was turning* is a verb phrase with *turning* as its head

   •   *an old man who was smoking his pipe near the water* is a noun phrase with *man* as its head

   •   *Steyning* is a noun phrase with *Steyning* as its (unmodified) head

   •   *could see* is a verb phrase with *see* as its head

8 a The prepositional phrase (also called simply preposition phrase) is typically formed by a preposition followed by a noun phrase (sometimes known as the prepositional complement).

preposition	NP
at	*Henfield*
towards	*the river*
in	*the evening*
near	*the water*
on	*the other bank*

Sometimes the preposition can be premodified: *almost at Henfield*, *early in the evening*.

b Although I had been walking <u>for hours</u>, it was still very early. The morning mist was just beginning to melt as I entered the village. Dew sparkled <u>on the course broad leaves in the ditch</u>, and the garden walls seemed crumbling and soft. I walked <u>between the thatched cottages</u> and thought it was the most untouched village I had yet seen.

Note that *to melt* is a verb phrase in the infinitive form, hence *to* is not – strictly speaking – a preposition.

9

PRE	HEAD	POST
my	*way*	
the	*edge*	*of Dartmoor*
yet another	*great-aunt*	*in view*
my next night's	*bed*	
the	*sister-in-law*	*of the uncle I had stayed with at Petersfield*
not very	*far*	*from Okehampton*

Note that the first five phrases are noun phrases; the last is an adjective phrase.

10 Caution = NP; falling ice = NP
Do not climb = VP; deep drop behind wall = NP
Slippery when wet = AdjP
Do not park = VP; for hotel guests only = PP

14 | Sentence structure: the simple sentence

1 The main verb in each of the complete sentences is underlined:

   a *On the Road* = prepositional phrase

   b *One <u>Flew</u> Over the Cuckoo's Nest* = sentence

   c *Far from the Madding Crowd* = adjective phrase

   d *A Portrait of an Artist as a Young Man* = noun phrase

   e *The Heart <u>is</u> a Lonely Hunter* = sentence

   f *The Spy who Came in from the Cold* = noun phrase (The verb *came* is the verb, not of a sentence, but of a relative clause that modifies *the spy*, forming part of an extended noun phrase. Compare this with a complete sentence: *The spy who came in from the cold surrendered.*)

   g *The Sun also <u>Rises</u>* = sentence

   h *Gentlemen <u>Prefer</u> Blondes* = sentence

   i *For Whom the Bell Tolls* = prepositional phrase

   j *You Only <u>Live</u> Twice* = sentence

2 | subject | predicate |
|---|---|
| *Mr Smith* | *goes to Washington* |
| *Alice* | *doesn't live here anymore* |
| *The Postman* | *Always Rings Twice* |
| *The Empire* | *Strikes Back* |
| *Who* | *'s Afraid of Virginia Woolf?* |
| *A Funny Thing* | *Happened on the Way to the Forum* |
| *It* | *'s a Wonderful Life* |
| *There* | *Will be Blood* |

Note that in the case of *There Will be Blood* the subject slot is occupied by a dummy subject (*there*), so that the notional subject (*blood*) can occupy the predicate. This is because the predicate is where 'new information' is usually placed. The same idea can be expressed by a conventional subject – predicate structure as *Blood will be*, but this weakens the effect compared to *There will be blood*.

3 c Today we so privileged, life has become so easy in many ways. → *Today we are so privileged …*: finite verb needed

   d The city was very beautiful. There was a lot of lights in the streets. → *There were a lot of lights* → subject-verb agreement (the subject is *lights*)

e   Lampton Castle have new collection of musical instruments. It is great! → *Lampton Castle has a new collection* …: subject-verb agreement

f   The people was very polite with me. → *The people were very polite* …: subject-verb agreement

g   Sometimes I went fishing or going for a walk with my aunt's dog Fluffy. → *… or went for a walk* …: finite verb needed

h   There a lot of historical places in Antalya and Side. → *There are a lot* …: finite verb needed

i   A person who owns a car tend to use the car to go nearby. → *… tends to use* …: subject-verb agreement

j   I am afraid I only available to show you around on Wednesday morning. → *… I am only available* …: finite verb needed

k   The accommodation in the hall much cheaper than anywhere else. → *… is much cheaper* …: finite verb needed

l   Moreover, no buses is running in the capital. → *… no buses are running* …: subject-verb agreement

4 a   *I* = agent (subject); *Shot* = action (verb); *Andy Warhol* = person affected (object)

 b   *They* = agent (subject); *Drive* = action (verb); *by Night* = circumstantial information (time)

 c   *I* = agent (subject); *Married* = action (verb); *a Monster from Outer Space* = person affected (object)

 d   *The Russians* = agent (subject); *are Coming* = action (verb)

 e   *We* = agent (subject); *Need to Talk About* = verbal process (verb); *Kevin* = person affected (object). Note that the verb phrase is a complex one, combining necessity (*need to*) and a verbal process (*talk about*). *Talk about* is considered a unit, both on meaning grounds (it can be substituted by a verb like *discuss*) and also on syntactic grounds, e.g. it retains its unitary nature in questions: *Who do we need to <u>talk about</u>?*

 f   Note that there is no agent (or subject) in this sentence, because it is in the imperative form; *Do* = action (verb); *the Right Thing* = the result or effect of the action (object). In this case, the object is not something that is acted upon ('affected'), but something that is brought into being, or 'effected'.

 g   *I* = agent (subject); *Never* = circumstantial information (time); *Promised* = verbal process (verb); *You* = recipient (indirect object); *a Rose Garden* = the result or effect of the verbal process (direct object). Note that there are two objects in this 'story': the thing that was promised, and the person who it was promised to.

 h   *Who* = agent (subject); *Framed* = verbal process (verb); *Roger Rabbit* = person (or animal) affected (object). Note that the agent is unknown, and hence is the subject of the question.

 i   *The Kids* = topic (subject); *are* = state (verb); *All Right* = attribute. Note that the kids have no agency in this sentence, since the sentence does not so much tell a story as describe the qualities of some entity.

 j   *They* = agent (subject); *Call* = verbal process (verb); *Me* = person affected (object); *Trinity* = attribute. Unlike the previous sentence, where a quality (being *all right*) is attributed to the subject (*the kids*), in this sentence the attribute (the name *Trinity*) is assigned to the object (*me*).

As we will see, these sentences represent the main kinds of story that sentences in English 'tell'.

5 a *subject*   identifies what or who is topic of the clause and/or the agent of the verb

    verb   the clause element that typically expresses an event, action or state

    object   identifies who or what is affected by an action

    complement   gives further information (or completes what is said) about some other element

    adverbial   adds extra information about the time, manner, or place, etc. of the situation

b   Here is how the sentences can be analysed using the functional categories above:

subject	verb	object
I	*shot*	*Andy Warhol*

subject	verb	adverbial
They	*drive*	*by night*

subject	verb	object
I	*married*	*a monster from outer space*

subject	verb
The Russians	*are coming*

subject	verb	object
We	*need to talk about*	*Kevin*

verb	object
Do	*the right thing*

subject	adverbial	verb	(indirect) object	(direct) object
I	*never*	*promised*	*you*	*a rose garden*

subject	verb	object
Who	*framed*	*Roger Rabbit*

subject	verb	(subject) complement
The kids	*are*	*all right*

subject	verb	object	(object) complement
They	*call*	*me*	*Trinity*

6 a object

  b complement

  c complement

  d object

  e (direct) object

  f complement

  g (indirect) object

  h object

  i object complement (*murder* provides more information about *it*)

  j object (of the prepositional verb *count on*)

Note that objects answer the question: 'Who or what does the subject [verb]?' e.g. (*They all kissed the bride*) *Who did they all kiss? The bride. (I never promised you a rose garden) What did you never promise me? A rose garden.*

Subject complements answer the question: 'Who or what is the subject?' or 'What is the subject like?' e.g. (*I am Sam*) *Who are you? Sam. (The kids are all right) What are the kids like? All right.*

7 a *last summer* = a noun phrase that provides information about when

  b *from the train* = a prepositional phrase that provides information about where

  c *to town* = a prepositional phrase that provides information about where

  d *forever* = an adverb phrase that provides information about when

  e *by me* = a prepositional phrase that provides information about where

  f *so much* = an adverb phrase that provides information about how

  g *at dawn* = a prepositional phrase that provides information about when

  h *home* = an adverb phrase that provides information about where;

  alone = an adverb phrase that provides information about how;

  at night = a prepositional phrase that provides information about when

Note that the last example demonstrates that sentences can include more than one adverbial (which is not the case with other sentence elements).

8 a

One	Flew	over the Cuckoo's Nest
NP	VP	PP
SUBJECT	VERB	ADVERBIAL

  b (not a complete sentence)

  c

I	am	a Fugitive From a Chain Gang
NP	VP	NP
SUBJECT	VERB	COMPLEMENT

d

A star	is Born
NP	VP
SUBJECT	VERB

e (not a complete sentence)

f

They	Call	me	Machete
NP	VP	NP	NP
SUBJECT	VERB	OBJECT	(OBJECT) COMPLEMENT

g

Meet	Me	in St Louis
VP	NP	PP
VERB	OBJECT	ADVERBIAL

Note that, as the mood of the sentence is imperative, there is no subject.

h

The Bride	Wore	Black
NP	VP	NP
SUBJECT	VERB	OBJECT

i (not a complete sentence)

j

It	's	a Mad, Mad, Mad World
NP	VP	NP
SUBJECT	VERB	COMPLEMENT

k (not a complete sentence)

l

They	Shoot	Horses	Don't	They?
NP	VP	NP	VP	NP
SUBJECT	VERB	OBJECT	VERB	SUBJECT

Note that *Don't They?* is what is called a question tag, and reverses the order of verb and subject.

9 a go = SVA (as in *Mr Smith goes to Washington*; *the lights went out*)

disappear = SV (as in *The ship disappeared*)

hit = SVO (as in *A car hit a bus*)

seem = SVC (as in *She seems unhappy*)

put = SVOA (as in *I put the keys in your handbag*)

give = SVOO (as in *Someone gave that old guy a violin*)

tell = SVOO (as in *No one told us the address*)

say = SVO (as in *It says 'No entry')*, SVOA (as in *They didn't say anything to me*)

work = SV (as in *It doesn't work*); SVA (as in *Pat works in a garden shop*; *the screw worked loose*). Also SVOA (as in *He worked himself into the ground*; *I can't work Robin out*)

Note that many common verbs have more than one pattern. There may be a more frequent pattern, which represents the core meaning of the verb, while other, less frequent patterns are associated with more figurative meanings, as in the case of *work*.

b   The poem targets the SV pattern, i.e. verbs that have no objects (also known as intransitive verbs).

Here is the authors' suggestion for using this text:

– Ask the students, working individually, to choose an adverb of frequency for each sentence and place it in the correct position in the sentence. For example:

> *Boys almost never cry.*
> *Old people often get fatter.*

– Organise the students into pairs or groups of three and ask them to compare their answers. Encourage them to come to an agreement on an adverb in each case: this may mean that they will have to persuade one another.

– Elicit one example from one of the groups, e.g. *Boys almost never cry.* Turn into a question with *Why*: *Why do boys almost never cry?* Write this on the board, and elicit some possible answers.

– Ask the students to turn the rest of their statements into *Why-* questions and to write these down.

– They should then all stand and circulate, asking their questions and taking note of some of the better answers. They can then report these to the whole class.

(from *Teaching Grammar Creatively* by Gerngross, Puchta and Thornbury, 2006)

10 a   In (classical) Arabic, the verb element often comes at the head of the clause, reversing the normal English order of subject-verb-object.

b   In Hindi, the verb element comes last; the preposition follows the noun it qualifies.

c   Spanish pronouns precede the verb, and Spanish allows a double negative (*no ... nunca*).

d   In Turkish, the verb element comes last, and (in this example at least) the adverbial of time precedes the adverbial of place. English tends to favour the reverse order. Note that prepositions follow nouns (postpositions).

e   In German, the verb element takes final position in subordinate clauses, and, in main clauses, participles take final position.

f   In French, adjective phrases tend to follow noun phrases. Adverbials are inserted between the verb and the object (*J'aime beaucoup les films …*), which is not the case in English.

15 | Sentence structure: the complex sentence

1 b compound: two independent clauses connected by *and*; the first clause is an exception to the rule that all clauses must have subjects, since the verb is in the imperative form: *leave*

c complex: *who lived in a shoe is* a dependent clause

d complex: *when the pie was opened* is a dependent clause

e compound

f simple

g complex: *when she was bad* is a dependent clause

h compound: *but* is a coordinating conjunction

i complex: *as I was going to St Ives is* a dependent clause

j simple

k compound

l complex: *eating a Christmas pie* is a non-finite dependent clause – for more on non-finite clauses, see the next task.

2 a non-finite (the verb in the clause is an infinitive)

b non-finite (the verb in the clause is a present participle)

c finite

d finite

e finite

f non-finite (the verb in the clause is a present participle)

g non-finite (the verb in the clause is a past participle)

h finite

i finite

j non-finite (the verb in the clause is an infinitive)

Note that non-finite clauses often postmodify nouns: *an old man <u>clothed all in leather</u>.* They are like a reduced relative clause: *an old man [who was] clothed all in leather.* (See Unit 24 for more on noun postmodification.) Also, non-finite clauses often provide supplementary information about the situation in the main clause, and are separated from that clause with a comma: *The maid was in the garden, <u>hanging out the clothes</u>.* For this reason, these clauses are sometimes called supplement clauses.

3 The noun clauses and their functions are as follows:

b *what's going to happen*: complement

c *what the day after tomorrow is*: object

d *killing people*: object

e *what she likes*; *what I like*: both objects

f *All I did*: subject; *stand up to blackmail*: complement

g *What I'm saying*: subject; *we're trying to keep this in the family*: complement

h *what he wants*: object

i *what you think*: object (of *know*); *you're doing*: object (of *think*)

j *I steal things*: object

4 a Other words that could substitute for *belief* include *view*; for *clear* include *obvious*, *evident*, *true*, *inarguable*, *well-known*, *likely*, *probable*; for *believe* include *think*, *assume*, *suppose*, *argue*, *contend*.

b The four *that*-clauses are: *that spoken clause structure …* (controlled by the verb *has suggested*); *that language used during speaking …* (controlled by the verb *implies*); *that in formal discourse …* (controlled by the verb *could argue*); *that in many formal contexts …* (controlled by the adjective *true*). The other example of *that* (*… than that produced …*) does not introduce a *that*-clause but is a pronoun, referring to *spoken language*.

5 The extract does indeed exemplify the dominant use of coordination in spoken language: there are 14 instances of coordinating conjunctions (*and*, *or*, *so*). Compare this to the zero instances of coordinating conjunctions in the text in Task 4, which is of roughly the same length. There are some dependent clauses, however, such as the noun clauses *what to do*, *whether to approach her*, *what I did*, and a single relative clause (*that they had by the river*). But the bulk of clauses are independent.

6 The reporting clauses (in italics) are those that follow the reporting verbs (underlined). Note that the word *that* is often omitted from the beginning of the *that*-clause: *Wilson said [that] he doubted [that] Iraq had recently obtained uranium …* Note also that some reporting clauses are embedded inside others.

July 6: *The New York Times* publishes an opinion piece by Wilson under the headline "What I Didn't Find in Africa" and he appears on NBC's "Meet the Press." Wilson <u>said</u> *he <u>doubted</u> Iraq had recently obtained uranium from Niger* and <u>though</u>t *Cheney's office was told of the results of his trip.*

July 7: Libby meets with then-White House Press Secretary Ari Fleischer. Fleischer <u>says</u> *Libby <u>tells</u> him that Wilson's wife works at the CIA and that the information is "hush hush."* Libby <u>denies</u> that.

July 8: Libby meets with Miller again. She <u>recalls</u> *Libby <u>saying</u> he <u>believes</u> Wilson's wife works for the CIA.* Libby <u>denies</u> <u>telling</u> her that.

Most reporting verbs in this text (e.g. *said*, *doubted*, *thought*, *believes*, etc.) are followed by *that*-clauses. Others, like *deny* and *recall*, are followed by non-finite clauses, i.e. clauses whose verb is a participle: *She recalls Libby <u>saying</u> … Libby denies <u>telling</u> her*. Reporting verbs can also be followed by a noun phrase: *Libby denies <u>that</u>*.

7 It is difficult to design natural and productive speaking activities for practising reported speech, perhaps because reported speech forms are a feature of written rather than spoken language. (Note that in the text in Task 5 the speaker uses direct speech in his narrative: *I'm like debating with my friends <u>are you guys coming to the river</u>.*)

The task at least attempts to inject interest into the activity by having students formulate (and report) their own experiences or preferences. And, by introducing a guessing element, it provides a stimulus for interaction. The second, reporting stage, may seem a little contrived, not least because the model suggests that the statements be reported in the past (*Bulent said he could play golf quite well*), which requires the conversion of all present tense forms to past tense forms – a process known as 'backshift'. In casual talk speakers would normally maintain the tense of the original utterance: *Bulent said he can play golf quite well*, since the statement is still (allegedly) true for now. The writers of the coursebook do in fact make the point that backshift is not necessary 'if the reported speech is about something general, or something that is still in the future' (p. 139).

8 b *till the clock struck ten*: adverbial clause of time (finite)

  c *to feed the swine*: adverbial clause of purpose (non-finite)

  d *When the boys came out to play*: adverbial clause of time (finite)

  e *If I don't hurt her*: adverbial clause of condition (finite)

  f *for I have no coat to put on*: adverbial clause of reason (finite)

  g *wherever she goes*: adverbial clause of place (finite)

  h *bringing their tails behind them*: (non-finite) adverbial clause of manner – it answers the question 'how?'. It could also be classified as a supplement clause – see note to Task 2 above.

  i *to teach the ladies how to dance*: adverbial clause of purpose (non-finite)

  j *If all the seas were one sea*: adverbial clause of condition (finite)

  k *Every time my mother goes out*: adverbial clause of time (finite)

9 *that I could look over the castle ruins if I paid a shilling* = noun clause, object of *read*

  if I paid a shilling = adverbial clause of condition

  that a newish house had been built among the ruins = noun clause, object of *saw*

  looking at the fireplaces marooned high up in the walls and at the grim-looking little arches and closets = non-finite supplement adverbial clause (see note to Task 2 above)

  marooned high up in the walls = non-finite reduced relative clause, postmodifying *fireplaces*

  to claim my shilling = non-finite adverbial clause of purpose

10 The corrected versions of the sentences, along with their explanations, are:

  a *I hope I'll meet you when I come to England again.* Generally, when the verb in the main clause refers to the future, the verb in an adverbial clause of time, such as this one, is in the present.

  b *I need some money to buy a new computer for my studies.* A non-finite adverbial clause of purpose requires a *to*-infinitive.

c *Although there were some restaurants in the theatre, they had already closed.* This is an adverbial clause of concession; *despite* is a preposition, not a conjunction, like *although.* An alternative wording might be *In spite of the fact that there were … .*

d *I heard a noise in the corridor, as if someone was tearing pieces of paper.* This is an adverbial clause of manner, which is introduced by *as if* or *as though.* More informally, *like* would be acceptable: *like someone was tearing ….*

e *I have telephoned them and suggested that they make a film about our school.* The verb *suggest* requires a noun clause in the form of a *that*-clause as its object.

f *Nevertheless, I want everything to go well.* The verb *want* requires as its object a noun clause, consisting of a subject and *to*-infinitive.

g *Tell me how much it costs, and I'll give you the money back. How much it costs* is a noun clause in the form of a *wh*-clause, the direct object of *tell*; in dependent clauses there is no inversion as there is in independent questions, i.e. *How much does it cost?*

h *First we visited many places whose history was very interesting.* This is a relative clause describing a relation of possession (the history of the places) for which the correct relative pronoun is *whose.* An alternative, more formal wording might be: … *many places, the history of which was … .*

i *Prison is not good for criminals because they can meet other criminals.* This is an adverbial clause of reason, for which the correct conjunction is *because. Because of* is followed by a noun phrase.

j *I am writing to express my dissatisfaction about a scooter which I bought two days ago.* This is a relative clause, the object of which is the relative pronoun *which*, so no further object is required after the verb.

11 b *resented paying* (*resent + -ing*)

   c *seem to be* (*seem + to*-infinitive)

   d *stop doing* (*stop + -ing*)

   e *let me make* (*let* + object + bare infinitive)

   f *help me stop* (*help* + object + bare infinitive)

   g *want to get ...* (*want + to*-infinitive)

   h *want him working* (*want* + object + *-ing*)

   i *like you and Anna to consider* (*like* + object + *to*-infinitive); *consider coming* (*consider + -ing*)

12 The exercise is designed to test: it assumes previous knowledge. This is how the exercise is answered in the student's answer key:

   1 no difference

   2 big difference – in the first sentence *remembering* came before *closing the window.*

   3 no big difference here although with *I like to play tennis* we usually give more specific information as well, e.g. *I like to play tennis at the weekends.*

4 big difference – the first sentence suggests that it is a good habit, while the second suggests it gives me pleasure.

5 big difference – the first sentence is in the passive sense, the second active.

6 big difference – similar to (2)

7 quite a subtle difference – *learning Japanese* was her final goal. *Learning ten words a day* was the method she used.

Despite these explanations about specific cases, a more general 'rule' is that:

'-*ing* emphasises the action or event in itself, while the infinitive places the emphasis more on the results of the action or event.' (Carter and McCarthy 2006)

16 | Negatives and questions

1 Here are some ways of negating the affirmative sentences:

  a That's not the same thing. That isn't the same thing.

  b The two things don't often go together. The two things rarely (*or* seldom) go together.

  c There aren't any cucumber sandwiches. There are no cucumber sandwiches.

  d The theory is not/isn't sound. The theory is unsound.

  e I don't know anything. I know nothing.

Note that *rarely* (like *seldom*, *hardly* and *barely*) is a 'broad negative' in that it makes the statement almost, but not completely, negative.

Note also that words like *any* and *anything* typically occur in negative or interrogative contexts. They are called non-assertive forms, by contrast with assertive words like *something* or *nothing*.

2 Examples of negation in the text are:

That's not quite the same thing; *the two things rarely go together*; *I hadn't been there*; *I never saw a woman*; *no cucumber sandwiches*; *no cucumbers*; *No*; *not even for ready money*; *I know nothing*; *I do not approve*; *unsound*; *no education*.

3 The examples of negation can be categorised as follows:

  a a word with a negative prefix: *unsound*

  b *not*-negation (using *not* to negate the verb): *that's not quite the same thing*; *I hadn't been there*

  c using *not* to negate an adverb: *not even*

  d dummy operator (*do/does/did* + *not*): *I do not approve*

  e a negative pronoun, that is, a word that stands for a noun: *nothing*

  f a negative determiner, that is, a word that precedes a noun: *no cucumbers/education*

  g a negative adverb: *never, rarely*

  h a non-assertive form: *anything*

4 A more complete rule might be:

To make a negative statement in English, insert *not* after the first auxiliary verb (*She hasn't been swimming*), or, if the verb is *to be*, after the verb (*I am not a swimmer*). If there is no auxiliary or no verb *to be*, insert the appropriate form of *do* before the infinitive form of the verb, and add *not* after it: *She doesn't swim*.

Note that this is why *do/does/did* is called the 'dummy operator': it is enlisted to make up for the absence of an existing operator, the operator being the first auxiliary.

5 The corrected instances of negation are the following (other errors have been ignored):

a we *don't like* to listen this story: dummy operator needed

b we *didn't go* home: main verb remains in infinitive after *do/does/did*

c don't do *anything:* use non-assertive forms in negative contexts

d I *don't agree* with you: *agree* is a verb, and, in the absence of an operator, requires the dummy operator

e my sister *hadn't ever* visited: *ever* is the non-assertive form of *never*

f but *not before* that hours: negate a prepositional phrase with *not*

g universities *shouldn't* discriminate: *should* is an auxiliary verb, hence it is negated using *not* addition.

h wasn't *anyone* there: non-assertive form needed

i is surely *inadequate*: correct negative prefix

j he *hadn't woken* up: *had* is the past of the auxiliary verb *have*, and, being an auxiliary, needs the addition of *not*.

6 The extract contains the following questions:

a *Yes/No* questions: Did you catch much? Did you have the good fortune ... ? Do you believe her?

b *Wh-* questions: What were you doing that day? Where? Whoever heard of catching salmon in a canal? What are you going to do? Why did you call her Maddy?

c indirect question: Would you mind telling me ... why you killed my brother?

d subject question: Whoever heard of catching salmon in a canal?

e object questions: What were you doing that day? Where? What are you going to do? Why did you call her Maddy?

f intonation question: She told you that?

g tag question: (There's) Nothing I can do, is there?

7 a The rules for question formation in English are:

To make *Yes/No* questions, invert the first auxiliary verb, or the verb *to be*, and the subject. If there is no auxiliary, use the appropriate form of *do* (the dummy operator): *Do you believe her?*

To make *Wh-* questions, place the *Wh-* word at the beginning of the sentence. If the *Wh-* word stands for the object or adverbial of the sentence, the word order is as in *Yes/No* questions (see above): *What were you doing that day? Why did you call her Maddy?*

b Question forms and negation share the use of the operator (i.e. the first auxiliary): in questions as the element that is inverted with the subject, and in negatives as the element to which *not* is attached. In the absence of an operator, both (object) questions and negatives require the use of a 'dummy operator', i.e. *do/does/did*.

8 The corrected question form errors are the following (other errors have been ignored):

a *What are you doing … ?* Subject and first auxiliary (i.e. operator) need to be inverted.

b *Can you tell me where it is?* In indirect, or embedded, questions there is no subject-verb inversion.

c *It seems incredible, doesn't it?* Tag questions take the form of auxiliary verb + subject; in the absence of an auxiliary verb, as in the case of *seems*, the dummy operator *do/does/did* is used.

d *Can you come? Can* is an auxiliary verb so does not need the dummy operator to form a question; inversion of the verb and subject is sufficient.

e *What do you like eating for dinner?* Dummy operator is needed when no auxiliary is present.

f *Do you enjoy working with them? Enjoy* is a verb, and requires the dummy operator when there is no auxiliary present.

g *What do you want to do on holiday? Do you want to go anywhere?* The auxiliary should agree with the subject (*you*); the verb in the question form is in the infinitive (*want*). Non-assertive forms (*anywhere*) are generally preferred in questions.

h *What happened while I was asleep?* This is a subject question so requires no auxiliary verb.

9a The teacher's questions can be categorized like this:

Yes/No questions	*Wh-* questions	Tag questions	Intonation questions
Have you ever been to the movies? Do you know karate?	What's your favorite movie?	That was about a little boy inside a big man, wasn't it? He was surprised, wasn't he? Usually little boys don't do the things that men do, do they?	*Kung Fu?* You like the movie *Kung Fu?* That was about a great fighter? You know how to fight with your hands?

b The teacher's questions primarily serve to maintain the flow of the conversation by asking real questions related to movies the students have seen. They contrast with the kinds of questions that typify most classroom talk, in which students are asked to 'display' their knowledge, and for which the teacher already knows the answer:

T: What's the past of *go*?

S: *Went*.

T: Good.

10 Other popular classroom guessing games are described below:

– 'What's my line?': one student thinks of a job; the others have to guess what it is, asking *Yes/No* questions.

– 'Alibis': two students construct a joint alibi for a specified period of time when a crime supposedly occurred. They are then interrogated separately, and their stories compared. This practises a variety of questions, particularly *wh*-forms: *What were you doing between … ? Who were you with?*

- To practise *Yes/No* questions using the present progressive, students choose to 'be' one person in a picture which includes lots of people doing different things. Their partner asks questions in order to guess who they are: *Are you the boy riding a bike?*

- 'Hotseating': Having read a book or play, or watched a film, students interview a student in the role of a particular character. The primary purpose of the activity is character exploration but it also practises question forms.

11 Some useful classroom questions at beginner/elementary level are:
- What does X mean?
- How do you spell Y?
- How do you say Z in English?
- How do you pronounce X?
- What's the plural/past/infinitive/opposite, etc. of Y?

At higher levels the following questions can be useful:
- What's this called in English?
- What do you call a person/thing that ... ?
- What's another way of saying Y?
- Does X take a preposition / an infinitive, etc.?
- What preposition does Y take?
- Is there a *b* in *lamb*, etc.?
- What's the verb/noun/adjective form ... ?
- What does Y refer to?

17 | The verb phrase

1 a All of the units deal with verbs in some form or other. This may be partly due to tradition – verbs have always figured prominently in language courses. But it may also be due to the fact that a wide range of different meanings are 'packed' into the verb phrase. These meanings include:

– events versus states

– time: past versus present

– aspect: progressive versus perfect

– voice: passive versus active

– mood: indicative, subjunctive, imperative (factual, non-factual, directive meanings)

– modality: attitude

b

a auxiliary verb	**7**	is; does; has; did
b state verb	**6**	is; know; like; understand
c passive voice	**2**	It was stolen. The kitchen has been painted. We are being followed.
d past tense	**8**	They left. The fire was put out. Someone phoned.
e modal verb*	**4**	can; shall; should; might
f verb + *-ing*	**11**	going; having; studying
g infinitive	**1**	to go; to have; to study
h present perfect	**9**	They have left. The fire has been put out. Someone has phoned.
i conditional	**5**	I wouldn't buy it, if I were you. If I'd known, I would've phoned.
j past perfect	**3**	They had left. The fire had been put out. Someone had phoned.
k reported speech	**10**	She said she was tired. They promised to wait.

*Note that modal verbs are also auxiliary verbs

2 a The verb phrases are underlined:

The most difficult part of any language <u>is</u> usually the part that <u>deals</u> with the verb. <u>Learning</u> a language <u>is</u> to a very large degree <u>learning</u> how <u>to operate</u> the verbal forms of that language, and, except in the case of those that <u>are</u> related historically, the patterns and structure of the verb in each language <u>seem</u> <u>to differ</u> very considerably from those in every other language. Most of us, as native speakers of a language, <u>are</u> as a result reasonably convinced that our language <u>has</u> a fairly straightforward way of <u>dealing</u> with the verbs and <u>are</u> rather dismayed and discouraged when <u>faced</u> with something entirely different in a new language.

Note that the adjectives *related*, *convinced*, *dismayed* and *discouraged* are derived from the past participles of their respective verb forms: *relate*, *convince*, *dismay* and *discourage*. They are classified as adjectives because they can occur before the nouns they modify: *a related case*; *the dismayed crowd*. And they can be intensified by *very*: *very discouraged*, *not very convinced*. Note that neither of these two 'tests' work with *faced*.

b Many languages, such as Portuguese, Arabic and Greek, are more highly inflected than English: that is to say, there are many more verb endings. On the other hand, English makes greater use of auxiliary verbs than some languages, e.g. Turkish or Korean. Some languages, such as Chinese, have no tense marking at all, i.e. no distinct present or past forms. To form questions in English, the subject and auxiliary verb are inverted; in other languages, such as Thai and Japanese, questions are formed by the addition of a question particle. Many languages, such as French or Persian, have subjunctive forms that express hypothetical meanings, whereas English has hardly any. The position of the verb in the sentence also serves to distinguish languages: in English it usually follows the subject and precedes the object (SVO) but in Japanese and Korean the verb comes at the end (SOV).

3 • verb *to be*: *is*, *are*
  • infinitive: *to operate*, *to differ*
  • verb + *-ing*: *learning*, *dealing*
  • past participle: *faced* (see note to 2a above)
  • a chain verb: *seem (to differ)*
  • a passive construction: *when (we are) faced*
  • an irregular verb: *has*, plus the verb *to be*
  • a state verb: *has,* verb *to be*

4 Examples of each irregular verb pattern are:

  a bring; catch; think; seek
  b drive; ride
  c ring; drink; sing; spring
  d let; put; shut; set

Any kind of organisation is potentially helpful to learners – or at least, to some learners. There is, however, evidence to suggest that irregular verb forms are acquired as individual lexical items, rather than through the application of rules or patterns. Normally, learners first encounter past participles when they are introduced to the present perfect (*She has done her homework*) at pre-intermediate level. Past participles are also essential in passive constructions (*It was stolen*), which are often introduced at any early intermediate level.

5 *be – be, am, is, are, was, were, being, been (8)*

  drive – drive, drives, driving, drove, driven (5)

  hope – hope, hopes, hoping, hoped (4)

  make – make, makes, making, made (4)

  put – put, puts, putting (3)

6

	emphatic or negative *do*	modal auxiliary	perfect auxiliary *have*	progressive auxiliary *be*	passive auxiliary *be*	lexical verb
a)			*had*	*been*		*seeing*
b)				*is*	*being*	*repaired*
c)	*do*					*like*
d)		*could*				*rain*
e)				*is*		*having*
f)	*doesn't*					*plan*
g)				*were*		*playing*
h)		*should*	*have*		*been*	*handled*
i)		*might*	*have*			*forgotten*
j)			*has*			*closed*
k)	*did*					*manage*
l)		*may*	*have*	*been*	*being*	*tipped off*

The chart shows that the order of auxiliaries is fixed, and that the auxiliary *do* doesn't combine with any other auxiliary. It also shows what form of the verb (whether lexical verb or another auxiliary) must follow each auxiliary. That is:

- *do/does/did* + base form (the infinitive with *to*): examples c, f and k
- modal verbs + base form: examples d, h, i and l
- perfect auxiliary *have* + past participle: examples a, h, i, j and l
- progressive auxiliary *be* + *-ing* form: a, b, e, g and l
- passive auxiliary *be* + past participle: b, h and l

7

tense	voice	aspect			
		simple	progressive*	perfect	perfect + progressive
present	active	*she watches*	*she is watching*	*she has watched*	*she has been watching*
	passive	*she is watched*	*she is being watched*	*she has been watched*	*?she has been being watched**
past	active	*she watched*	*she was watching*	*she had watched*	*she had been watching*
	passive	*she was watched*	*she was being watched*	*she had been watched*	*?she had been being watched**

*also known as *continuous*

** rare but possible

8   Examples of the passive voice are underlined:

Farsi is an Indo-European language, which <u>has been greatly influenced</u> by Arabic. The alphabet of modern Farsi consists of 32 characters <u>written</u> in Arabic script, from right to left. This <u>was adopted</u> after the Arab conquest in the seventh century, at which time a great deal of Arabic vocabulary <u>was also introduced</u>, making Farsi an unusual blend of two very different origins and influences.

Note that *written* is a reduced form of the passive construction *[which are] written.*

The choice of passive seems to be determined by at least two principles:

1. The agent of the verb is not known, or is taken for granted: *a great deal of Arabic vocabulary <u>was also introduced</u>.*

2. Clauses tend to take a 'topic – comment' structure, in which the topic (typically the subject of the sentence) is something that has already been mentioned, and the comment is something new that is said about it. If the topic is the notional object of the verb, this means using the passive in the comment, as in the examples marked by an arrow in the table:

Topic	comment
Farsi	is an Indo-European language
→which [= Farsi]	has been greatly influenced by Arabic
The alphabet of modern Farsi	consists of 32 characters …
→This [= the alphabet]	was adopted after the Arab conquest

9   All three extracts deal with 'state verbs', although none contrasts these with 'action verbs'. However, both extracts 1 and 2 make the point that some state verbs can be used as action verbs. All three provide lists of state verbs, but only extract 3 organizes these into sub-categories. Extracts 2 and 3 suggest that state verbs are not usually or generally used in progressive (or continuous) forms, whereas Extract 1 is more categorical ('… do not appear in continuous forms'). However, the writers contradict themselves by adding that 'it's increasingly common to hear state verbs in the continuous form', suggesting that their 'rule' is a prescriptive one. Extract 2 suggests that the continuous use of *love* and *like* is a feature of spoken rather than written language.

Of the three extracts, the third perhaps best matches current descriptions of this area, i.e. that some verbs tend not to be used in progressive forms, and that these are sometimes called 'state verbs'. However, none of the extracts explains why this is the case, i.e. that we do not tend to think of cognitive or emotional states as having dynamic qualities: you either know someone or you don't; you either like something or you don't. Hence, you don't normally say 'I'm knowing Kim better now'.

10 *explain* = imperative; *should* = modal auxiliary; *to consult* = infinitive; *prepare* = bare infinitive (i.e. infinitive without *to*); *is* = verb *to be*, present tense; *fits* = present simple; *are* = (progressive) auxiliary verb *be*; *teaching* = *-ing* form, or present participle; *write* = imperative; *might* = modal auxiliary; *should be recorded* = passive construction, formed of modal verb + passive auxiliary *be* + past participle; *take* = bare infinitive

18 | Time and tense

1 a present tense: *is*, *'m (am)*, *have … been living*, *is*, *talk*, *think*, *'m (am)*
past tense: *was introduced*, *had been*, *made*, *moved*

b *is*, *'m (am)*, *talk*, *think* = present simple
have … been living = present perfect progressive
was introduced = past simple passive
made, *moved* = past simple
had been = past perfect simple

Note that forms like *have been living* and *had been* are classified as present and past tenses respectively, on the basis of the tense of their first auxiliary. The fact that they have added aspectual meaning (to be discussed in the next unit) does not affect their membership of one of the two tense categories in English.

2 a

b past tense; past time reference

c present tense: future time reference

d present tense; present time reference (where the notion of 'presentness' is extended in time)

e present tense; present time reference (again, where this is extended)

f present tense; past time reference

g past tense; possibly present time reference, i.e. '*Did you want it now?*'

h past tense; present time reference, i.e. *'if only I was 60 kilos lighter now'*

i past tense; present time reference, assuming her actual words were *I earn $460 a week … .*

j present tense; past time reference

k present tense; possibly past time reference

2 b The exercise demonstrates that there is not a one-to-one relationship between (notional) time and (grammatical) tense. That is to say, an event that happened in the past or that will happen in the future can be expressed by a present tense verb; likewise a past tense verb can express a present event. Nevertheless, and despite the lack of a strict one-to-one match between (notional) time and (grammatical) tense, it is generally the case that (in the words of Carter and McCarthy 2006) 'present tenses are mostly concerned with talking about present time, and past tenses are mostly concerned with talking about past time'.

3 All the present tense verbs express the idea of nearness or 'actuality', and all the past tense verbs express distance or 'remoteness'. This nearness versus distance distinction may be one of *time* (immediacy versus time disconnected from now), or it may be in terms of *reality* (real versus unreal), or it may be in terms of *social distance* (informal versus formal). So:

Actuality:

a Oh here <u>comes</u> the bus ... and it's packed. (Nearness in time)

c Russian Foreign Minister Igor Ivanov <u>heads</u> to Washington next week. (Although the reference is in the future, the use of the present tense gives the statement a newsworthy immediacy.)

d I <u>want</u> a normal life for myself and my children. (Present state)

e She's a vegetarian, except she <u>eats</u> chicken. (Present habit)

f Then I get a call from him a day or two later and he <u>says</u> , 'Dude, you don't understand'. (Although the reference is to the past, the use of the present tense makes the account more immediate – as if it were being re-enacted before the listener's eyes.)

j Richard lives to marry his nurse, and <u>dies</u> in 1962. (Similar to f)

k I <u>hear</u> you're going to take that house in Italy. (The news is still 'actual', even if the speaker first heard it in the past.)

Remoteness:

b Just yesterday I <u>had </u>to pay $6 for 10 oranges. (Disconnected from the present)

g Angela <u>did you want</u> some of the raspberry too? ~ Yes please. (Social distance, or politeness)

h If only I <u>was</u> 60 kilos lighter and slightly more attractive. (Remote in terms of reality – hypothetical)

i She said she <u>earned</u> $460 a week, and at least $200 more in tips. (Remote because it is expressed as indirect speech, the reporting verb being in the past.)

4 a and **b**

present states: *is (graduated)*, *is she (tattooed)*, *has*, *don't belong*, *likes*, *belong*, *ain't*

present events: *pauses*, *looks*, *says*, *bristles*, *glowers*, *frowns*, *mutters*

present habits (repeated events): *help*

Note that *has got* (as in *she's got a different life*) has the time reference of a present tense verb, although its structure is technically that of the present perfect, i.e. *have* + past participle.

The verb *to be* constructions (*is graduated*, etc.) also have present meaning, but some grammars categorize the verb *to be* apart from other lexical verbs, on the grounds that it is structurally different and behaves more like an auxiliary.

   c The uses of the present simple represented by the time lines are as follows:

    1 present event

    2 present habit (repeated events)

    3 present state

   d Corpus evidence suggests that the present simple is most often used for present states and then for present habits. It is less often used for present events. Still less often is it used for future events (e.g. *the bus leaves at 6.00am*) or past events (e.g. *this guy stops me and asks me …*).

5 The grammar explanation does not include reference to the future or past uses of the present simple, no doubt for the reasons outlined above, i.e. their low frequency. Nor does it include any reference to the (somewhat more frequent) use of the present simple for present events, as in *Here comes the bus*. This may be due to the fact that present events tend to be associated with the present progressive (*The bus is coming*) in pedagogical grammars.

6 Typical contexts or texts for teaching these uses include:

- repeated events, habits: a person's daily routine (often combined with adverbs of frequency, such as *always*, *often*, *sometimes*); facts about nature, animal behaviour, etc. (*tigers hunt by night*; *the sun rises in the east* …); facts about social groups (*Hindus don't eat meat*; *Many Russians play chess*.)

- permanent states: likes and dislikes (*Sam doesn't like ginger*, etc.); descriptions of places (*Brattleboro lies in the Connecticut River Valley* …); descriptions of people (*She has brown eyes* ...); descriptions of objects, buildings, etc. (*It consists of* …; *it weighs* ...; *it belongs to* ...)

- past events: jokes (*Two elephants go on vacation* ...); history/biography (*In 1509 he marries Catherine of Aragon* …); plots of films, books (*the story begins in New England* … ; *when Bond wakes up, he hears* …)

- future events: travel schedules (*we arrive in Istanbul on Tuesday* …)

7 The past tense verbs are: *arrived*; *took* (irregular); *stationed*; *ranged*; *was served* (passive); *was said* (irregular, passive); *disappeared*; *whispered*; *winked*; *nudged*; *rose* (irregular); *said* (irregular).

As with the present simple, the verb *to be* (e.g. *was*) is often classified separately.

8 The dialogue displays the following features of the past tense:

- *Wh-* questions with *did*: *When did you get back?*
- *Wh-* questions with *was*: *How was your vacation?*
- Affirmative statements with past tense verbs (*We went to Hawaii*) and with verb *to be (It was hot)*
- Negative statements: *I didn't want to come home*
- Use of auxiliary *did* to substitute for a past tense clause: *I'm glad you did* (for *I'm glad you came home*)

One approach to using the dialogue in order, for example, to contrast auxiliary *did* questions with verb *to be* questions might be:

1 Students listen and answer some comprehension questions (e.g. *Where did Jason go? What did he do?*, etc.)

2 Provide the text with key grammar words omitted: *Where __ you go exactly? How ___ your vacation?*; students fill in the missing words and then listen again, to check.

3 Students practise the dialogue in pairs, first reading aloud, then from memory, and finally substituting different destinations, weather conditions, and activities.

9 a The main events happened in this order:

1 The daughter got married and went to Petersburg.

2 She sent her parents two letters.

3 Nothing more was heard of her.

4   Yegor came back from the army.

5   It was Christmas.

6   Vasilisa went to the tavern and asked Yegor to write a letter to her daughter.

7   Yegor asked her what she wanted him to write.

b   The examples of the past perfect are underlined:

'What shall I write?' said Yegor, and he dipped his pen in the ink.

Vasilisa <u>had not seen</u> her daughter for four years. Her daughter Yefimya <u>had gone</u> after her wedding to Petersburg, <u>had sent</u> them two letters, and since then seemed to vanish out of their lives; there <u>had been</u> no sight nor sound of her. And whether the old woman was milking her cow at dawn, or heating her stove, or dozing at night, she was always thinking of one and the same thing – what was happening to Yefimya, whether she were alive out yonder. She ought to have sent a letter, but the old father could not write, and there was no one to write.

But now Christmas <u>had come</u>, and Vasilisa could not bear it any longer, and went to the tavern to Yegor, the brother of the innkeeper's wife, who <u>had sat</u> in the tavern doing nothing ever since he came back from the army; people said that he could write letters very well if he were properly paid …

c   The past perfect is used in order to look back on a previous situation from a past point in time – the point of reference. The point of reference in the story is Christmas, four years after her daughter moved to Petersburg and an indeterminate time after Yegor came back from the army, when Vasilisa goes to the tavern. The events are narrated from this perspective. This demonstrates the way that the past perfect is typically used when the chronological sequence of events is disrupted or even reversed.

10 a   *we had ate → eat*; *had drinked → drank*; *had maked → made*: in each case the past simple form of these irregular verbs is required, not the past perfect form (*had* + past participle) since the actions form part of a sequence in the past. Note also that *we put the music on loud* would be more idiomatic than *we made the music loud*.

were going home → went home: the event is seen in its entirety, not as a situation in progress or evolving (see the next unit on Progressive Aspect)

b   *Maria go → Maria went*: past tense required for narrative in the past
the director order → the director had ordered: this is 'the past seen from the viewpoint of the past', hence the past perfect is preferred.
they go → they went (as before)
was missed → was missing: not passive but active
she go → she went (as before)
when they go → when they went (as before)
the suitcase doesn't was there → the suitcase wasn't there: the verb *to be* does not require the auxiliary *did* for negation
Maria go → Maria went (as before)
he didn't be → he wasn't (as before)

Note that verbs *reclaimed* and *revised*, although in the correct form, are the wrong choices for the meanings intended (possibly *complained to* and *checked*).

19 | Aspect: progressive

1 The text contains the following examples of progressive and perfect aspect: *has been … getting*: present prefect progressive; *is happening*: present progressive; *has been … losing*: present perfect progressive; *has … caused*: present perfect; *is changing*: present progressive.

2 2a Tense: present. Aspect: progressive.
   b Tense: past. Aspect: progressive.

   3a Tense: past. No aspect.
   b Tense: past. Aspect: progressive.

   4a Tense: present. Aspect: perfect.
   b Tense: past. Aspect: perfect.

   5a Tense: present. No aspect.
   b Tense: present. Aspect: perfect.

   6a Tense: present. Aspect: perfect + progressive.
   b Tense: present. Aspect: progressive.

   Note that verb forms that are not marked for aspect are commonly called 'simple': present simple, past simple. But 'simple' is not an aspect: it is the absence of aspect.

3 The more extended contexts are:

   a The two sides look to be heading for a draw when they meet at St James's Park today. (Hence the time reference is in the future.)

   b They are meeting in room 356-S of the Centre Block at 10 a.m. tomorrow morning. (Future reference.)

   c A consultant reassures me. 'No,' he says. 'We're actually very careful when we audit what we're doing. If, for example, someone is waiting for a hip operation, then of course they go on the list.' (The time reference of *is waiting* is the extended present.)

   d I like her voice as well, to be fair. And when she sings 'I'm waiting, I'm waiting for you', yes, yes, I wish she was waiting for me. (The time reference of *she was waiting* is the present, but it is hypothetical.)

   e In the evening, they reach the village of Brenna, and again ask to find a hut or barn to spend the night. (This is probably part of a narrative, and hence the time reference is in the past.)

   f Maybe when they've reached their peak I'll be able to assess better if they are the best pairing we've ever had. (The time reference is in the future.)

   g Scene 1. Prague 1922 Kafka has been writing a letter but goes to the window when he hears someone haranguing a crowd. (The time reference is in the present – in the context of the play – but of course the imagined events occurred in the past, in 1922, specifically.)

h   Max said when he's writing on paper with a pencil, and makes a mistake, his left hand twitches as if to hit cmd-Z. (The time reference is in an extended present.)

As was shown in Unit 18, these examples demonstrate that there is no one-to-one relationship between time and tense. Nor is there a one-to-one relationship between time and aspect. In fact, the choice of aspect provides little or no information about the time of the event: for that, we must look at the context. This, in turn, suggests that 'rules' of the type: *We use the present continuous to talk about events happening at the moment of speaking* are only accidentally true.

4 The *-ing* forms in the text, organized into word classes, are these:

Present participles: *heeding*, *doing*, *thinking*, *driving (x 2)*, *raining (x 2)*, *thinking (x 2)*, *writing*, *going*, *talking*, *serving*, *teaching*

Adjectives: *reassuring*, *embarrassing*, *running*

Nouns: *creative-writing*, *playwriting*

The shared meaning is one of some activity being in progress. As Broughton (1990) puts it, 'Remember that the *-ing* form, whatever word class it is operating as, still carries a sense of ongoing activity.' This means that even for adjectives and nouns, this dynamic, progressive sense is implicit, and accounts for the difference between:

I'd like a teaching job (= focus on the activity)
I'd like a job as a teacher (= focus on the role)

Her driving is terrible (= focus on the activity)
She's a terrible driver (= focus on the person)

I like teaching (= I enjoy the activity of teaching)
I like to teach (= I think it is a good thing to do)

5 Perhaps the single common concept – and, hence, the primary meaning of the progressive – is that of 'a dynamic action in the process of happening', or, put more simply, something being *in progress*. Notions of temporariness and (limited) duration may be secondary meanings, a function of the context or of the lexical aspect of the particular verbs (see next task). There is certainly nothing temporary about sentence (e) *Spring has been gradually getting shorter for thousands of years*.

The concept of 'extending over time' is not very helpful either, since most verbs express duration of some kind: *She serves as the distinguished writer in residence.* Or *It rained for a week*.

The only example that fits least well into the notion of 'activity in progress' is (f) *They are meeting …* which has future reference. Arguably, though, the arrangement to meet has been made already, hence it is 'in progress.'

6 The effect of adding progressive aspect to state verbs is to make the state dynamic, and to turn it into an action or behaviour.

Adding progressive aspect to activity verbs can have the effect of providing a 'perspective' to the activity, of making us see the activity unfolding in our mind's eye, as in (c), or as providing the time frame for an event, as in (d). It can also make the activity seem temporary, as in (e).

Adding progressive aspect to accomplishment verbs (i.e. verbs that have an end-point) implies the activity is incomplete.

Adding progressive aspect to punctual verbs suggests that the activity is repeated.

7 Activity (a) targets use 2, i.e. *To describe temporary situations in the present, though not necessarily at the moment of speaking.* Activity (b) targets use 5, i.e. *To describe a present arrangement for a future event.* Activity (c) targets use 1, i.e. *To describe events/situations in progress at the moment of speaking.*

8 The past progressive is often used in narrative to provide the background to the events that constitute the story itself. In this sense, the participle is used almost adjectivally – compare the difference between *It was rainy* and *It was raining*; or the difference between *I was asleep* and *I was sleeping.*

This is generally not a difficult use for learners to understand, especially if they are introduced to the term 'background'. It is probably easier to introduce and practise the past progressive in this kind of narrative context, than to practise it in isolation as if it were a separate 'tense'. Some EFL materials introduce the concept of 'interrupted past' to explain the past progressive, as in *I was having a bath when the phone rang*, but it should be clear that the background situation is not always interrupted (in the sense of unfinished): *I was having a bath when the phone rang, so I didn't bother answering it.*

An activity that lends itself to the practising of past progressive (as well as the past simple) is the game 'Alibis', when two or more students are quizzed separately about a crime that they allegedly committed at a clearly established time. Any discrepancy in their story (which they have jointly prepared) proves them guilty.

20 | Aspect: perfect

1 b *have been lost* = present perfect (passive); c *had forgotten* = past perfect; d this is not the perfect, but the past tense of what is called the 'causative': *to have something done*; e *has been* = present perfect; f this is not the perfect, but the present tense of the modal verb *have to*; g *will have had* = future perfect; h *has been signing* = present perfect progressive; i *had I known* = past perfect; j *has smashed* = present perfect; k *had been stopped* = past perfect (passive).

2 a Here is the suggested answer for this task:

> **Arthur Miller** was born in New York in 1915, and died in 2005. He lived most of his life in New York. He worked as a writer and director, but never acted. He wrote many plays and screenplays. He also wrote two travel books. He was married twice – once to the film star Marilyn Monrce.
>
> **David Mamet** was born in Illinois in 1947. He has lived mostly in New York. He has worked as an actor, director, and writer. He has written many plays and screenplays. He has also taught drama. He has been married twice, and has three children.
>
> _____
>
> (from *Grammar* by Thornbury, 2006)

b The grammatical clues are the use of the past simple (*he lived … he worked … he wrote …* , etc.), in the case of the text about Arthur Miller, and the present perfect (*he has lived … he has worked … he has written …* , etc.), in the text about David Mamet. The reason is that Mamet is still alive, and hence the events occur in a time period that is still connected to the time of utterance – in this case, the present. Miller, on the other hand, is dead, so the events occur in a period that is disconnected to the time of utterance.

c This points to the essential difference between the present perfect and the past tense, i.e. connectedness with the present – and the reason why the present perfect is called the *present* perfect.

3 a 1 The winning of the Pulitzer prize took place at an unspecified time in his life, i.e. in a period leading up to the present: presumably, he still has the prize.

   2 Likewise, the writing of the screenplays is one of his lifetime achievements – something he 'has' now (which is perhaps the reason why we use the auxiliary verb *have* in the present perfect).

    3 The period of his blog contribution extends from ten years ago until now, hence the connection to the present is real.

    4 Likewise, the period of his marriage extends to the present time: he is *still* married.

  b Sentences 3 and 4 match timeline A, i.e. a situation continuing up to the present; sentences 1 and 2 match timeline B, i.e. finished actions and events that have present relevance or consequences.

4 Perfect of result: (d); Experiential perfect: (b); Perfect of persistent situation: (a); Perfect of recent past: (c)

5 The following sentences are unacceptable:

- She's been here last year.
- She's been here two weeks ago.
- She's been here at three o'clock.
- She's been here yesterday morning.

None of these is acceptable since the use of the present perfect does not allow time expressions that situate the event in a definite time in the past: this would 'break' the connection with the present. Note that *She's been here this morning* is only acceptable if it is still morning at the time of speaking.

6 The tenses are as follows:

discover: present simple. This is typically used in headlines to state facts and convey actuality.

have … stumbled across: present perfect. This is used to announce a past event that is still thought to be relevant to the present, hence newsworthy. There is no time adverbial to situate the event in the definite past.

discovered, were attempting: past simple and past progressive. By implication, the story is now situated firmly in the past, as its details are recounted.

7 Some example situations for presenting the four uses of the present perfect are:

- Perfect of result: e.g. a person who has changed (*You've lost weight*, *You've cut your hair*); or a place that has changed (*They've pulled down the old post office*); talking about jobs or chores done (*I've scanned those documents*).

- Experiential perfect: e.g. talking about travel experiences; job interviews/talking about work experience.

- Perfect of persistent situation: e.g. personal information (*I've lived here all my life*, *How long have you been married?*); talking about possessions (*I've had this watch since I was little*).

- Perfect of recent past: e.g. news (*The Swiss have just voted*); the day's activities (*I've been to the gym*, *I haven't walked the dogs yet*).

8 Activity a: Perfect of recent past; Activity b: Experiential perfect; Activity c: Perfect of result. All three activities require students to interact with one another in order to share personal experiences.

9 a 1. In the case of the past perfect (*her husband had forgotten …*) the event is seen retrospectively from a point of time already in the past, i.e. when the woman phoned the police. 2. In the case of the future perfect (*I will have had …*), the retrospective view is from a point in the future (when the governor's career ends), from where she looks back at her whole career.

b 1 These structures can be represented thus:
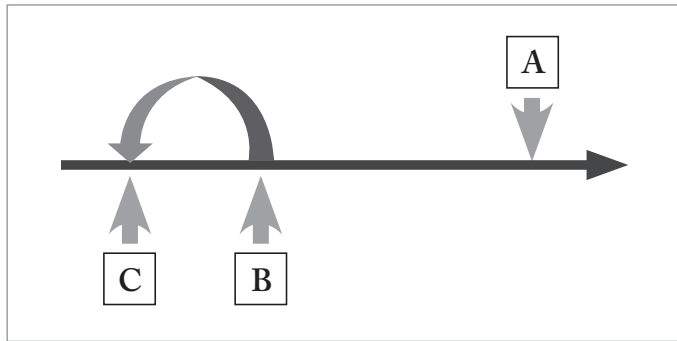
where A is the present, B is the phoning of the police and C is the forgetting to take out of the trash.

b 2
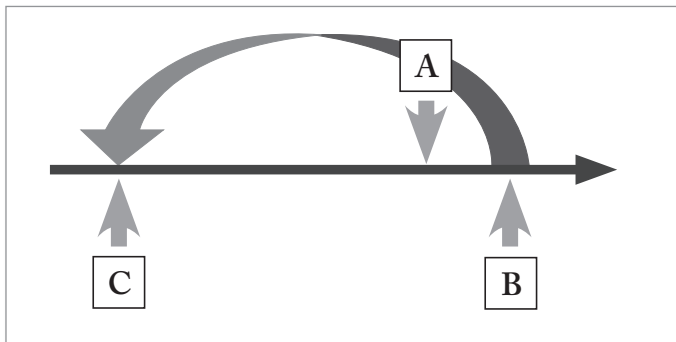
Here A is the present, B is the 'end of her career' and C is the point, 34 years before the end, when she started.

10 a Both sentences ask about a situation that started in the past and continues to the present: that is the effect of the present tense plus perfect aspect. As *work* is an activity verb, the effect of making it progressive is to imply a temporary meaning. So *How long have you worked as a cop?* suggests that the person questioned is a policeman by profession, while *How long have you been working on that project*? suggests that the project is temporary.

b Again, the view is a retrospective one, referring to a period leading up to the present, although one (*over the years*) is longer than the other. Since 'read a book/biography, etc.' is an activity with an end result, i.e. an accomplishment, the choice of the progressive form (*I have been reading two books* …) implies non-completion. *I've read dozens of biographies and autobiographies*, by contrast, implies that the speaker finished them.

c As in the previous example, the unmarked verb *made* encourages us to visualize ten separate occasions, whereas *been making* focuses more on the overall process, the actual number of appearances being less important.

d The use of the state verb *see* in its unmarked form simply implies perception. Making the verb progressive, however, changes its meaning from a state to an activity, synonymous to 'dating'. Both questions, by using the present and the perfect, denote a period starting in the past and connected to the present.

e Again, both sentences refer to a period of time leading up to the present. But, as *bark* is a punctual verb, the use of the progressive (*has been barking*) implies repetition, rather than just once (*has barked*).

11 a *I've been back in Trieste for five days …* A period of time starting in the past and continuing to the present requires the present perfect; for a period of time, the preposition *for* is needed.

b *Last week I went …* The past perfect is not necessary since the vantage point is the present, not a point already in the past.

c *What have you been doing?* This is more appropriate when asking about activities in progress up until the moment of speaking, rather than completed ones. *Have you been studying a lot?* would also obey this past-until-now time frame.

d *…but we had been waiting* or *… but we were waiting …* or even *… but we waited …* A past tense is needed, rather than a present one, since the 'waiting' period is no longer connected to the present. The past perfect is not strictly necessary, since there is no ambiguity with regard to the order of events. The difference between progressive *we were waiting* and unmarked *we waited* is simply one of perspective: is the waiting viewed as a dynamic situation, unfolding over time, or as a single 'act of waiting'.

e *Have you seen …* or *Do you ever see … ?* In the case of the present perfect, a time period from the past until now is referenced, as opposed to the extended present of the present simple. *The last time I had news …* This is firmly in the past: one month ago.

f *While I was going…* or *While I was driving … I remembered …* The 'going' or 'driving' frames the act of remembering, hence the progressive: 'while driving was in progress'. The verb *remember* is more often used as a state verb, hence the use of the progressive, while not incorrect, is stylistically unusual.

g *I have been waiting (for) a long time …* The period of time is from the past until now, hence the present perfect is required. Alternatively, and depending on how long ago this period stopped, the sentence could be re-phrased: *I had been waiting a long time for my new job when I (finally) got it …*

h *I have known him …* The choice of present perfect is correct, but, being a state verb, *know* is not usually used in the progressive form.

21 | Modality

1 Words or expressions that express likelihood are: *could*, *might*, *may*, *can*, *will*. Those that express obligation are: *not obliged to*, *(doesn't) have to*, *needn't*, *there's no obligation to*. Of these, *could*, *might*, *may*, *can*, *will* and *need(n't)* are classified as modal verbs (or, more correctly, modal auxiliaries). To these can be added: *can*, *would*, *shall*, *should* and *must*.

2 The completed chart looks like this:

	modal auxiliaries (*can, must*, etc.)	lexical verbs (*want, like*, etc.)
It takes the bare infinitive (i.e. without *to*)	✓	x
There is no special third person form	✓	x
The negative is formed by adding *not*	✓	x
The question is formed by inversion with the subject	✓	x
It cannot be preceded by other auxiliaries	✓	x

Examples of modal verbs with the bare infinitive are a–f.

Examples showing that there is no special third person form, i.e. adding *-s*, are a, b and f.

Examples showing *not*-negation are c and d.

Examples showing inversion in questions are h and e.

An example that shows how modal auxiliaries do not form sequences is g, where *should must* is not possible, so *have to* is used instead. Another example is f.

Lexical verbs, on the other hand, do not take the bare infinitive (apart from a few exceptions, like *help*): see examples h–k; they have a special third person form h, require an auxiliary verb for *not*-negation i and for inversion j, and can be preceded by auxiliaries k.

3 In the case of *need,* it behaves like a lexical verb in examples a, c and e. The features of auxiliary verbs apply only in questions and negatives, as in examples b and d. But even here there is some variability, as the examples c and e demonstrate.

Except for the fact that it is usually followed by the *to*-infinitive, not the bare infinitive, as in g, *ought* behaves in every respect like a 'pure' auxiliary, in that there is no third person form, and it is negated by adding *not* (as in example f). In some varieties of English, however, it can be treated like a lexical verb, (as in example h).

When *use* in the past tense is enlisted to talk about past habits, it normally functions like a lexical verb, as in example j, but in some registers of English the form *used not to* (rather than *didn't use to*) attests to its modal origins, as in example i.

4 a The possible meanings for each sentence are:

She may run. = it is possible she will run, or she has permission to run

He should be home. = it is possible he is home, or the speaker wants him to be home

They could've phoned. = it is possible that they phoned, or they were able to phone, or the speaker wishes they had phoned

  b 1 *must*; personal (because it is a rule); 2 *will*; logical (because it is simply a fact); 3 *may*; logical (because it expresses a possibility); 4 *shall*; personal (because the force of *shall* is to impose an obligation); 5 *can*; logical (because it expresses what is theoretically possible); 6 *can*; logical (because it expresses a possibility).

5 Here is the completed table, using invented examples:

Modal verb	meaning	example
can	theoretical possibility ability permission	Grammar can be fun. 1. Can you speak French? 2. Can we take photographs?
could	possibility ability	It could be fun. 3. We could see the top.
may	4. possibility permission	It may rain. You may go in now.
might	possibility 5. permission	It might be Gary. Might I use the phone?
will	predictability volition	It will be a nice day. 6. I'll give you a hand.
would	7. predictability volition	He would say that. Would you lend me the car?
shall	predictability 8. volition	We shall overcome. Shall we dance?
should	possibility 9. obligation	It should be a nice day tomorrow. You should try harder.
10. *must*	logical necessity obligation	11. You must be exhausted. 12. I must phone Dad.

6

Modal	meaning
must (remain)	personal (= obligation)
will (tell)	logical (= future predictability)
may (use)	personal (= permission)
could (cause)	logical (= likelihood)
may (diminish)	logical (= likelihood)
may (use)	personal (= permission)

7 The modal verbs match their phrasal equivalents accordingly: **1-c; 2-e; 3-a; 4-f; 5-b; 6-d**. Note that these matches are somewhat loose, and that the meanings of the pairs do not correspond exactly. For example, *must* and *have to* both express strong obligation, but *must* more typically expresses the obligation of the speaker, whereas *have to* is preferred when the obligation is imposed by another party, e.g. in the form of a regulation:

> *I must phone the dentist.* (It's a self-imposed decision.)
> *You must see this movie.* (I'm strongly recommending it.)

> *I have to pay the dentist.* (The dentist expects it.)
> *You have to be over 18.* (It's a rule.)

The differences between future forms, like *will* and *going to,* will be explored in Unit 22.

8 Here are some modal exponents of the different functions:

Function	Modal verb/phrase
talking about past ability	*could, was able to*
giving advice	*should, ought to*
asking permission	*can … ? may … ?*
talking about obligation	*have (got) to, need to, must, should, had better*
asking favours	*could (I) … ? would (you) … ?*
making deductions about the past	*could have, might have*
making predictions	*may, will, could, might, going to*
regretting past actions	*should have, wouldn't have*

9 The corrections and their explanations are as follows:

a *you shouldn't*, instead of *you don't should*: as an auxiliary verb, *should* is negated simply by adding *not*, or its contraction.

b *will be able to*, or simply *can*, instead of *will can*: two pure modals cannot combine like this, so, to talk about ability in the future a combination of modal and modal phrase is necessary.

c *must apologize*, not *must to …*: the pure modal auxiliaries are followed by the bare infinitive.

d *Can you go?* Instead of *Do you can … ?* Again, modal auxiliaries do not require another auxiliary to form the question: simple inversion is enough.

e *must have gone wrong*, not *must had …*: to make deductions about the past, use the auxiliary verb plus the perfect infinitive, i.e. *have* + past participle.

f *don't have to* instead of *shouldn't*: *should* and *have to* share the sense of obligation in their affirmative forms. Their negatives are quite different in meaning, however, 'no obligation' being realised by *don't have to*, not *shouldn't*.

g *had to* instead of *must*: unlike other pure modals, there is no past form of *must* – *had to* is used instead.

h *had to* instead of *should to*: *should* expresses obligation in the present only, not in the past and *should* does not take the infinitive with *to*.

i *was able to* (or *managed to*) instead of *could*: in the past *could* refers to general ability (*I could ski when I was younger*), but for ability on a single occasion, *was able to* (or *managed to)* is used.

10 According to data compiled from the Longman Spoken and Written English Corpus, and reported in Biber et al. (1999), the most frequently occurring modal auxiliary is *will*, and, of the nine pure modals, the least frequent is *shall*. Here is a chart showing their relative frequencies:

Frequency of modal auxiliary verbs in LSWE Corpus
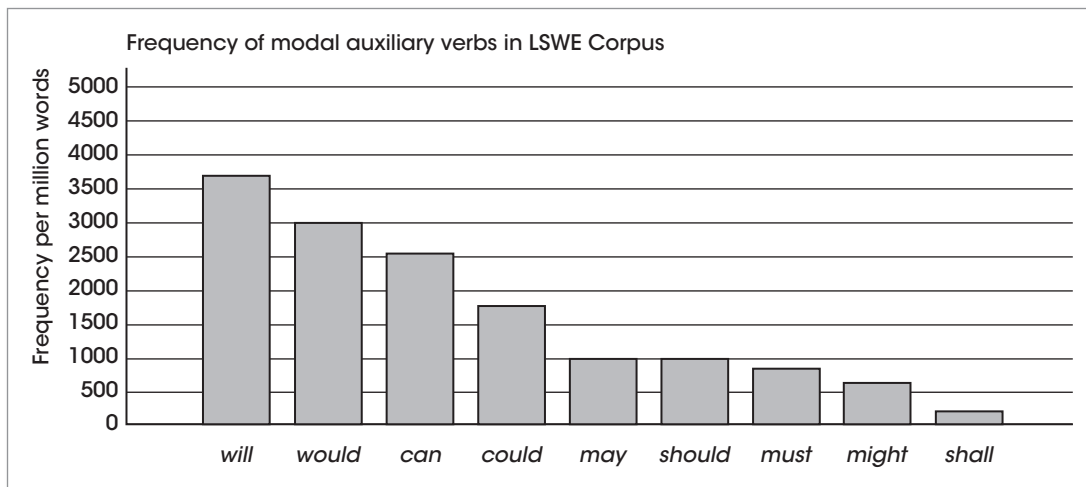
The high frequency of *would* may seem surprising, but perhaps reflects the wide range of important meanings it conveys (see Unit 23). The relative low frequency of *shall* should not be surprising, since it has a very restricted usage (mainly for asking and for making suggestions) and in some varieties of English, such as standard American, it is virtually non-existent.

A more fine-grained analysis of the corpus data shows that there is considerable variation across different registers, with *will, can,* and *would* being much more common in conversation than in academic writing, while *may* is very rare in spoken English.

In terms of meanings, the corpus data shows that the most common modals for expressing logical possibility in academic writing are *may* and *can,* while *can* is the most common way of expressing both ability and permission across registers. The most common modals for expressing obligation in conversation are *should* and *have to*, with *must* relatively infrequent, due to its somewhat face-threatening connotations.

The relative high frequency of most modals, along with the wide range of important meanings that they convey, suggest that they should be taught and practised both early and often. However, the common practice of associating *must* with obligation and *may* with permission should probably be reconsidered.

22 | Futurity

1 The verb forms that have future reference in the emails are:

> *going + to*-infinitive*:* Ernesto and Audrey are going to be there …
>
> *will + be + -ing* (called the future continuous): When will you be arriving? Laura Sánchez will be flying in at about 11; Will you be collecting the keys on Monday?
>
> *will* + bare infinitive: I'll be at the airport already; I'll take you to the hotel; I'll be at the hotel before 12; [I] will let you know; I'll be in touch.
>
> present simple: … when you arrive; I arrive in Osaka at 8.20am …
>
> present progressive: we are leaving early tomorrow …
>
> *may/might* + infinitive: We may be here tomorrow night; We might need to wait on for an hour.

Other verb forms that often have future reference include

> the verb *to be*: The president is to give a speech Thursday in Ohio.
>
> *will + have* + past participle (called the future perfect): The president will have pulled off a real coup.

2 a How certain?: The choice of future form is popularly considered to be determined by the degree of certainty of the future event. But this can be refuted by the addition of adverbs, which have the effect of neutralizing any supposed differences between degrees of certainty. For example:

> *I'll definitely/probably take you to the hotel.*
> *I'll be definitely/probably taking you to the hotel.*
> *I'm definitely/probably going to take you to the hotel.*
> *I'm definitely/probably taking you to the hotel.*

b How soon? In terms of the proximity of the future event, this, too, can be disproved by reference to context: all five examples are compatible with 'when you arrive on Monday' or 'when you arrive next April', for example.

c What caused it?: It seems more likely, therefore, that the choice of future form is determined by how the future event is perceived to have been motivated: was it planned, arranged or scheduled beforehand or is it being decided at the time of utterance? Is it a prediction based on present evidence or not? Is it something I wish to happen, or is it happening as a matter of course?

Thus, in the case of the example sentences, and in the absence of any other context, it is plausible to infer different origins or agents of the future event:

> *I'll take you to the hotel.* = it is my wish (or volition)
> *I'll be taking you to the hotel.* = it is happening as a matter of course
> *I'm going to take you to the hotel.* = it is my intention or plan

> *I'm taking you to the hotel.* = it has been arranged
> *I take you to the hotel.* = it is scheduled

In the case of the last example, this is more usual in the context of actual dates and times: *I arrive in Osaka at 8.20am.* So a more plausible example might be: *I take you to the hotel at 9, and pick you up again at 12.*

d The style or register of the context: The last example also illustrates the effect of the style or register: certain future forms, such as *will*, are more frequent in written rather than in spoken English (see Task 7 below), while the use of the present simple is commonly used in itineraries and other forms of written scheduling.

3 The completed table might look like this:

future form	meaning	example
will	logical: prediction	1. I'll be at the airport already; I'll be at the hotel before 12.
	personal: volition	2. I'll take you to the hotel.
going to	logical: prediction	*It's going to rain.*
	personal: intention	3. Ernesto and Audrey are going to arrive …
4. present progressive	arrangement	*We are leaving early tomorrow.*
future progressive	future 'as matter of course'	5. When will you be arriving? Laura Sánchez will be flying in at about 11; Will you be collecting the keys on Monday?
6. present simple	schedule	7. I arrive in Osaka at 8.20am.
may/might	8. logical: possibility	*We may be here tomorrow night.* 9. We might need to wait on for an hour.

Note that there is some overlap between categories: clearly schedules are kinds of arrangements (the difference being a question of style as much as anything), and it is not always clear whether *going to* expresses a prediction or an intention: *Ernesto and Audrey are going to arrive … .* Nevertheless, the above categories provide 'rules of thumb' in terms of differentiating the future forms according to the speaker's perception of how the future event originated.

4 Some grammarians take the line that, since *will* can make clear predictions about the future without a hint of modal 'colour', as in *I'll be at the hotel before 12*, it is possible to talk about a 'future tense'. Others argue that the 'pure future' use of *will* is relatively rare, and that *going to* has as much, if not more, claim to be considered a tense. *Will,* according to this view, is simply another modal auxiliary that, like *may*, can have future reference, but can just as well have present reference – in fact, in its sense of 'is willing', it always has present reference.

Will/won't is used in the following ways in the examples:

a *Will* is used here with future reference to make a prediction – its logical use, in terms of the logical/personal distinction that all modals share.

b There is no future reference here. This is the personal use of *won't*, referring to the volition (i.e. willingness) of the subject and meaning *is not willing to*, i.e. she refuses to.

c There is no future reference here. This logical use of *will* for predictable routines is common in English, as is the past form *would* for talking about past habits.

d This is like example a.

e Like c, this is a logical use, referring to predictability or high probability. Notice that the time reference is in fact to the (recent) past. *Will* here is functioning like other modal auxiliaries that express probability. Compare: *Readers may/might/must have recently noticed …*

f There is no future reference here, strictly speaking. This is the personal use of *will*, expressing the speaker's volition, and can be paraphrased as *I am willing to get it* or *I promise to get it*, where the intention is coincident with the time of speaking, even if the intended action is in the future. (Compare this with the sentence *I'll be at the hotel before 12.*)

g There is no future reference. *Will not* is used here in the personal sense to refer to volition (*is not willing to*; *refuses to),* although an argument could be made for this being the logical use, meaning *it's not likely/predictable that ...* This demonstrates that there is some overlap of meaning between prediction and volition, when, for example, the subject's wishes or preferences make their behaviour predictable.

h There is no future reference. The stressed form of *will* denotes strong volition, or insistence.

i This is a prediction with future reference, retrospective to a future point in time (the year 2030). This form is commonly called the future perfect. (Compare this example with e, which has the same form, but which has past reference.)

To summarise, then, *will*, like the other modal auxiliaries (whose syntactic features it shares) has two main areas of meaning: *logical* (predictability and prediction) and *personal* (strong and weak volition). It is generally only in the 'prediction' sense that *will* has purely future reference. There is some crossover, however, between futurity and volition, especially in first person uses, such as *I'll phone you tomorrow* which could be read as *My phoning you tomorrow is a predicted event*, or *It is my intention, now, to phone you tomorrow.*

5 Future events can be seen as having a present connection if they form the end point of a process that is already 'in progress' at the time of utterance. When talking about arrangements that have already been made, we use the present progressive as in examples a and b. Where an intention has been made and is now being reported, as in example c, *going to* is used. Similarly, where there is present evidence for a prediction, the use of *going to* suggests this connection with the present, as in example d. Finally, the future progressive construes an event as being in progress in relation to some other event in the future, as in e, or as unfolding at a future point in time, as in f, especially when the speaker or writer wishes to imply that the progress of the event is not dependent on human agency: compare *We'll land at Pomigliano* and *We'll be landing at Pomigliano*. This is why the future progressive is sometimes called the 'future-as-matter-of-course'.

6 *Will* and *going to* can both be used to express logical meanings (e.g. prediction) and personal meanings, such as intentionality. As argued in the previous task, the use of *going to* implies some connection to the present: in the case of prediction, because there is present evidence, and in the case of intentions, because the decision has already been made. *Will*, on the other hand, is generally used at the moment of *making* the decision. This, at least, is the point underlying this particular activity.

We can sum up the uses in this table:

will	logical	predictability (present) prediction (future)	*Boys will be boys.* *It'll snow.*
	personal	volition	*She won't eat her vegetables. I'll wash up.*
going to	logical	prediction (on basis of present evidence)	*It's going to snow. I'm going to faint.*
	personal	intention/plan	*I'm going to buy a new laptop. The government's going to raise taxes.*

The presentation from Soars and Soars (1996) neatly captures the distinction between decisions already made (*I'm going to buy some sugar*) and decisions made at the moment of speaking (*I'll go to the bakery*). In the interests of economy, the dialogue gives only one example of each use: it might have helped had it been extended slightly to provide more data with which to answer the grammar questions. Moreover, it deals with only one aspect (the personal one) of the difference between *will* and *going to*, although this, arguably, is the difference that matters more, since in their predictive uses (*It'll snow* vs *It's going to snow*) they are virtually interchangeable.

The claim that 'we don't usually say *going to go* or *going to come*' is not entirely supported by corpus evidence, however: the Cambridge English Corpus records over 10,000 examples of the string *[be] going to go,* an average of 5.3 times occurrences per million words, which is ten times as frequent as the string *will have gone*, for example.

A less controlled practice situation might be to establish some group outing or party. In groups the students have to decide: where, when, who is bringing what; who they'll invite, etc., where they are expected to use *will*. They must then report these decisions to the rest of the class, where the expectation is that they will use *going to*.

7 Both texts deal with future travel plans and arrangements. What is significant about the first (spoken) text, is that most of the plans are expressed with either *-ing* forms (*Where are you guys planning on going? We're gonna go …*) and one modal verb of possibility (*We might end up …*). The written text, on the other hand, includes no *-ing* forms nor modals of possibility, but does have a greater variety of future exponents: *is scheduled to, plans to, will … .* This suggests that the plans are more concrete (hence they can be reported in a newspaper), but also reflects a tendency in written text to prefer *will* over *going to*. While *will* is very frequent in both registers, *going to* only rarely occurs in academic writing, for example. The choice of one or another, in other words, may have as much to do with the register (spoken or written) as it does with perceptions of causation, etc.

8 The activity succeeds in contextualizing a number of future exponents (whose rules of use have already been presented) and this is a distinct improvement on exercises that rely solely on isolated sentences. But, by requiring choices between items that share a degree of 'semantic space', and by requiring learners to say which is 'correct', there is a risk that they may be misled into thinking that the different future forms are mutually exclusive. After all, all the choices, e.g. *I'm throwing them away* and *I'll throw them away* (in item 2) are well-formed, and therefore their grammaticality is not at issue. It is misleading, therefore, to imply that *I'm throwing them away* is actually incorrect, as opposed to being simply less probable in the context. The exercise, then, confuses two kinds of grammar: what is called *grammar as structure* and what is called

grammar as choice. *Grammar as structure* determines that a sentence like *I throwing it away* is incorrect (because it is not well-formed). But whether or not a speaker says *I'm throwing it away* or *I'll throw it away* is not a question of structure (both are well-formed), but of choice. The choice depends on what kind of nuance of meaning they wish to convey. But, by suggesting that one of the choices is ill-formed, the exercise appears to be about structure. A more interesting exercise might be to ask learners to infer the speaker's intended meaning for each alternative, without implying that either is wrong.

This points to one of the most difficult issues involved in teaching future forms – or modality, generally. If modality is an expression of the speaker's (or writer's) attitude to the events being described, how can we judge whether the choice of linguistic form is appropriate without first knowing what the speaker's/writer's attitude is?

23 | Hypothetical meaning and conditionals

1 a In the following utterances the speaker is hypothesising:

> *if we could go* (line 2)
> *even if we could get there, we'd have to live* (line 4)
> *we'd need food and fuel and things* (lines 4–5)
> *We could find enough to keep us going for a time until we could grow things. ... It'd be hard* (line 6)
> *If it had only been something we could fight* (line 8)
> *It'd be different in Cornwall …* (line 10)

The following also express a kind of hypothetical meaning, but the hypothetical situation is implied by means of an unstated *if*-clause:

> *I'd rather have to work night and day to keep alive* (line 11) (if I were given the choice)
> *I'd rather die trying to get away* (line 12) (if I were given the choice)

This is a way of expressing preferences.

On the other hand: *I shall go mad if I have to sit here doing nothing any longer* (line 9) is less an imaginary situation than a predicted one. It is what is called an 'open (or real) condition' as opposed to an unreal one, as in *even if we could get there (but we can't)*.

b A conditional clause states the condition on which a possible or hypothetical event depends. Conditional clauses often begin with *if*, and are subordinate clauses – although in speech and literature, as in the case of *If it had only been something we could fight*, they sometimes stand on their own:

> *… if we could go*
> *… even if we could get there*
> *If it had only been something we could fight*
> *… if I have to sit here doing nothing any longer*

c The text contains the following examples of a modal in the main clause:

> *even if we could get there, we'd (we would) have to live*
> *I shall go mad if I have to sit here doing nothing any longer*

2 The examples of *would* that express conditional meaning are:

a *Would you ever bungee jump?*
d *… I would've been a therapist.*
e *… I would advise against raising her hopes.* (Conditional *would* is commonly used as a politeness marker: its hypothetical meaning makes it less direct. The *if*-clause *If I were asked ...* or *If it were up to me ...* is implicit.)
g *… I would complain to the principal.*
j *… I would if I had to.*

Note that corpus information suggests that not only is *would* a very frequent modal verb (see Unit 21) but that at least half of its occurrences refer to events which are of a hypothetical nature.

The other uses of *would* are as follows:

– to describe past habits or to make predictions about past situations:

> b … *we would use our time shoveling snow …*
> h … *the pilgrims and Wampanoags would have eaten pumpkin …*

– to talk about past willingness (or unwillingness):

> c *The Treasury would not be drawn …*

– to report what was said, i.e. the past form of *will*:

> f *The governor said he would continue …*

– to talk about the future in the past, i.e. from a point of time in the past, talking about what was then the future:

> i *John believed his brother would one day be a gifted player.*

3 The *if*-clauses and main clauses match up like this:

1. If we see the light at the end of the tunnel,	f. it's the light of the oncoming train. (Robert Lowell, poet)
2. If voting changed anything,	d. they'd abolish it. (Ken Livingstone, mayor of London)
3. If I had to live my life over,	a. I'd live over a saloon. (W. C. Fields, actor)
4. If we want things to stay as they are,	h. things will have to change. (Giuseppe di Lampedusa, writer)
5. If I'd known I was gonna live this long,	c. I'd have taken better care of myself. (Eubie Blake, centenarian)
6. If you can actually count your money,	b. then you are not really a rich man. (J. Paul Getty, tycoon)
7. If I could find anything blacker than black,	e. I'd use it. (J.M.W. Turner, painter)
8. If Cleopatra's nose had been shorter,	g. the whole face of the world would have changed. (Blaise Pascal, philosopher)

While the meaning of the individual words and the overall coherence of the quotations makes this task relatively easy, you may also have been helped by syntactic clues, principally the combination of *if*-clauses containing past tense verbs (as in **2, 3, 5, 7** and **8**) with main clauses containing *would*. As we will see, these are examples of 'unreal' conditions.

4 The only example that fits the Type 1 category is **4h**. Those that fit Type 2 are **2d, 3a** and **7e** (where *could find* can be analysed as the past of *can find*). Those that fit Type 3 are **5c** and **8g**.

Those that do not fit are the combinations of present tense in the *if*-clause and present tense in the main clause: **1f** and **6b**. Present tense + present tense combinations are sometimes called 'real conditionals' since they describe facts rather than possibilities. To differentiate them from Types 1, 2 and 3, they are also called zero or Type 0 conditionals.

5 Most of these examples can be considered variants of the basic conditional types as described in the Alexander extract. Others are less easily classifiable in these terms, and are often loosely grouped as 'mixed conditionals', since they incorporate elements of the different types.

a A 'zero' conditional, where the verb in the main clause is in the imperative.

b Type 2

c A variant of Type 1: this is consistent with the description, if *are not going to* is considered a kind of present tense form.

d Type 3, but note the inversion *Had they known* rather than *If they had known … .*

e Type 1

f Type 1, but with *going to*, rather than *will*, in the main clause, and with *will* in the conditional clause: here *will* is used in its volitional sense, meaning *if someone is willing to … .*

g A variant of Type 2, but with *would go/ask*, perhaps as past forms of *will go/ask*, where *will/would* have volitional connotations: *if you were willing to go … .*

h This is a real or 'zero' conditional but with reference to past events, where *if* means *whenever*, and where *would* refers to predictable situations in the past.

i Type 1, but with the modal verb *may* rather than *will*.

j Type 2

k The main clause uses *would be*, rather than *would have been*, because the time reference is the present – so, strictly speaking, this is 'mixed' rather than a 'pure' Type 3 conditional.

l A non-standard form of Type 3, more typical of spoken language, where written grammar might prefer *if you had asked me*.

m Type 1, but with volitional *will* in the conditional clause.

6 The examples can be divided up like this:

Real conditions: a, c, e, f, h, i, m.

Unreal conditions: b, d, g, j, k, l.

Note that in h there is no backshift: the past tense is used because the situation occurred in the past, not because it was hypothetical.

We can map the real/unreal distinction on to the traditional three types of conditional like this:

	present or future	past
real (tense = time)	*If it is snowing (now/tomorrow), we'll go skiing. [Type 1]*	*If it was snowing (when I was a child) we would go skiing.*
unreal (backshift)	*If it was snowing (now/tomorrow) we'd go skiing (but it isn't, or it won't be). [Type 2]*	*If it had been snowing (yesterday) we would have gone skiing (but it wasn't). [Type 3]*

Note that, in the traditional three-way classification, there is no category for real past conditions, and yet they are not uncommon. Here are some more examples from the Cambridge English Corpus:

If I didn't make her favorite foods, she would throw a fit, and I would fix it.
If I got away with being ten minutes late one night, I might be twenty minutes late the next night.
I knew if I was good enough, I would make it to the big leagues in three or four years.
If you worked hard enough, you could always make a success of things.

7 The common factor is that the verbs or adjectives express a wish or recommendation on the part of the speaker or writer. Other verbs that take this construction are: *insist*, *propose*, *request*, *urge*:

> *The King insisted it be rebuilt.*
> *Officials request that passengers not bring such items in carry-on luggage.*

Adjectives apart from *important* taking this construction include: *vital*, *essential*, *crucial*, *necessary*:

> *It is vital that every vote count.*
> *It is essential that land be set aside for the animals.*

Note that these constructions are more typical of American than of British English; the latter prefers either finite verbs or the use of the modal *should*:

> *They will insist that their wages are paid in yuan.* (not *be paid*)
> *It is essential that he should have a fair trial.* (not *that he have*)

(Examples from Cambridge English Corpus)

8 Examples of backshift that express hypothetical situations are: *I wish I had our Dinah here*; *I wish you could see her*; and *It's high time you were all in bed*. Note that these constructions are 'counterfactual': they refer to situations which run counter to reality: *I wish I had our Dinah here* (but I don't); *It's high time you were all in bed* (but you aren't).

Other structures that are associated with hypothetical meaning and require backshift are:

> <u>*I'd rather*</u> *you didn't smoke in here.*
> <u>*If only*</u> *she had phoned.*
> <u>*Just imagine if*</u> *we'd won!*

9 The first activity focuses on Type 2 conditionals, and the second on *wish* + past tense. The two activities are similar in the sense that they both have a very clear and explicit grammatical focus, but both require a degree of creativity and imagination. They differ in the way the students interact: in the first, each student must build on the utterance of the preceding student, so they need to attend to the meaning of each utterance. In the second, they simply have to assess the utterances in terms of their grammatical accuracy, paying less attention to the meaning. The second activity also requires more preparation than the first.

24 The noun phrase

1 a Proper nouns have unique reference, that is, they refer to a person or thing, of which there is no other. Personal and geographical names are typical proper nouns. They do not usually allow the plural nor are they preceded by an article (*the*, *a*). All proper nouns have capital letters, but not all words with capital letters are proper nouns.

Proper nouns in the text are: *Food Network* (in the title), *Andrew Smith*, *Erie Canal* and *Wonder Bread*. *Americans*, on the other hand, is not a proper noun because it refers to more than one entity.

b Common nouns, then, are all the other nouns in the text. We can divide these into abstract nouns, like *farming*, *history* and *industry*, and concrete nouns, like *economists*, *grocers* and *vendors*, although the distinction is not always a clear-cut one. Its only relevance, perhaps, is that concrete nouns are easier to teach because they are easier to represent.

c Count nouns (also called countable nouns) are all the nouns in plural form (*farmers*, *events*, *Americans*, *giants*, etc.), along with any other noun that can have a plural form (*war*, *place*, *course*, *family*, *street*, etc.).

d The one collective noun in the text is *family*, although here it is being used as a noun modifier (see below). It is possible to say both *her family is rich* and *her family are rich*. Other nouns like *family* are *army*, *audience*, *committee*, *government* and *team*.

e Clear cases of non-count nouns are: *farming* and *history*. In this text, *soup*, *industry* and *food* are also being used in their non-count sense, although all three can be pluralized in certain contexts. *Foodscape*, by analogy with *landscape*, is probably being used in a noun-count sense, too. *The hungry* and *the affluent* are special cases, in that they are formed from adjectives (see below). While they have no plural form, they take a plural verb (*the hungry are …*).

f There are many noun modifiers in the text (and this makes it very dense – see Task 10 below). In this sentence, the noun modifiers are underlined: <u>home</u> economists and fancy restaurateurs, <u>family</u> farmers and corporate giants, <u>street</u> vendors and captains of industry, <u>mom-and-pop</u> grocers and massive <u>food</u> conglomerates, <u>burger</u> barons and vegetarians, the hungry and the affluent, hard-hitting advertisers and <u>health</u> <u>food</u> advocates. The proper nouns *Food Network*, *Erie Canal* and *Wonder Bread* are also examples of nouns modified by other nouns.

Noun modifiers function like adjectives, but do not have the characteristics of adjectives. They cannot, for example, be used predicatively, that is, in a noun + verb *to be* + adjective construction. So we can say: *This is health food*. But we cannot say: *This food is health*. Compare: *This is healthy food*; *This food is healthy*.

g The pronouns in the text are: *us* and *it* (personal pronouns) and *that* (a relative pronoun).

h Two adjectives functioning as nouns are *the hungry*, *the affluent*. Note that such nouns have collective reference and invariably refer to people: *the rich*, *the unemployed*, *the wretched of the earth*, etc.

2 Those items marked with an asterisk are not grammatical (although of course it is possible, with a little ingenuity, to think of contexts when they might be possible).

1	2	3	4	5
Kim.	*Cup.	Rice.	Stone.	*New.
*The Kim.	The cup.	The rice.	The stone.	The news.
*A Kim.	A cup.	*A rice.	A stone.	*A new.
*Some Kim	*Some cup.	Some rice.	Some stone.	*Some new.
*Kims.	Cups.	*Rices.	Stones.	News.

The categories of noun are:

1 Proper nouns, which do not normally take a determiner (*the*, *a*, *some*, etc.) or allow a plural form.

2 Count nouns, that is, those seen as separate, individual entities. Notice that singular count nouns must have a determiner.

3 Non-count nouns, that is, those seen as an undifferentiated mass. They do not take plurals, nor are they preceded by the indefinite article *a/an*. To refer to an individual element of the mass a partitive construction is needed, e.g. *a grain of rice*.

4 Those nouns that can be both count and non-count, depending on whether we are talking about individual units (*a stone*, *a coffee*), or simply the material or substance (*stone*, *coffee*, etc.). These can take the full range of determiners.

5 This small set of nouns look like plural nouns, but are in fact uncountable singular nouns: *the news is bad*, not *the news are bad*. Other examples are *measles*, *checkers* (the game), *mathematics*, *physics*.

This exercise demonstrates how critical the two issues of proper noun versus common noun, and of count versus non-count, are in determining article use in English: for more on article use see Unit 25.

3 a *Here is some advice …*: *advice* is normally uncountable, and therefore cannot be made plural.

b *… with long hair*: when *hair* refers to hair on the head, it is uncountable, and therefore cannot take an indefinite article

c *… to John's house*: proper nouns do not normally take articles

d *… he is a student*: singular count nouns take an article

e *There was no furniture and there were no lights*: furniture is non-count

f *… how much information*: another common error, like *advice* and *furniture*

g *… with [some] good news*: news is uncountable

h *… some bread and juice*: both normally uncountable

i *… by a thief*: *thief*, being countable and singular needs a determiner

j *… give you glasses*: glasses are plural

4 The basic rule for forming the plural is to add *-s* to the singular form (also called the base form), but there are some exceptions. The odd ones out in the exercise are:

a *watch*: Add *-es*. The rule is: if the base form ends in a sibilant (s ʃ z tʃ or ʤ), add *-es* – *masses*, *dishes*, *matches*, etc.

b *child*: All have irregular plurals, but *child* is pluralised by adding a suffix (*-ren*), whereas the others change their vowel by a process called 'mutation' – *mice*, *men*, *geese*.

c *chief*: *Chiefs*; in all the others the final *-f(e)* becomes *-ves*.

d *skirts*: *Skirts* has a singular form, whereas the others do not. Other examples of plural-only nouns are *scissors*, *shorts*, *binoculars*.

e *cow*: The plural of *cow* is *cows* whereas the others have the same singular and plural form – *one salmon*, *hundreds of salmon*.

f *sheep*: *Sheep* can be both singular and plural, whereas the others are 'unmarked plural nouns', that is, they are always plural, although they have no *-s* ending. (Of course, *people* can be regular when it means 'nation' or 'race', as in *the peoples of Asia*.)

Accepting that the *-es* form is hardly an irregularity, since it represents a variation in pronunciation (and learners meet the same variation in verb endings – *I teach*, *she teaches*, etc.), the first irregular form of pluralisation learners encounter is probably mutation, as in *men*, *women*, *feet*, *teeth*. Also, the very unusual *-ren* suffix, in *children*, and the invariable nouns *trousers*, *jeans*, etc. will be met at beginner level. Learners at all levels often have trouble remembering that *people* is plural.

5

1	2	3	4
determiner(s)	*pre-modification*	*head*	*post-modification*
The	red	badge	of courage
The		catcher	in the rye
	Little	women	
	Uncle Tom's	cabin	
A		streetcar	named Desire
		Death	of a salesman
	Long day's	journey	into night
		Cat	on a hot tin roof
The		man	with the golden arm
The		spy	who came in from the cold
All the	pretty	horses	
A	Connecticut	Yankee	in King Arthur's Court
	Tar	baby	

The kinds of words that typically premodify the head of the noun phrase are adjectives *(red*, *little*, *pretty)*, other nouns *(Connecticut*, *tar)* or the genitive form of the noun *(Tom's*, *day's)*. Note that these elements can combine: *long day's*, *Uncle Tom's*. Postmodification can be realized by a prepositional phrase *(in the rye*, *into night*, *with the golden arm)*; an *of*-phrase *(of courage*, *of a salesman)*; non-finite or participle clauses *(named Desire);* and relative (or adjective) clauses *(who came in from the cold)*.

Note that, unlike conventional prepositional phrases, which denote place, time, etc., *of*-phrases identify a close semantic relation between two nouns which is almost like that of a noun modifier: *badge of courage = courage badge*, or of a genitive construction: *death of a salesman = a salesman's death*. (See the next task.)

6 a The corrected sentences are:

    a I didn't know what to do with <u>my sister's refrigerator</u>.
    b <u>Yolanda's hair</u> is very long and very curly.
    c Hey I want to change <u>the colour of my bedroom</u>.
    d He had filmed T2, the most expensive film in <u>the history of the cinema</u> / <u>cinema history</u>.
    e Few months later his daughter died in a <u>car accident</u>.
    f He is a <u>car mechanic</u>.
    g We have also a <u>bus network</u>.
    h My investigations led me to the prison where there <u>was an old friend of Frank's</u>.

b Among the many and complicated rules for nouns in sequence in English, the following simplified rules are the most frequently taught:

    1 Where the first noun is a person and the second noun is a thing possessed by that person, the possessive '*s* (also called genitive '*s*) is preferred. → examples **a** and **b**

    2 Where the possessor is inanimate, an *of*-phrase is preferred. → examples **c** and **d**

    3 A noun modifier (noun + noun) is preferred where the first noun helps define or classify the second noun. → examples **d**, **e** and **f**

    4 In noun+ noun groups the first noun may have a plural meaning, but it does not usually have a plural form. → example **g**

    5 A 'double genitive' is used when the possessor is a person and the thing or person possessed is indefinite (*a/an …*). → example **h**

c Many languages, such as German, have special genitive forms – *das Haus meines Bruders* (my brother's house) – while others, such as French, do not: *la maison de mon frère*. Also, many languages do not use noun modifiers to the extent that English does. Thus, in Spanish, a traffic accident is *un accidente de circulación*, and a cookery book is *un libro de cocina*.

7 All instances of noun modifiers are underlined, and the nouns they modify are in bold. Note that in some cases a noun that is modified can itself modify the noun that follows it, as in *life insurance payouts*:

a <u>Sea</u> **sickness** could be cured by a <u>mobile phone</u> **app**

b <u>Pension</u> **schemes** and <u>life</u> **insurance payouts** at stake because of low <u>interest</u> **rates**

c <u>Teacher</u> **supply agencies** searching as far as Canada and Singapore to plug <u>staffing</u> **gaps**

d <u>Family</u> **holiday** in the Alps: <u>Summer</u> **luge**, <u>pony</u> **treks,** and outdoor <u>swimming</u> **pool**

e <u>China</u> **stock collapse**: Why the country's <u>market</u> **crash** is not what it seems

f Nasa says <u>sea</u> **levels** have risen faster than thought due to <u>climate</u> **change**

Noun premodification is common in headlines in order to condense as much information as possible into a limited space. But it is also common in news writing generally, where the need to be specific is important – a requirement that is shared with academic writing. Here, for example, is a sentence from the article about climate change (example **f** above):

The panel of experts from the <u>space</u> **agency** said the change was due to warmer <u>ocean</u> **water** and the melting of polar <u>ice</u> **caps** making low lying parts of the world, such as Belgium, the Netherlands and <u>Pacific</u> **Islands,** particularly vulnerable. (*The Independent*)

Note that noun modifiers are just one element contributing to the relatively long noun phrases in the text, e.g. *The panel of experts from the space agency*; *the melting of polar ice caps.* See also Task 10 below.

8 a 1 *at the races* = prepositional phrase
   2 *too far* = adjective phrase
   3 *named Alice* = (non-finite) participle clause (or *-ed* clause)
   4 *walking* = (non-finite) participle clause (or *-ing* clause)
   5 *who climbed out the window and disappeared* = (finite) relative clause
   6 *of the rings* = *of*-phrase
   7 *to die* = (non-finite) infinitive clause (or *to*-clause)

Note that by far the most frequent form of postmodification is the use of prepositional phrases. Combined with *of*-phrases, they comprise up to 80 per cent of all postmodifiers in both spoken and written English. Relative clauses and non-finite clauses are much more frequent in writing than in speech (data from Biber et al. 1999).

b Extract (a) targets non-finite *-ed* clauses (here called past participle clauses). Extract (b) targets relative clauses, specifically those that are defining (also known as restrictive relative clauses). These function to identify the reference of the noun they modify, as opposed to non-defining (or non-restrictive) relative clauses, which simply add further information, as in:

– Defining: *My brother who is in Canada is an architect.* (As opposed to my other brother who is in Scotland, for example.)

– Non-defining: *My brother, who is in Canada, is an architect.*

Note the use of commas to indicate non-defining relative clauses, implying that the information conveyed is incidental. In speech the same effect is achieved by pausing and changing key, while defining relative clauses tend to be uttered as one continuous tone group.

c The two sequences share the fact that they first require learners to make decisions about the grammatical structure of the example sentences – inflecting the verb, in the case of (a), and both ordering words and eliminating redundant word, in the case of (b). The (b) sequence also adds an extra grammatical focus (7). The sentences in both sequences are then used for a more communicative and personalized exchange of information.

9 The pronouns in the text are as follows:

personal pronouns:

– subject: *I*, *you*, *they*, *we*

– object: *them*; *me*; *it*

possessive pronouns: *mine* (note that in NPs like *my portion*, *our son*, *my* and *our* are possessive determiners, although some grammars will classify these as pronouns or even adjectives).

demonstrative pronouns: *that* (in *that's what we had tonight*; *I like that*; *that doesn't seem to bother me*). Note that *this* in *this diet* and *this weight* is a determiner, since it is followed by a noun in each case.

relative pronouns: *who* (*was a vegetarian …), what (did them in*), *what (we had tonight*), *(I don't know (what).* Note that *that* in *they know … that I've lost weight* is a conjunction, joining a subordinate clause to a main clause.

indefinite pronouns: *somebody*

10 a Nouns to total words: Text 1: 13/98. Text 2: 26/89. That is to say, there are more than twice as many nouns in the written text as there are in the spoken text, taking into account their relative length (98 words and 89 words respectively).

Pronouns to nouns: Text 1: 18/13. Text 2: 0/26. This underscores the fact that pronouns outnumber nouns in speech. As Biber et al (1999) note, 'in conversation, the shared situation and personal involvement of the participants result in a dense use of pronouns'.

Nouns to verbs: Text 1: 13/21; Text 2: 26/15 (including auxiliaries, participles and infinitives). This clearly demonstrates that there are many more nouns than verbs in the written, academic text than in the spoken text, where verbs outnumber nouns. This preference for nouns rather than verbs in academic writing is well attested.

Average length of NPs: Text 1: By far the majority of NPs consist of one word, usually a pronoun (*I*, *you*, *them*, etc.) with the longest NP being the five-word *two nice-sized pieces of pizza* and *my portion of pizza pan*. In Text 2, the shortest NP consists of two words (*cognitive function*) while the longest (*The importance of adequate nutrition on cognitive performance*) comprises eight words; the rest fall somewhere in between.

b This demonstrates the fact that, in order to write academic texts, learners need to be able to increase the number, length and complexity of noun phrases. This includes the capacity to turn processes (typically rendered by verbs) into entities (typically rendered by nouns) – a process called *nominalization* (which, itself, is a good example of how a process – *nominalizing* – is 'reified'). For example, rather than writing *If you drink a lot of soft drinks, you risk getting type 2 diabetes*, the text has <u>Greater intakes of soft drinks</u> are associated with <u>a higher risk for type 2 diabetes</u>.

c Exercises and activities aimed at increasing the rate of nominalization include:

– Word formation exercises, where learners derive nouns from other parts of speech, as in *possess – possession*; *long – length*.

– Exercises designed to encourage the use of noun modifiers and compound nouns, e.g.

What is one word for these definitions?

e.g. a shop for books is a bookshop

1 a shop for shoes
2 a place for parking cars
3 a place where buses stop, etc.

– Asking students to do noun – verb ratio counts on their own writing, and encouraging them to use nominalizing processes to increase the noun ratio.

25 | Determiners

1 The determiners in the text are:
   articles: *the*, *a*
   numerals: *10*
   quantifiers: *some*, *several*, *many*
   possessives: *his*
   demonstratives: *that*

Note that some quantifiers are multi-word items: *a lot of*, *lots of*, *a few*, *a bit*. Also, the possessive determiners (*their*, *your*, *my,* etc.) are, in some grammars, also called possessive adjectives and possessive pronouns.

Note, too, that determiners can form sequences, and that they do this according to a fixed order.

predeterminers	central determiners	postdeterminers
quantifiers (*all, both, each*)	quantifiers (*any, every, some*)	quantifiers (*many, much, few, little, less, least, more, most*)
	articles (*a/an, the*)	numerals (*one, two … first, second …*)
	possessive determiners (*my, our, your*) including nouns as possessives (*my brother's, Anne's*)	
	demonstratives (*this/that*)	

(after Cowan 2008)

Some examples of determiners in sequence (from the Cambridge English Corpus) are:

   So check your oil **every few** weeks.
   It's recognition of **all the many** things that I've been involved with.
   My partner had a slightly high blood sugar level during **both our first and second** pregnancies.

2 The text contains the following zero articles: *Ø R. Wilfer*; *Ø keys*; *Ø home*; *Ø London*; *Ø fields*; *Ø trees*; *Ø Battle Bridge*; *Ø suburban Sahara*; *Ø tiles*; *Ø bricks*; *Ø bones*; *Ø carpets*; *Ø rubbish*; *Ø dogs*; *Ø dust*; *Ø contractors*. Note that all the other nouns have some form of determiner preceding them: **his** *desk*; **one** *evening*; **the** *Holloway region*; *that part*; *a tract*, etc.

Examples of the rules are as follows:

a non-count nouns with indefinite reference: *Ø rubbish*; *Ø dust*; *also Ø suburban Sahara*, since Sahara is being used here to mean desert (in its non-count sense).

b plural count nouns with indefinite reference: *Ø keys*; *Ø fields*; *Ø trees*; *Ø tiles*; *Ø bricks*; *Ø bones*; *Ø carpets*; *Ø dogs*; *Ø contractors*

c proper nouns: *Ø R. Wilfer*; *Ø London*; *Ø Battle Bridge*

d common expressions of time, place, transport, etc.: *for Ø home*

Here are some more examples of rule d:

time expressions: *at sunset*; *by noon*; *around midnight*
place expressions: *at work*; *at sea*; *to school*; *in prison*; *in hospital*; *to town*
means of transport: *by bus*; *on foot*; *by taxi*

3 a The exercise is designed to show that the fundamental difference between indefinite and definite reference is one of new versus given (or shared) information. In the first conversation, A introduces a new entity (*a dog*) into the discourse. He makes no assumption that B knows which dog he is talking about. Hence the first picture matches this exchange. In the second conversation, by using the definite article (**the** *dog*) he appeals to shared knowledge, indicating that the dog in question is known to both speaker and listener – illustrated by the 'shared' thought bubble in the second picture. In a sense, the definite article 'points to' (i.e. indexes) this shared knowledge. So, it would be more appropriate, in the case of the first conversation, for B to ask *Which dog?* since nothing that A has said indicates that he should know. In the second conversation, on the other hand, the use of the definite article 'points' to the dog that they both know, so B's question *Our dog?* acts as a confirmation check.

Unlike other determiners, the definite article provides only minimal information as to the identity of the noun it qualifies. For example, *my dog* means 'you know which dog – the dog I own', and *that dog* means 'you know which dog – the dog over there'. But *the dog* simply means 'you know which dog'. The answer is in the knowledge we share. This means that, in order to identify the referent (e.g. the dog), the listener (or reader) needs to consult that knowledge, including knowledge of the context.

This could mean looking in the physical context, to see if, for example, a dog is physically present. Or it could mean accessing the speaker and listener's (or reader and writer's) shared world (e.g. they have a dog), or it could mean recovering a reference that has already been made in the conversation or in the text, or it could mean waiting until the speaker (or writer) provides more information – information that 'defines' the entity in question. For example, A might have said *The neighbour's dog bit me* or *The dog that chases our cat bit me*, and so on.

b These different 'sources' of shared information are illustrated in the limericks exercise. The probable article choice in the limericks is the following:

There was 1 *a* young man of Verdun
Who lay several hours in 2 *the* sun.
3 *The* people who milled
Round 4 *the* man said: 'He's grilled
Not just medium-rare, but well done!'

5 *A* certain young woman of Thule
Fell in love with 6 *a* guy with 7 *a* mule.
Said 8 *the* girl to 9 *the* man:
If we marry, we can
Go to Thule on 10 *the* back of 11 *the* mule.

Information is 'new' (i.e. not yet shared) if it has not been mentioned before and is not otherwise identifiable, as in *a young man of Verdun*, *a certain young woman*, etc. Information is 'given' or 'shared' if it is identifiable, either by reference to the shared knowledge of writer and reader, as in *the sun* (there's only one, therefore it is unambiguously identified), or by reference to the text. In this case, the reference can be back in the text (*the mule* refers to the prior mention of *a mule*), or forward, as in *the people <u>who milled</u> …*, *the back <u>of the mule</u>*. Note that the noun can

change, even though it refers to the same entity: *a certain young woman → the girl*; *a guy with a mule → the man.* Note also that if the text had said: *Said a girl to a man …* it would seem to be introducing new characters into the story, and there would be no connection to what had gone before. The appropriate use of articles helps make the text cohesive (see Unit 28).

4 In the stories, the definite article is used as follows:

   a – *the moon*: The reference outside the text to the shared knowledge of writer and reader – i.e. that there is only one moon – makes *moon* a 'given', hence it is definite.

     – *the sky*: As *the moon*.

     – *the wife*: The reference is back in the text.

     – *the most beautiful*: The reference is given, by virtue of being unique: superlatives have unique reference.

   b – *the front office*: The office is 'given', in that prisons, like other institutions, usually have offices. The reader can identify it by reference to a mental picture (or 'schema'), shared by writer and reader, which is created by the circumstances of the story – a prison, in which a guard escorts a person, presumably an inmate, to some place. If the place was not part of this schema, the use of the definite article would be confusing: *… and escorted him to the fitting room.*

     – *the warden … the governor*: Similarly, the mention of a prison triggers a mental schema which assumes the presence of wardens, while pardons are usually signed (in the US) by state governors. Compare, for example: *There the waiter handed Jimmy his pardon, which had been signed that morning by the window-cleaner*. The questions *Which waiter? Which window-cleaner?* are not answered by reference to shared knowledge of the world or of the text. The curious reader would need to either backtrack or read ahead in order to answer the question.

5 The first two sentences are general, rather abstract, statements about the typical characteristics of dodos as a whole. *The dodo*, in these sentences, means not one particular dodo, but all dodos. It is a form of 'generic' reference. Sentences three and four describe specific events and specific dodos: *the dodos* that were killed, and *the last dodo*.

6 Generic reference is *not* realised by:

   – Count nouns

   c *the* + plural: *The tigers*.

   But note that *the* + plural can be used with a count noun for generic reference if it is postmodified: *The tigers of Bengal.*

   – Non-count nouns

   e *the*: The carbon.

A common mistake made by learners of English is to make generic statements using the above combinations, as in these examples from the Cambridge English Corpus:

   It is obvious that the role of <u>the women</u> is changing. We can find them working everywhere.
   So I think it is time you enjoyed <u>the life</u>, and spent more time with your wife, family
   and friends.
   I like <u>the music</u> very much, it's very important for me.

7 The completed tables look like this:

		generic	specific
COUNT	**definite**	She plays *the violin*. 1. *The whale* is a mammal.	She played *the violin* I gave her. *The violins* are too loud. 2. Can you see *the whale* over there?
	indefinite	Let's give her *a violin*. Ø *Violins* are made by hand. *A whale* cannot breathe underwater. 3. Ø *Whales* cannot breathe underwater.	I saw *a nice violin* in town yesterday. Ø *Violins* were playing softly. 4. Captain Ahab was killed by *a whale.* 5. We were surrounded by Ø *whales*.

		generic	specific
NON-COUNT	**definite**		6. I liked the lyrics but I didn't like *the music*.
	indefinite	7. I like most types of Ø *music*.	8. Listen: I can hear Ø *music*!

Notice that the cell for definite generic reference is empty. In English it is not possible to say *I like the music*, meaning all music.

8 The articles contained in the text and their uses are as follows:

– *a cook, a draught (of wine), a guest* are all singular count nouns, referring to specific but indefinite elements in the narrative, since they have not been previously mentioned nor can they be inferred from context.

– *a pretty girl*: generic – i.e. one of the class 'pretty girls'; indefinite, count. This is the descriptive use of the indefinite article, very common when talking about people's jobs. *She's an architect* means *she's one of the class of people called architect*.

– *Ø Gretel*: proper noun.

– *Ø shoes, Ø red heels, Ø two fowls*: these are examples of zero article used for plural count nouns with indefinite reference.

– *(a draught) of Ø wine*: zero article for non-count noun, indefinite reference.

– *(as) Ø wine (excites …)*: generic, i.e. *wine* in general, non-count.

– *the best*: definite by virtue of the fact that, being a superlative, it is unique.

– *the cook*: generic, definite, i.e. *the typical cook*.

– *the food*: specific and definite - presumably, the food that the cook cooks (compare this to the generic and indefinite: *The cook must know what Ø food is like*).

– *the master, the spit, the fire*: specific and definite: they are each an element in the shared knowledge that is evoked by the fact that Gretel is a cook: cooks have masters; they cook on spits over a fire.

– *the guest*: specific and definite, having been mentioned already in the text.

9 a It is true that the indefinite article is used to talk in a generic way (e.g. *Is there a doctor on the plane?*), but, as shown in the table in Task 7, the indefinite article can also have specific reference. In each of the examples 1–3, the noun is clearly specified (it is not *any* doctor, but a doctor from San Diego; it is not *any* watermelon, but the one they – presumably – bought and half of which they ate; it is not *any* ice-cream machine: in fact the writer herself says it is 'a real one'). The referent is a specific one, even if it is not assumed to be known to the listener (or reader): that is to say the reference is indefinite but specific. So, the rule should be extended. 'We use the indefinite article *a/an* when we are talking about a single countable noun in a general non-specific way, and in a specific way. In both cases, no shared knowledge is assumed.'

b In each of these examples the definite article *the* is used for the first mention, contradicting the rule. In 4 this is because *the waiter* and *the table* form part of a mental schema that is 'triggered' by the mention of restaurant. Similarly, in *5, the turkey* and *the oven* are presupposed by the mention of Christmas Day. In 6 *the lad* refers back to *one of the kids*, so is not a new 'player' in the story, even though he is named differently. So the rule might be better phrased: '*A/an* is used when we use a singular, countable noun to introduce new information'.

c The second 'mention' need not always refer back to the first. This is the case with generic reference, as in all the examples here. In 7 the first mention of *guitar* is generic (= one of the things belonging to the class *guitar*) while the second is specific, and is the first mention of the specific guitar that the speaker bought. The next sentence might then continue: *The kid played* **the** *guitar …* In 8 and 9 the references are generic. The rule could be improved thus: 'We use *the* when a specific object or person is mentioned for a second time'.

d The choice of *a* or *an* depends on the sound the begins the subsequent word, not on the letter. Thus *herb* begins with a vowel sound (in American English) even though it begins with a consonant letter. The reverse is true for *useful* and *European*. The addition of the word 'sound' after both 'consonant' and 'vowel' would improve the rule.

e While this rule is generally true, it is based on syntactic probabilities and not on semantic facts: there are enough 'exceptions' to suggest that it might better be re-phrased completely. One suggestion is this (from Lewis 1982):

> 'Both *some* and *any* are used for indefinite quantities.
> *Some* is used if the quantity is restricted or limited in some way.
> *Any* is used if the quantity is unrestricted or unlimited'.

This rule seems to capture the difference between *Do you have some money?* and *Do you have any money?* and *We didn't like some of the things …* and *We didn't like any of the things …* – differences that the 'standard' rule cannot explain.

f This is a rule that is fast losing its hold, with *less* commonly substituting for *fewer*, and is now more prescriptive than descriptive. For a start, it is rarely applied when talking about quantities of money, as in 17 and (perhaps by extension) to other quantities, such as time and distance, as well. A more accurate rule might be: 'Use *few*, *fewer* and *less* with countable nouns, and *(a) little* and *less* with uncountable nouns'.

g The assumption underlying this rule is that, unlike concrete uncountable nouns (*water*, *air*, *rice*, etc.), abstract nouns can never have specific nor definite reference, i.e. they are always generic, hence cannot be used with the definite article. While it is true that we often talk generally about notions such as *life*, *love*, *happiness*, etc., the examples demonstrate that this is not always the case. Both 19 and 20 are made specific by context, while *the imagination* in 21 belongs to the class of nouns like *the mind*, *the soul* and *the unconscious* which we envisage as being unique – like *the sky* and *the moon*.

10 The activities deal with determiners as follows:

Extract a: The focuses mainly on quantifiers (*a few*, *a little*, *fewer*, *less*, etc.) as well as what are called partitives, e.g. *a cup of tea*, *a serving of vegetables*, etc.

Extract b: This focuses on generic use of uncountable (mostly abstract) nouns, and the fact that they take zero article: Ø *Time is more important than Ø money*, etc.

Extract c: This focuses on the difference between countable and uncountable nouns, where the former take the indefinite article *a/an* when used in the singular (*a burger*) and zero article in the plural (*vegetables*), where the reference is indefinite and generic. Uncountable nouns, like *rice*, on the other hand, take zero article when the reference is generic (*I love coffee*).

26 | Adjectives and adverbs

1 a The adjectives in the text are: *foreign* (x2), *long* (x2), *complicated*, *young* (x2), *technical*, *ultimate*, *likely*, *better*, *sound*, *meaningful* (x2), *appropriate*, *formal* (x2), *explicit*, *older*, *able*, *good*, *learning-centred*, *interesting*, *active*, *capable*. *Surrounded* is a past participle in a passive construction. Note, also, that *able* is sometimes classed as part of the phrasal modal *be able to*.

Note that words like *learner*, in *young learner classrooms*, and *grammar*, in *grammar teaching*, are like adjectives, in the sense that they qualify the nouns that follow them, but they are in fact nouns. As we will see, they do not pass the 'adjective test'.

b Common adjectival suffixes represented here are: *-al*, *-ate*, *-ful*, *-ive,* and *-able*. The participle endings *-ed* and *-ing* are also very common. Other common adjectival endings are: *-ic*, *-ish*, *-less*, *-like*, *-y.*

c *learning-centred* is a compound adjective.

d Comparative adjectives in the text are: *better*, *older*, *more formal*.

e Both *complicated* and *interesting* are formed from participles – the past participle and the present participle respectively: *-centred* (in *learning-centred*) is also derived from the participle of the verb *to centre*.

f All the adjectives are attributive in this text apart from *likely*, *better*, *appropriate*, *older*, *able*, *meaningful and interesting*, *capable*. Note that some adjectives, like *ultimate*, can only be used attributively: *their ultimate success*, but not *their success was ultimate*. Other adjectives that have similar restrictions are: *utter*, *outright*, *former*, *main*, while others are only used predicatively: *unwell*, *alone*, *asleep*, *ready*.

g Adverb – adjective combinations are: *conceptually appropriate* and *increasingly able*.

h *Ultimate* is ungradable: something is not normally *very ultimate*, or *more ultimate*. *Foreign* is normally ungradable: a language is either foreign or not, but it can occasionally be used in a gradable sense: *his accent sounded extremely foreign.*

i An adjective with a dependent preposition is *capable of. Able* is followed by a *to*-infinitive, not strictly a preposition.

j There are three adverbs in the text that derive from adjectives: *luckily* (from *lucky*) *conceptually* (from *conceptual*), and *increasingly* (from *increasing,* which in turn originated as a present participle).

2

	a	b	c	d	e
formal	✓	✓	✓	✓	✓
young	✓	✓	✓	✓	✗
ultimate	✗	✓	✗	✗	✓
their	✗	✓*	✗	✗	✗
grammar	✗	✓	✗	✗	✗

*their can occur before nouns but not after determiners

Note that only one of the above words passes all five adjective 'tests'. Both *their* and *grammar*, although sharing the meaning attributes of adjectives in that they modify nouns, do not qualify as adjectives on formal grounds, *their* being better classed as a determiner and *grammar* as a noun.

3 Rather than divide *-ing* and *-ed* words into discrete categories, it is probably easier to think of them as occupying points on a spectrum, from those that are entirely verb-like in their function, to those that are entirely adjective-like, or even noun-like.

In the text the following are more adjective-like, i.e. are classed as participial adjectives: *dun-coloured*, *surprised*, *rounded*. The more verb-like participles include all the rest.

4 Many EFL texts and grammars provide elaborate rules for adjectival order, such as:

evaluation → size → age → shape → colour → participle → noun-derived

> (after Broughton 1990).

Most of the example noun phrases fit the above pattern:

determiner	evaluation	size	age	shape	colour	participle	noun-derived	head
a		big			greyish	rounded		bulk
two		large				dark-coloured		eyes
a	busy	little				digging		mechanism
a		stout			ruddy	middle-aged		man
a		little				one-roomed	squatter's	hut
a	curious				brown			scum
the	quiet						back	streets

It is arguable, however, that, not only are such rules difficult to remember, but they encourage the idea that long strings of attributive adjectives are the norm in English. It may be more useful simply to draw learners' attention to these two rules:

– evaluative adjectives usually go before fact adjectives, as in *a curious brown scum*.

– general qualities go before particular qualities, as in *a little one-roomed squatter's hut*.

5 'The adverb is an extremely heterogeneous word class. Practically any word that is not easily classed as a noun, an adjective, a verb, a determiner, a preposition or a conjunction, tends to be classified as an adverb' (Downing and Locke 1992).

The adverbs in the text are underlined:

The stranger did not go to church, and indeed made no difference between Sunday and the irreligious days, even in costume. He worked, as Mrs. Hall thought, <u>very</u> <u>fitfully</u>. Some days he would come <u>down</u> <u>early</u> and be <u>continuously</u> busy. On others he would rise <u>late</u>, pace his room, fretting <u>audibly</u> for hours <u>together</u>, smoke, sleep in the armchair by the fire. Communication with the world beyond the village he had none …

He <u>rarely</u> went <u>abroad</u> by daylight, but at twilight he would go <u>out</u> muffled <u>up</u> <u>invisibly</u>, whether the weather were cold or not, and he chose the loneliest paths and those <u>most</u> overshadowed by trees and banks. …

Opinion was <u>greatly</u> divided about his occupation. Mrs. Hall was sensitive on the point. When questioned, she explained <u>very</u> <u>carefully</u> that he was an "experimental investigator," going <u>gingerly</u> over the syllables as one who dreads pitfalls …

6 a adverb of place = *down*
  adverb of time = *early*
  adverb of manner = *fitfully*
  adverb of degree = *very*
  adverb of duration = *continuously*

  b *late* = time; *audibly* = manner; *together* = duration; *rarely* = frequency; *abroad* = place; *out* = place; *up* = place; *invisibly* = manner; *most* = degree; *greatly* = degree; *very* = degree; *carefully* = manner; *gingerly* = manner

Note that many adverbs, especially those that can also be prepositions and form the particles of phrasal verbs (see Unit 27), have metaphorical meaning, so that *up* in *muffled up*, for example, has the meaning of 'completion' – not just muffled, but completely muffled.

Other meanings that adverbs can express, apart from circumstantial information, are *stance*, that is, the speaker or writer's attitude, as in <u>*Hopefully, it won't rain. Apparently, she left him*</u>; and *logical connection*, as in *It was expensive.* <u>*Moreover, it was in bad condition.*</u> (See Unit 29)

7 The time and place adverbials in the passage are:

early in February (time; prepositional phrase); *one wintry day* (time; noun phrase); *through a biting wind and a driving snow* (place; prepositional phrase); *the last snowfall of the year* (time; noun phrase); *over the down* (place; prepositional phrase); *from Bramblehurst railway station* (place; prepositional phrase); *in his thickly gloved hand* (place; prepositional phrase); *from head to foot* (place; prepositional phrase); *against his shoulders and chest* (place; prepositional phrase); *to the burden he carried* (place; prepositional phrase); *into the "Coach and Horses"* (place: prepositional phrase)

8 a … *can be much better*: *better* is the irregular comparative form of *good,* so an extra *more* is redundant.

b … *more expensive than a bike*: *than,* not *that,* is the preposition used to make comparatives.

c … *my eyes are worse now*: another irregular comparative form.

d … *was the most attractive man in all the world*: superlatives (i.e. where one item of a group is singled out) are formed by *most.*

e … *is it more beautiful*: *more* and *most* are used to make the comparative and superlative form of adjectives of more than two syllables (and many two-syllable adjectives as well).

f … *it's bigger than*: one-syllable adjectives are usually made comparative by the addition of *-er.*

g … *were the happiest*: the superlative, not the comparative, is required in this context; also two-syllable adjectives ending in an unstressed syllable (*happy*, *gentle*, *clever*, etc.) tend to take the *-er* and *-est* suffixes, rather than *more* or *most.*

h … *faster* or… *more quickly*: the adverb form of *fast* is the same as the adjective.

i … *to study better*: the irregular comparative form of the adverb *well* is *better.*

j … *the same interest as me*: when making comparisons with *same* the preposition is *as.*

k … *I have to study hard*: the adverb form of the adjective *hard* is the same.

9 a These activities focus on the different prepositions that go with some common adjectives when they are used predicatively, as in *he is scared of snakes*. The adjectives all describe different emotional states.

b This exercise targets different adverbs of manner (*carefully*, *quickly*), degree (*well*, *differently*) and frequency (*usually*, *regularly*). Note that the examples display the position of these adverbs in the sentence – after the object: *Do you learn new English words <u>easily</u>?* (Not: *Do you easily learn new English words?*) But adverbs of frequency can precede the verb: *Do you <u>usually</u> do well in tests?*

c These tasks focus mainly on degree adverbs: *totally*, *extremely*, etc.

d These activities focus on adverbials of frequency: *every morning*, *three times a week*.

e This exercise works on the difference between gradable (or 'ordinary') and ungradable (or 'extreme') adjectives, and the different degree adverbs that modify them, i.e. *very hungry* vs. *absolutely starving* (not *absolutely hungry* and *very starving*).

27 | Prepositions and phrasal verbs

1–3 Here is the full list of prepositions in the text:

1. preposition	2. meaning	3. prepositional phrase
on	time	*on January 31, 1872*
in	place (location)	*in Zanesville, Ohio*
by	agency	*by his mother's family*
from	time	*from an early age*
with	addition	*with his main interests being fishing and baseball.*
of	belonging	*of Pennsylvania*
on	means	*on a baseball scholarship*
with	accompaniment	*with a degree in dentistry*
in	time	*in 1896*
for	time	*for a short period*
for	purpose	*for a team*
in	place (location)	*in West Virginia*
in	place (location)	*in New York City*
on	place (metaphorical)	*on his writing*
to	place (direction)	*to the upper Delaware River*
in	place (location)	*in Lackawaxen*
in	place (location)	*in Pike County, Pennsylvania*
in	time	*in 1902*
by	means	*by selling a story*
about	referring	*about fishing*
to	place (direction)	*to a farm*
in	place (location)	*in Lackawaxen*

Note that 'to' in *got him to focus* is usually classed as part of the infinitive (*to focus*) and not as a preposition. Notice, also, how many prepositions, such as *for* and *in*, can express more than one kind of meaning, and, furthermore, that one kind of meaning, such as time, can be expressed by different prepositions. This lack of a one-to-one match between prepositions and their meanings, along with their metaphorical uses, makes them extremely difficult to learn.

4 a The completed chart looks like this:

Positive		Negative		
Destination	Position	Destination	Position	
to	*at*	*(away) from*	*away from*	Dimension-type 0 (point)
on (to)	*on*	*off*	*off*	Dimension-type 1 or 2 (line *or* surface)
in (to)	*in*	*out of*	*out of*	Dimension-type 2 or 3 (area *or* volume)

(from *A Student's Grammar of the English Language* by Greenbaum and Quirk, 1990)

Note that these are only the most common prepositions that realise these concepts. As well as *to*, for example, *toward(s)* and *up to* can both be used to indicate movement to a point.

b The important points to note are that, in the words of Greenbaum and Quirk (1990):

'First, the prepositions are contrasted as 'positive' or 'negative' (such that *off*, for example, means 'not *on*'). Secondly, the prepositions distinguish between 'destination' (movement with respect to an intended location) and 'position' (static location). Thirdly, we have three dimension types: one which ignores dimension altogether, treating location as a point even if in reality it is a continent:

He walked *to the lamp-post*.
They flew *to Australia*.

The second dimension type embraces what is in real space either one-dimensional or two-dimensional:

She put her toe *on the line*.
They were alone *on the tennis court*.

The third dimension similarly straddles two actual dimensions: two-dimensional and three-dimensional space:

Some cows were grazing *in the field*.
My coat is *in the wardrobe*.'

5 When we talk about 'position' in time, we can conceptualize it – like space – as points: *at 4 o'clock*, *at noon*, *at/by/around midnight*; or as a surface: *on (a) Sunday*; *on our holiday*; or as a container: *in the year*, *in the afternoon*, *in the morning*, *in September*, *in midwinter*. We can also move to and from points of time (*from one second to the next*), or out of a 'container' of time: *out of the past*. Like place, we can also conceptualize the 'same' time in different ways, so that it would be possible to say both *to the future* and *into the future*.

As an example of the varied ways of conceptualizing time, here are some examples from the Cambridge English Corpus:

> The statewide forecast calls for a chance of light rain or snow Saturday night and <u>into Sunday</u>.
> Will that be ready by the end of the morning or are we looking <u>at Tuesday morning</u> for that?
> He was the guy I swear I saw <u>over the holidays</u> at an airport departure gate.
> The free Pentagon tours operate <u>on the hour</u> beginning at 9 a.m. and ending at 3 p.m.
> A man washes a car <u>on a rainy afternoon</u> in Sydney.
> Maggie looked at her watch. It was just <u>on midnight</u>.

6 Prepositions of place are often illustrated using geometrical shapes, e.g. balls and boxes. Common classroom objects (books, pens, etc.) are also popular. The arrangement of people in a family photo is another favourite: *My mother is standing next to my brother. My father is behind her*, etc.

All these ideas lend themselves to classroom guessing games, e.g. sending one student out of the room and hiding an object; the student has to ask *YES/NO* questions to find out where it is.

Picture dictations also work well: the teacher describes a scene, e.g. the inside of a room (*there is a jar on the table,* etc.) and the students draw it. They can then 'dictate' their own pictures to each other.

Other ideas include: finding locations on a map; choosing a person in a family photo – others have to guess who it is; or this one (from *Working with Images*, by Ben Goldstein, 2008):

> Variation 3: Geometric shapes game
> 1 Pre-teach or revise nouns relating to lines and geometric shapes, such as *line*, *square*, *circle*, *triangle* and *rectangle*, as well as prepositional phrases, such as *on the left*, *on the right*, *above*, *below*, *outside*, *inside*.
> 2 To practise, 'dictate' to the class a design – that is, describe it so that the learners can draw it correctly. For example, *On the left there is a triangle. Inside the triangle there is a small square and above the square there is a straight line . . .*
> 3 The class is divided into two teams, and the blackboard is divided in two by a line. Each team has a representative at the board, each with a piece of chalk or a board marker. In advance of the game, you should have prepared a dozen or so different designs incorporating the geometrical shapes, large enough to be seen by all the class, except those drawing.
> 4 Ensure that the two team representatives at the board cannot see the designs. Select one design and show it to the two teams. Each team attempts to describe the design to its representative at the board, who draws it according to their description. The first team to do this successfully, so that the design is replicated on the board, is the winner of that round. Select another design and the game continues.

7 a *responsible for*; b *interested in*; c *sorry for*; d *capable of going*; e *different from* or *different to* (especially in British English); *different than* in American English; f *tired of*; g *depends on*; h *complain about*; i *consists of*; j *searching for*; k *waiting for*

Other common adjective + preposition combinations are: *afraid of*, *aware of*, *due to*, *fed up with*, *good at*, *good for*, *proud of*, *similar to*, *worried about*, *wrong with*.

Common verb + preposition combinations are: *ask about*, *ask for*, *believe in*, *deal with*, *hear of*, *listen to*, *look at*, *look for*, *pay for*, *talk to*, *think about*, *think of*.

8 a 1. adverb; 2. adverb; 3. preposition.
 b 1. preposition; 2. adverb; 3. preposition.
 c 1. adverb; 2. preposition; 3. adverb.
 d 1. adverb; 2. preposition; 3. adverb; 4. adverb. Note that *my grades* is the noun phrase object of *looked up*, not the noun phrase complement of *up*. Whereas in c2 it would be possible to say *Up the hill I looked,* it is not possible to say *Up my grades they looked.* Likewise, *I looked the hill up* is not possible, whereas *They looked my grades up* is.
 e 1. preposition; 2. preposition; 3. adverb; 4. adverb; 5. adverb. Note that here we are treating *out of* as a two-word preposition.

 It may seem unnecessary to make a distinction between the prepositional and adverbial uses of words that clearly share similar meanings. But, as is demonstrated in the next two tasks, whether a verb is followed by a preposition or an adverb places different constraints on the syntax. We saw this in the case of *I looked up the hill* and *They looked up my grades.*

9 In the extract, the phrasal verbs (strictly defined as verb + adverb combinations) are underlined. The prepositional phrases that follow verbs are in italics.

The hum of the great sawmill drew me like a magnet. I <u>went out</u> *to the lumber-yard* at the back of the mill, where a trestle <u>slanted down</u> *to a pond full of logs*. A train loaded with pines had just <u>pulled in</u>, and dozens of men were rolling logs *off the flat-cars into a canal*. At stations along the canal stood others pike-poling the logs *toward the trestle*, where an endless chain caught them with sharp claws and <u>hauled</u> [them] <u>up</u>. […] As the stream of logs <u>came up</u> *into the mill* the first log was shunted *off the chain* upon a carriage. Two men operated this carriage by levers, one to <u>take</u> [the log] <u>up</u> *to the saw*, and the other to <u>run</u> [it] <u>back</u> for another cut. […] And a log forty feet long and six feet thick, which had taken hundreds of years to grow, was <u>cut up</u> in just four minutes. […] The movement and din tired me, and I went outside upon a long platform. Here workmen caught the planks and boards as they <u>came out</u>, and loaded them *upon trucks* which were <u>wheeled away</u>.

Note that some of the verb + adverb + prepositional phrase sequences could be re-analysed as verb + prepositional phrases, where the adverb is combined with the preposition to make a two-word preposition: *I went <u>out to</u> the lumber-yard*; *the stream of logs came <u>up into</u> the mill*. One way of testing these alternatives is to reconstruct the sentence. For example, *<u>Out</u> I went to the lumber-yard* and *<u>Out to</u> the lumber-yard I went* are both plausible, suggesting that both analyses are valid. Other combinations that could be analysed the same way are *slanted down to …* and *take [the log] up to …*

Is *go outside* a phrasal verb, as in *I went outside*? *Outside* is clearly an adverb. It also functions as a preposition, as in *There is a tree outside the door.* However, unlike other phrasal verb combinations, verbs followed by *outside* do not have idiomatic meanings, which – as is explained in the next task – is also used as a criterion for defining phrasal verbs. Hence, *inside* and *outside* are not usually listed as phrasal verb 'particles'. ('Particle' is an all-purpose word that avoids the adverb-or-preposition dilemma.)

10 *wiping out*: This is idiomatic, in that the meaning of two words together ('destroying') is different from the sum of their separate meanings.
break [it] up: This is idiomatic, and means something like 'disperse' in this context. The meaning of the particle *up* is not, literally, in an upward direction, but means something like 'to completion'.
rushes off: This is more literal, since it means something like 'goes rapidly from a surface'.
store up: This is semi-idiomatic: the meaning of *store* is literal, but the meaning of *up* is, again, one of completion, not elevation.
go in for: Since the meaning is 'commit to', this is clearly idiomatic.
came out: This is fairly literal.
looking up: This is idiomatic, in that it means 'researching'.

It should be obvious, even from these few examples, that the notion of idiomaticity is a gradable one: some phrasal verbs are completely idiomatic, others are less so, while some are quite literal. This suggests that using idiomaticity as a 'test' of a phrasal verb could be problematic, which is why some grammars use purely syntactic criteria.

Nevertheless, most teaching materials tend to favour a combination of both syntactic and semantic criteria when selecting phrasal verbs to be learned.

11 The phrasal verbs and their 'types' (in these contexts) are:

a *wiping out* = type 3 (there is an object – *all the timber* – and it can go before or after the particle)

b *go in for* = type 4

c *pulled in* = type 1

d *put out* = type 3

e *turn up* = type 1

f *looking for* = type 2

g *break … up* = type 3

h *was cut up* = type 3 (This is a passive construction; in the active form, the particle can be separated from the verb by the object: *they cut up the log* up or *they cut the log up*.)

i *made for* = type 2; *ran up* = type 1

j *catch up with* = type 4

Note that: (1) the technical term for a verb that takes an object is 'transitive'; (2) the term to describe a phrasal verb whose object can go both before and after the particle is 'separable'; and (3) verb + preposition combinations, such as *look for*, are often called 'prepositional verbs'. Hence the four types are more accurately termed: 1. intransitive phrasal verbs; 2. prepositional verbs (transitive but inseparable); 3. transitive phrasal verbs (separable); and 4. phrasal-prepositional verbs In order to simplify this somewhat complicated terminology, the general term 'multi-word verbs' (or 'multi-part verbs') is often preferred.

12 The traditional approach to teaching multi-word verbs is that adopted by the material in the first exercise, whereby they are grouped according to the lexical verb: *come*, *get*, *take*, *put*, etc. More recently, materials writers have varied this by grouping the verbs according to the particle, and drawing attention to the inherent meanings of the particle – such as, in the case of *back*, of returning. The third approach is simply to organise multi-word verbs into semantic fields, as is often done with other items of vocabulary, and teach them in their context. A fourth approach might be to base learning on frequency, and learn the most common phrasal verbs first, irrespective of their form or context. For example, according to corpus data, the most frequent phrasal verbs in conversation are: *come on*, *go on*, *get in*, *get up* and *find out* (data from Biber et al. 1999, *Longman Grammar of Spoken and Written English*).

28 | Cohesion

1 The correct order is: **e, a, f, b, d**; **c** does not belong in the text.

The original text was:

Cotton is a very useful plant. Inside its round fruits, called bolls, are masses of white fibres. When the fruits ripen, they split and the fibres are blown away, spreading their seeds. But in the cotton fields, the bolls are picked before this can happen. Cotton grows best in warm, wet lands, including Asia, the southern United States, India, China, Egypt and Brazil.

(from *Pocket Encyclopedia* by A. Jack)

It is possible that the very last sentence could come first, although in this kind of text a very general statement (*Cotton is a very useful plant*) is more likely to precede a less general one (*Cotton grows best ...*). It could also take second place in the text, but the repetition of *cotton* so soon after its first mention would seem redundant.

Linguistic clues that might have helped are:

Lexical field: the sentence about copper does not fit into the topic that is suggested by words like *cotton*, *plant*, *fruit*, *fibres*, *fields*, etc.

Repetition: Inside its round *fruits* ... When the *fruits* ripen ...

Use of referring devices:
- Pronouns: *Cotton* is a very useful plant. Inside *its* round fruits ...
- Articles: ... masses of white *fibres* ... *the fibres* are blown away.

Use of linkers: *But* in the cotton fields ...

These last three items – pronouns, definite article and linkers – are dependent on the text that precedes them. For this reason, none of the sentences that contain these items could satisfactorily serve as the opening sentence of the text.

This suggests that just as sentences have 'sentence-forming' devices, such as the agreement between a verb and its subject, texts have 'text-forming' devices that function to connect sentences with each other and to bind a text together into a complete whole, i.e. to make it 'cohesive'.

2 There are both lexical and grammatical devices that serve to make the text cohesive.

Lexical cohesion:

• Direct or indirect repetition: *teacher… teacher's*; *environment … environments*; *learn … learning … learning … learn*; *students … students … student*; *classrooms … room … rooms*; *recall … recall*

• Synonyms and antonyms: *conditions … environments*; *smart*, *bright*, *tidy*; *awfulness*, *despair*; *filthy*, *unloved*, *dull*, *lifeless*, *uninspiring*, *enthusiasm-killing*, *sterile*

- Words belonging to the same semantic field: *students*, *teacher*, *learning*, *classrooms*; *grew up … child*; *classrooms*, *walls*; *trapped*, *confines*; *pictures*, *student work*; *curling*, *fading…*
- 'nominalization', i.e. the use of a noun to encapsulate a chunk of text, as in *question*, to refer back to the question previously asked

Grammatical cohesion:

- pronoun reference: *my students ← they*; *the conditions within which learning is most likely to happen ← this ← it*; *what kind of environment is this← it (is a vital question) ← it*;
- noun phrase substitution: *classrooms ← a few*; *classrooms ← most*; *classrooms ← so many*
- determiner reference: *so many were deathly dull*, etc. ← <u>*such*</u> *confines*
- comparison: *almost* <u>*worse*</u> *…*
- clause substitution: *do that* (for *learn from my students*)
- conjuncts: *But … But …*

Other cohesive features of the text might be classed as 'rhetorical' such as 'parallelism', i.e. the repeated use of the same syntactic 'frame': *A few were filthy and unloved. Most were smart, bright and tidy. But so many were deathly dull, lifeless, …*

A few notes on this task:

Only those cohesive ties *across* sentences have been identified; of course, there are cohesive ties *within* sentences as well: e.g. … *learning environments that you grew up in yourself as a child, even if you hated* <u>*them*</u> *at the time.*

Pronoun reference: The backward facing arrows represent the direction of reference, i.e. where the item referred to (the referent) is 'back' in the text. This is called anaphoric reference. Occasionally, the referent can occur later in the text, in which case it is called cataphoric, e.g. <u>*They*</u> *were dull and lifeless, the classrooms I visited.*

In the three sentences beginning *A few were filthy and unloved. Most…* etc., the cohesive tie could equally be analysed as ellipsis: *A few [classrooms]were filthy and unloved. Most [classrooms] …*, etc. However, these determiners can also function as pronouns.

3 a The principal way in which the sentences connect to their preceding one is through direct repetition: *ducks … ducks… ducks …ducks… ducks*, etc., or the use of a superordinate expression: *birds*. There are also words from the same semantic field, principally food, that connect successive sentences: *frozen peas and sweet corn ... grapes.*

   b The three words in the title that recur throughout the text are *feed*, *ducks* and *bread*. *Feed* recurs as *fed*; *ducks* as *ducklings* once; and *bread* as *crusts*. Nevertheless, the recurrence of this lexical 'chain' is what binds the text together, and also encapsulates the topic of the text as a whole, i.e. *feeding ducks bread*.

   c Contrary to accepted advice on 'good style' in writing, lexical repetition is in fact an effective way of making a text cohesive, and, in turn, contributes to its readability. Also, the way that certain lexical chains or patterns (*feed–ducks–bread*) 'ripple' through a text is a well attested feature of factual writing, and one that might be highlighted and practised in writing classes. Lexical patterning is part of the 'grammar' of texts, both written and spoken, beyond the level of the sentence.

4 Activity (a) is a productive one in that it requires learners to 'produce' the appropriate referring expressions, while Activity (b) is receptive: learners simply have to identify the referent for each pronoun. This suggests that exercises of the (b) type might usefully precede exercises of the (a) type.

Exercises of type (a) may be of use in helping make writing more cohesive – although, as we saw in the last task, the value of simple lexical repetition should not be underestimated. Activities of the (a) type might be improved if learners were instructed: 'Don't change any words that are necessary for clarity.'

There is some debate as to whether the (b) type of exercise is of value to learners, on the grounds that proficient readers do not, in fact, physically look back or forward to recover the referent of a pronoun. Rather the reader checks the pronoun off against a mental 'picture' (or construct) of the discourse as it develops. Nevertheless, as an exercise in guiding the reader's comprehension of a text it may serve some purpose, as well as raising the learner's awareness of different kinds of pronouns and their uses.

5 As noted in Task 2, the distinction between substitution and ellipsis is not always clear: *A few were filthy and unlove*d = 'A few' is a pronoun and substitutes for 'classrooms', or 'A few' is a determiner and 'classrooms' is ellipted.

Also, the distinction between substitution and reference is, arguably, somewhat academic, and most teaching materials tend to conflate the two. Nevertheless, for the purposes of this task, we will maintain the distinction.

1 *both* – substitution (as a pronoun) or ellipsis (as a determiner): *both [parents]*

2 ellipsis of noun phrase: *I know that it is [the most important thing in life]*

3 *do that*: substitution of a clause (*speak ill of society*); ellipsis: *get in [to society]*

4 *does*: substitution of a clause (become like their mothers); ellipsis: *That's his [tragedy]*. Note that *That* (*That is their tragedy*; *That's his*) is a referring pronoun – the referent is the whole preceding sentence.

5 ellipsis: *other people's [business]*

6 *One … the other*: substitution (for *tragedy*)

Note that the sentences that follow the first one in each of these examples would make no sense on its own: *Now that I am old I know that it is*; *That's his*; *I prefer other people's*, etc. This is a good indication of the extent to which they are cohesive.

6 Here is the completed table. Be aware, though, that if two linkers are in the same column, they are not necessarily interchangeable. There are differences of meaning, of style and of syntactic constraints that a good grammar reference can identify. For example, there are two kinds of contrast:
- Contrast of surprising facts: *It was a great party. We didn't stay long however.*
- Contrast of opposite facts: *I always wear a tie at work. At home, on the other hand, I never wear one.*

Nor does this table exhaust the possible kinds of relationship that linkers signal. Others are: summation (*in short*, *overall*); and elaboration/exemplification (*in other words*, *indeed*, *for example*).

Addition	Contrast	Cause/effect	Time sequence
also	however	therefore	meanwhile
moreover	even so	as a result	then
furthermore	on the other hand	so	later
… too	yet	hence	first
… as well	still	consequently	afterwards
and	nevertheless	thus	soon

Note that all of the above can be used to join sentences. There are other linkers, such as *although*, *whereas*, *because* and *while*, that join only a main clause to a subordinate clause: <u>*Although*</u> *it was nearly midnight, it was still light.*

7 *First of all* = sequence
Indeed = elaboration
Moreover = addition
Last but not least = sequence
However = contrast
So = cause/effect
Nevertheless = contrast (although it is not quite clear what the contrast is)
indeed = elaboration
in brief = summation

Every sentence begins with a linker, which would seem to suggest that it is very cohesive. However, the sheer quantity of linkers (perhaps a result of over-teaching?) is distracting and perhaps disguises weak argumentation. As Crewe (1990) argues, over-use of logical connectors 'clutters up the text unnecessarily. It can cause the thread of the argument to zigzag about, each connector pointing in a different direction.' And he adds, 'non-use is always preferable to misuse. If the sentences themselves are logically ordered, readers can always work out logical links that are not explicit.'

It might, therefore, be a useful exercise to ask the writer to eliminate all but the most essential linkers and/or to substitute the more formal linkers (*moreover*, *nevertheless*, etc.) with less marked ones (*and*, *or*).

8 Lexical cohesion:
* repetition: *every thing … every thing* (connecting sentences 8 and 9); *body … body* (9 and 10); *earth … earth* (10 and 11, 11 and 12)
* Indirect repetition: *masses … mass* (sentences 8 and 9)
* synonyms: *lump or mass … body* (connecting 9 and 10); *pulls … draws* (11 and 12)
* antonyms: *hampered … free* (connecting 5 and 6)
* words of the same semantic field: *pulls … little pulls … force … draws … holding us down* (11, 12 and 13)
* nominalization – that is, the use of a general word to refer to a previous stretch of text, as in sentence 7: *this question …* (referring to sentence 6); and sentence 10: *in this sense* (referring to sentence 9).

Grammatical cohesion:
* pronoun reference: *it* (connecting sentences 1 and 2, 2 and 3, 3 and 4, 12 and 13; *that* (connecting 4 and 5); *he* (7 and 8)
* clause substitution: *do so* (2 and 3)

- comparison: *In more scientific language* (connecting 8 and 9)
- conjuncts: *of course* (1 and 2); *Now* (2 and 3; 10 and 11); *But* (4 and 5).

Rhetorical cohesion:

- question and answer: connecting sentences 1 and 2, and 3 and 4.

Note that every sentence is connected to an adjacent sentence in some manner and that lexical cohesion and pronoun references are the principal means by which this is achieved. Note also the relative scarcity of linkers – in contrast to the student composition in the previous task.

9 a 1 *Please, bring it here*; 2 *I will take you there*; 3 *I will bring you some presents*; 4 *I went there …*; 5 *I came here …*; 6 *can you come to my house …*; 7 *I would love to come …*; 8 *If you come …*

b and **c** Deixis in English is essentially two-dimensional: the 'deictic centre' (*here, this*) is what is near the speaker, as opposed to what is distant (*there*, *that*). The distinction is also applied to time (*now* vs *then*). Person deixis, however, distinguishes between three directions of 'pointing': *I* (first person), *you* (second person) and *he/she* (third person). (Some languages, e.g. Spanish, make a three-way distinction in space too, equivalent to the archaic English *here* (where I am), *there* (where you are) and *yonder* (neither where I am nor where you are).

With verbs of movement, such as *come/go* and *bring/take*, it is not the case, however, that *come* and *bring* refer simply to movement towards the speaker (to *here*), while *go* and *take* refer to movement away from the speaker (to *there)*. With these particular verbs the deictic centre is both where I am and where you are, so that we say both 'Come (to my place) and bring some soda' and 'I'm coming (to your place), and I'll bring some soda'. Hence, the line in the diagram that links the two speakers is a reciprocal one, usually realised by *come* and *bring*. In the case of a third place (represented by the house in the diagram), we would normally say 'Go (there) and take some soda.' (See example 2.) Note that, in example 8, although the park is not presently at the deictic centre, on Saturday it will be: the speaker projects herself there, hence 'If you come, you should bring …'.

In many languages, such as Spanish, there is only one deictic centre, and movement away from it is always 'going'. So, in Spanish, 'I'm coming (to you)' would be translated by the equivalent of the verb *to go*: *voy* (literally 'I go').

10 Possible ways of reporting this statement might be:

1 *I said I have been here in this hotel now for a week.* (no change of person, time or place)

2 *He said he has been here in this hotel now for a week.* (change of person only)

3 *He said he has been there in that hotel now for a week.* (change of person and place, but not of time)

4 *He said he had been here in this hotel then for a week.* (change of person, time but not of place)

5 *He said he had been there in that hotel then for a week.* (change of person, place and time).

b This suggests that the 'rules' are context-sensitive – less rules, in fact, than common sense. As Broughton (1990) observes, 'Traditional grammar taught that direct and indirect speech were related by a set of semi-mechanical rules whereby tenses, pronouns and adverbs are switched with unfailing accuracy. This is not so. There are areas where sometimes a shift is felt to be necessary and sometimes not. We make tense and other changes between direct and indirect speech to carry the message we intend, which may need to identify differences of viewpoint in time, space or person'.

29 | Texts

1 Possible cohesive features are identified in brackets:

The earth draws us all toward it. Inside its [pronoun reference] *round fruits, called bolls, are masses of white fibres. But* [conjunct] *what kind of environment is this* [pronoun reference]? *I prefer other people's* [ellipsis]. *The Canal and River Trust is launching a campaign this week which urges people to feed ducks with frozen peas and sweetcorn instead* [conjunct]. *Now* [conjunct], *why should it* [pronoun reference] *do so* [clause substitution]? *Only people who can't get in do that* [clause substitution].

In other words, the text is superficially cohesive, but this does not mean that it makes sense: clearly it does not. It is not *coherent*. Coherence is a less tangible quality than cohesion, and less easily defined or accounted for. It is perhaps a 'feeling' that the reader (or listener) has: what may be coherent for one may be incoherent for another. Nevertheless, the task of making sense of a text is made easier if the text is a recognisable text type (or 'genre') and conforms to the conventions of this genre. It also helps if the content of the text is organised in such a way as to make its meaning easily recoverable. The order in which information is presented in a text is an important factor in determining how coherent it is likely to be to the reader, and is the focus of a number of the following tasks.

2 a and **b** The split texts – and their logical relations – are:

- 1 and f: The logical relation between the first and the second sentence is a contrastive one, e.g. 'However....'
- 2 and h: The logical relation is causal: e.g. 'This is because …'
- 3 and a: This is a causal relation: e.g. 'So …'
- 4 and g: This is a temporal relation: e.g. 'Then …'
- 5 and d: This is a causal relation: e.g. 'Therefore …'
- 6 and b: Temporal: e.g. 'Then …'
- 7 and c: Additive: e.g. 'Also …'
- 8 and e: Contrastive: e.g. 'But …'

c This exercise demonstrates that, to be coherent, a text relies less on explicit cohesive linkers than on the logical juxtaposition of its parts. A text also 'makes sense' because we recognise what kind of text it is (its 'genre') and its communicative purpose (see the next task).

3 Genre analysis is concerned with identifying the features of specific kinds of texts (or genres) and accounting for these features with reference to the purposes and readership for which the text was designed. A starting point in genre analysis, therefore, is the identification of the communicative purpose of a text.

	Text type	Purpose	Features
1f	sign (in a hotel room)	to warn/prohibit	The warning or prohibition is expressed indirectly so as to reduce threat to face: compare 'No smoking: Fine $200'. This is a recognisable sequence: a prohibition followed by the consequences if the prohibition is violated.
2h	news item	to inform	The most newsworthy event is described first, followed – by way of explanation – by some kind of background to the story, often voiced by an interested party.
3a	public notice	to request	A reason is first given as to why the request is being made. Note that the order could be reversed with little change of communicative effect.
4g	instructions (on a tea bag wrapper)	to instruct	The instructions are presented in the order they should occur, answering the reader's implicit question: 'And then what?' Imperative verb forms leave no doubt as to the purpose.
5d	sign (on public transport)	to request	Although there is no explicit 'requesting' language, the purpose can be inferred from the juxtaposition of the two 'statements of fact' and because signs in public places typically have a 'commanding' function.
6b	commemorative sign	to inform – and to celebrate	Two statements of fact in chronological order; the second answering the reader's question 'And then what did he do?'
7c	Social media self-identification	to describe	Facts are ordered from the more to the less permanent, or less to more trivial, perhaps.
8e	advertisement	to persuade	The reader is expected to identify with a problem (which is made to sound very serious), so that he/she is disposed to consider the solution offered.

4 a These texts all have the basic structure of problem-solution, hence they replicate the structure of the advertising text 8e in the task above. They are synopses of talks in the programme for an English language teachers conference, and while not overtly advertising, they do perhaps have a persuasive as well as an informative function.

 b As noted, the purpose is to inform/describe the content of each session, while perhaps emphasising both its relevance and usefulness. The audience is likely to be practising teachers, who will recognise the professional terminology such as 'English as an international lingua franca'. At the same time, the writers adopt a non-academic, neutral, even informal, register: 'fun session', 'get unstuck'. The use of first-person plural pronouns in the third text (*our*, *we*) is deliberately inclusive. The net effect is to reduce the social distance and power differential between speakers and their potential audience.

The basic structure of all three texts is, as noted, a problem-solution one: the problems are presented in negative terms (*struggle*, *lack*, *cope*, *so much of our time* …), while the solutions

emphasise the practicality and usefulness of the sessions: *easy to use activities*; *a practical*, *fun session*; *ideas that they can immediately use*, *practical tasks … which participants could try out*, *a basis to work together …* , etc. The transition from problem to solution is marked by the noun phrase *this workshop/talk*, which also identifies the kind of presentation it is. The assertive use of modal *will* for prediction (*teachers will leave … This talk will explore …*) reinforces the writers' commitment and preparedness.

5 The features of the different text types are as follows:

a *Recipes*: These optionally begin with some introductory comment by the writer, e.g. 'This is a very rich and popular winter dish and is made with veal, beef or hare. It may be cooked in a saucepan but it is better if an earthenware casserole is used.' (Stubbs 1963). Then follows a list of ingredients, then the procedure, each sentence typically introduced with an imperative, and with verb objects omitted if these are understood, even where, normally, they would be obligatory: 'Remove from the fire and stand for at least fifteen minutes before serving' (ibid).

b *Voicemail messages*: These typically begin with a self-identification on the part of the caller, followed by the reason for the call, e.g. 'I'm just calling to ask you if you would be able to ...'. This is followed by either a request or an offer, e.g. 'Can you call me on ...?', 'I'll phone back later.'; then some form of closure, e.g. 'Thanks. Bye'. Depending on the relationship between caller and message receiver, the language can range from very informal to relatively formal.

c *User-generated online restaurant reviews*: These often begin with some kind of background narrative ('We heard about this from …'; 'Stumbled upon this place …') followed by a description and evaluation of the ambience, décor and service ('The staff was very helpful. The atmosphere was great …'.) which is, in turn, followed by a description of the meal in the order it was served and an evaluation – either positive or negative – of each dish and, often, the service. The review will usually conclude with some overall evaluation, using evaluative adjectives: 'overrated', 'tasty', 'service was slow', etc. The style is informal, first person pronouns tend to be used throughout: 'We had to wait for a table; my fish was underdone …', and, unsurprisingly, food-related lexis dominates.

d *News media reports*: Typically, these begin with a summary of the story (which is in turn an elaboration of the headline), focusing on its most newsworthy aspect. This often involves using the present perfect, conveying both recency and relevance to the present. The background is then sketched in, using past tense structures: see Unit 20, Task 6, for an example. Because the events are not presented in chronological sequence, you often have to read some way into the text before the full sequence of events becomes clear. Newspaper styles vary widely, however, popular tabloid newspapers opting for shorter, punchier sentences, often one per paragraph. Nevertheless, and especially in opening sentences, there are often very long noun phrases, in which a great deal of background information is condensed, e.g.

'The Hungarian camerawoman who tripped two refugees fleeing from police has claimed ...'

(from *The Independent*)

'The woman released without charge after being accused of helping her stepbrother murder their parents has said ...'.

(from *The Independent*)

By contrast, there is a growing tendency – even in quality news media – to adopt the conventions of narrative fiction:

'They were identical twin boys, Wyatt and Jonas Maines, adopted at birth in 1997 by middle-class, conservative parents … .'

(from *The Independent*)

6 a The choices in the original text were the following: 1 b; 2 b; 3 a; 4 a; 5 b; 6 b.

b The principle operating here is what is called 'end-focus': the tendency to place new or important information at the end of the clause, while retaining the slot before the verb for what is given or understood. So, in this example:

They say that people who laugh a lot live longer. Perhaps. But one thing is certain: laughter improves the quality of life.

'Laughter' is 'given' information – it has already been mentioned; what is new is 'the quality of life'.

The distribution of information in each example is as follows:

given	*new*
It	*may be accompanied by a whole range of physiological signs:*
However, the most visible changes	*can be recorded on our faces.*
laughter	*improves the quality of life.*
What we can teach	*is the language of humour.*
The reason why humour is in short supply	*is hard to understand.*
Humour	*builds bridges between cultures …*

Notice that a common way of re-positioning information is to use the passive:

It may be accompanied by a whole range of physiological signs.

In fact, this is one of the principle uses of the passive: to facilitate end-focus.

It is important to note that none of the alternative wordings in this task are ungrammatical – it is just that they organize the information in such a way as to obscure the focus of the message.

7 The paragraph is an excellent example of its own principles. The question, remains, however, as to the usefulness of teaching such very precise rules for text organisation, especially in the absence of any reason why such an organisation is the preferred one. Also, novice writers might find these rules rather daunting and such a degree of prescriptiveness might inhibit the expression of their own ideas. On the other hand, some general statement of principles of paragraph and text organisation, especially if they have been discovered by the learners themselves, might serve as a useful instrument for learners to evaluate their own writing.

Activities that might familiarise learners with the formula would include:
– Matching sentences in a paragraph with their categories, e.g. topic sentence, transitional sentence, conclusion, etc.
– Ordering jumbled sentences into a paragraph.
– Identifying the sentence that does not fit into a paragraph.
– Fitting a sentence into its appropriate place in an existing paragraph.

8 As with the example of the model paragraph in the previous task, the model text schema may provide a useful 'scaffold' around which to construct a text, and in theory it can be adapted to any number of topics (although perhaps not to all argument types, such as a 'pros and cons' format). However, it may also be unnecessarily constraining, inhibiting the free expression of the writer's argument, especially if presented as the starting point for a writing task. As such, it does not reflect the way good writers construct texts, which is not so much a case of fitting their argument into a pre-specified template, but is more often a recursive process of brainstorming ideas and successive drafting, re-drafting and editing. Nevertheless, the diagram may be of use at a later stage in the process, once the gist of the argument has been sketched out.

9 Apart from the fact that there are five paragraphs, the student's text only approximately matches the model. For a start, all but the last paragraph are less than five sentences long, so the progression from topic sentence through supporting sentences to concluding sentence is not adhered to. If there is a thesis sentence, it is sentence 2, but it is only really developed in the fourth paragraph. The first sentence of the text does act like a 'hook', establishing the notion of stereotypes, developed further in the second paragraph (which might have been conflated with the first). Paragraph 3 provides further exemplification, although its significance is difficult to infer, while paragraph 5 returns to the topic of stereotypes and their negative effects, only rather weakly linking back to the thesis, re-stated in the last sentence (14).

In terms of cohesion, the sentences are generally well linked, without obtrusive use of conjuncts (two instances of 'but', two of 'for example' and one of 'however'). The use of 'this' instead of 'that' in sentence 13 to refer back to the previous proposition might have had more force, while the referent of 'it' at the beginning of sentence 14 – presumably 'food' – is distant. On the other hand, the use of question and answer in sentences 7 and 8 is very cohesive.

In terms of coherence, as we have seen, the argument is difficult to follow: statements of opinion and their exemplification are somewhat randomly distributed, and considerable inferencing is required in order to make sense of the contribution of some sections, e.g. the third paragraph. This is not a text that can be improved by superficial correction of its vocabulary and grammar. It requires a radical re-organization if its argument is to be made coherent. At the same time, it is unlikely that a schematic structure, as in Task 8, would produce a text that is necessarily coherent, not, at least, until a logical argument has first been articulated in note form.

30 | Conversation

1 Among the differences between spoken and written discourse that are exemplified in this extract are:

– Lack of clear sentence definition: while most written text consists of clearly defined sentences, beginning with a capital letter and ending with a full stop, speech is far less clearly segmented. For example:

Just knew she was about my age and what she looked like just from looking at her and and uh so I asked my friends about her like what they knew about her and stuff.

For this reason, it is often easier to analyse it in terms of tone units, utterances or speakers' turns.

– Lack of clause complexity: utterances are often strung together and joined with co-ordinating conjunctions (*and*, *but*, *so*, etc.), rather than showing the kind of internal complexity typical of much written language, where subordinate clauses are often frequent.
– Lack of phrase complexity: similarly, phrases tend to be shorter on average and less complex.
– Vague language: e.g. *what they knew about her and stuff*; *this place*; *and go to like a club*. Since speaking usually takes place in real time, there is a lot of pressure on speakers to get their message across without too much time spent searching for the most accurate term or expression.
– Repetition and re-phrasing (*in a near town town slash city*); filled pauses (*And um so*); false starts and self-repair (*we'd go we'd hang out)* and grammatical inaccuracy *(so I can go see her)*. Again, these are effects of real-time planning pressure.
– Ellipsis, i.e. the omission of elements that can be 'recovered' from the context: *[I] Just knew she was about my age.*
– Formulaic language (see below): *never said a word*; *did my homework*; *dance the night away.*

An obvious difference (and not apparent in this transcript) between speaking and writing is, of course, the use of prosodic devices such as stress, rhythm and intonation.

2 *right*: this is an all-purpose question tag; tags are added at the end of a clause and typically ask the listener for confirmation – sometimes called a 'response getter'.
Cool: an evaluative 'insert': inserts are stand-alone elements that are common in spoken language and have a variety of functions.
Yeah: another type of insert, this time functioning as a positive response to the previous utterance.
Mm-hmm: A 'back-channel' device, i.e. a way that listeners indicate they are following the conversation but, for the moment, are not intending to launch a turn. *Great*, *Okay*, *Wow*, *Phew* (later in the conversation) are also back-channel devices.
kinda (*kind of*): indicates lack of assertion or vagueness.
y'know: an appeal to shared knowledge, often serving to engage with the listener.
Oh my gosh: Another insert, signalling the speaker's appraisal of what follows.
like: like *kinda*, this indicates that what follows is not exact.
I mean: a common monitoring device, whereby the speaker corrects or re-phrases what they have just said; on its own it can register surprise or indignation.

That's crazy: An evaluative backchannel device – evaluating what the speaker is saying is an important listener role.
But: Another insert – the listener is signalling the contrast from 'That's crazy' to 'Good training'.
Good training: the listener sums up the gist of the previous speaker's turn in order to demonstrate understanding and to show empathy.

3 a The discourse markers and backchannel devices are: *So* = introducing new topic; *Oh, really?* = backchannel indicating interest; *Yeah + I bet* = backchannels indicating understanding; *So … anyway* = transitioning from one topic to the next; *Oh* = signalling new or surprising information; *Really?* = backchannel indicating interest; *Nice* = positive backchannelling; *Well, anyway* = signalling closure.

Note that many discourse markers have more than one function: *so* can indicate a topic initiation, but in other contexts it might be a sequencing device: *So then I … .*

b One way of highlighting these markers might be to make a version of the dialogue with the markers omitted; play both versions and ask the learners if they noticed any differences, and what the effect of having no discourse markers might be. They could then complete transcripts with the markers omitted, either while listening or from memory. Practising dialogues of their own along similar lines, while trying to incorporate at least some of the markers, would be an obvious follow-up activity.

4 a The adjacency pairs are:

How can I help you ~ I'd like to do a fitness class = Offer – response
Your card, please? ~ Sorry – it's at home. = Request – response
What's your name? ~ Leo. = (Information) question – answer
What's your surname? ~ Seymour = (Information) question – answer
Can you spell that please? ~ S-E-Y-M-O-U-R. = Request – response.
And what's your address? ~ 18 New Street. = (Information) question – answer
18 New Street. ~ Yes, that's right. = Confirmation check – confirmation
So, a fitness class? ~ Yes. = Confirmation check – confirmation
What time's the next one? ~ It's at twenty past seven. = (Information) question – answer
Sorry? ~ 7.20. = Request – response.
Is it a big group? ~ No, only ten people. = (Information) question – answer
Can I book a place? ~ Of course. = Request – response.
And where's the class? ~ It's in Studio 1. (Information) question – answer
So that's 7.20 in Studio 1? ~ That's right. = Confirmation check – confirmation
Thanks for your help. ~ You're welcome. = Thanks – response.

b Other two-part exchanges that can usefully be taught to elementary students include:

Service encounters:
A: Can I help you?
B: Yes, have you got a map of … ?

Offers and invitations:
A: Would you like to go to the movies?
B: I'd love to.

Greeting:
A: How are you?
B: Fine thanks.

Apologies:
A: I'm sorry.
B: Never mind.

5 A typical service encounter, according to this model, might go:

1 A: Good morning.
2 B: Good morning. Can I help you?
3 A: Yes, can I have a carton of milk?
4 B: Here you are. Anything else?
5 A: No thanks.
6 B: That's seventy-five cents.
7 A: Seventy-five. Thanks a lot.
8 B: Thank you. Have a nice day.
9 A: You too.

Note that, in reality, some of the 'moves' in this dialogue might not be realised in speech, e.g. the payment in (7).

b These scripts are probably most useful in the case of 'ritualised' exchanges such as service encounters. They provide the learner with a schema for the interaction. They may be particularly important if the script in the target culture varies from that of the learner's culture. They are also a useful tool for setting up classroom role plays: students are given the model and have to map on to it a dialogue. The danger of any kind of model, though, is that it may make learners less equipped to respond to the unpredictable in such encounters.

c Allowing for considerable variation according to circumstances, a basic script for each of the other situations might be:

a Asking street directions:

A: Attract attention; ask directions.
B: Give directions.
A: Repeat directions.
B: Confirm or correct.
A: Thank.

b Phoning a restaurant to make a booking:
(phone rings)

A: Answer, giving name of restaurant.
B: Greet. Make request, stating time/date and number of people.
A: Acknowledge and confirm.
B: Thank.
A: Respond. Take leave.
B: Take leave.

c Phoning a friend to invite him/her round for a meal:
   This is obviously a much more loosely structured conversation, but will probably include these elements:

   – Caller identifies him/herself.
   – Exchange of greetings.
   – Preliminary chat, e.g. about recent activities.
   – Caller asks friend if he/she is free at a certain time.
   – If 'yes', caller makes invitation.
   – Friend accepts or declines (the latter is unlikely if he/she is already committed to being free; but he/she may hedge).
   – Further instructions, e.g. what to bring, how to get there, who else to bring, etc.
   – Pre-closing.
   – Closing.

6 A lexical feature that might be worth teaching is the formula 'I remember (once) + *-ing* …' as this is a useful lead-in to a personal anecdote. Also: 'I remember [NP] + *-ing*', as in *I remember this man coming up to me* …

At the grammatical level, the use of past tenses is obviously important, but particularly the past progressive (*I was walking our dog* …) to establish the background to the narrative events. Note also that sometimes the narrator moves into the present tense, especially to report key events: *and this man comes up* … Note also that speech is usually reported directly: *Why don't you put that child down?*

At the discourse level, it might be useful to point out the use of expressions like 'you know' in order to engage the listener, and 'I mean' to elaborate, repair or clarify what the speaker is saying. Note also that the speaker uses a relatively narrow range of linking devices, principally 'and' and 'but'. Also worth pointing out might be the listener's role in evaluating the story: *That's incredible.*

7 a A 'chunk' is defined as a sequence of two or more words that frequently occur together, and which express a single meaning or have a specific pragmatic purpose. The question of what is a chunk or not, however, is not easily resolved, although corpus data can now indicate the statistical significance of word combinations, i.e., whether they co-occur with more than random probability. The likelihood, for example, of the final word in the sequence 'Is this seat …?' being 'free' would seem to be reasonably high. Yet there are no instances of it in the British National Corpus (Davies 2004) nor in the Corpus of Contemporary American English (Davies 2008). This may simply be an effect of the way that the data for the corpora were gathered: intuitively it makes sense that *Is this seat free?* or *Is this seat taken?* are the most likely ways that this meaning is expressed in English.

Bearing this in mind, the following multi-word sequences in the dialogue could be said to have 'chunk' status:

go ahead
sit down
me too
where are you from?
oh right
not very long
business or pleasure
so that's good
do business
that's nice

As well, the following 'sentence starters' are formulaic: *are you going to …? how long have you been …? what are you doing …? have you been to … before?*

b The dialogue could be used first for reading or listening comprehension, and then learners could try to identify the high-frequency word sequences (as in part (a) of this task) – with the proviso that learners' intuitions are even less reliable than proficient users'. Many learners' dictionaries now include information about collocation and idiomatic language, and could be used to check intuitions, as could an internet search. Students could then be asked to complete a 'gapped' version of the text, where some of the chunks are removed – or one where the chunks are retained and the other content is removed – and finally rehearse and perform the dialogue, trying to include as many chunks as possible.

8 These are the answers to the task provided in the book's key:

> **2**
> I'm going to **start** off by …
> **outlining** our main goals today.
> **giving** you a brief overview.
> **asking** you all a question.
> Let's **move** on to the subject of …
> I'll be **coming** on to this later.
> OK, **turning** for a moment to the question of …
> To **return** to my main point here.
> Let's **expand** on that a little.
> **Going** back to what I was saying earlier.
> To **digress** for a moment.
> In **closing**, I'll just …
> **summarise** the main points we've looked at.
> **ask** you to remember one thing.
> **leave** you with this …
>
> _____
> (from *Dynamic Presentations Student's Book* by Powell, 2010)

Possible follow-up activities might be (1) give some of the phrases in a random order and ask the learners to order them; (2) give learners the diagram with the text removed, and ask them to try and recall as many phrases as possible; (3) record and play a model presentation that

includes some of the phrases, and learners have to check the ones they hear; (4) give learners the text of a presentation, with some of the phrases missing, and they have to complete it; (5) incorporate at least some of the phrases into a short presentation of their own, which is first written then rehearsed and performed.

9 a This focuses on ellipsis, and is productive, in the sense that the learner has to 'produce' the correct ellipsis.

  b This focuses on listener responses, including elliptic questions to show surprise (*Do you? Have you?*). It starts with receptive tasks (a–d) and then concludes with a production task (f).

  c This exercise targets vague language, specifically the use of 'or something' and 'or anything' as 'vague category fillers'. It is productive, especially in part E where the students both use and personalize the targeted expressions.

  d The task focuses on a feature of spoken language called either 'fronting' or 'heads', whereby a word or phrase is placed at the front of a clause in order to give it special prominence. The activity is (minimally) productive.

  e This (receptive) task focuses on the structure of spoken narratives, including some typical 'remembering' language. It contains the basic stages of spoken narratives, starting with an 'abstract', i.e. a short introductory section that identifies the type of anecdote and its topic ('One of my earliest memories …'), an 'orientation', which situates the anecdote ('It was break time …'), the recount of some events ('I had hidden …'), leading up to a complicating event ('But I suddenly noticed …') which may or may not have a resolution, and concluding with some kind of evaluative statement ('I remember feeling really abandoned …') to bring the story to its close and to elicit an appropriate listener response.

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Index