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School of the Scriptures

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Class Number

224A2

Class Title

ENGLISH AND THE UNIVERSAL LANGUAGE STRUCTURE

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Credits

3

Level

Associate Level

This Syllabus is Approved for
Baptist International University School of the Scriptures

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CLASS 224A ENGLISH AND THE UNIVERSAL LANGUAGE STRUCTURE

This class is worth three credits. The class teaches basic language structure, with an emphasis on the structure of the English language. It uses that knowledge to learn about the structure of all other languages. English is chosen as the sample language for a few reasons: 1. English in the most-spoken language in the world, and thus it is perfect for the basis of this study; 2. A better understanding of English will benefit both native speakers and English Language Learners (ELL's); 3. English is both flexible and complicated, so we can learn fundamentally how languages function using this sample language; 4. English is the number one language from which translations are made, and there are reasons for this; and 5. Learning English well should be a priority for all students, teachers, and writers; especially considering the power of the King James Version of the Holy Bible.

This class builds upon Class 216 *Introduction to Langualogy,* so students should complete that class first, as it will assist the student for this class.

This Syllabus can be used in conjunction with other Class Syllabi, which have other teaching.

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ENGLISH AND THE UNIVERSAL LANGUAGE STRUCTURE
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A Syllabus Approved for Baptist International University School of the Scriptures – 3 Credits.

December 15, 2021

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Scripture References

Colossians 4:6
Let your speech be alway with grace, seasoned with salt, that ye may know how ye ought to answer every man.

Ephesians 4:29
Let no corrupt communication proceed out of your mouth, but that which is good to the use of edifying, that it may minister grace unto the hearers.

Proverbs 25:11
A word fitly spoken is like apples of gold in pictures of silver.

Proverbs 15:2
The tongue of the wise useth knowledge aright: but the mouth of fools poureth out foolishness.

Proverbs 17:7
Excellent speech becometh not a fool: much less do lying lips a prince.

Proverbs 13:2
A man shall eat good by the fruit of his mouth: but the soul of the transgressors shall eat violence.

Proverbs 13:3
He that keepeth his mouth keepeth his life: but he that openeth wide his lips shall have destruction.

Proverbs 18:21
Death and life are in the power of the tongue: and they that love it shall eat the fruit thereof.

Proverbs 15:28
The heart of the righteous studieth to answer: but the mouth of the wicked poureth out evil things.

Matthew 12:32-37
32 And whosoever speaketh a word against the Son of man, it shall be forgiven him: but whosoever speaketh against the Holy Ghost, it shall not be forgiven him, neither in this world, neither in the world to come.
33 Either make the tree good, and his fruit good; or else make the tree corrupt, and his fruit corrupt: for the tree is known by his fruit.
34 O generation of vipers, how can ye, being evil, speak good things? for out of the abundance of the heart the mouth speaketh.
35 A good man out of the good treasure of the heart bringeth forth good things: and an evil man out of the evil treasure bringeth forth evil things.
36 But I say unto you, That every idle word that men shall speak, they shall give account thereof in the day of judgment.
37 For by thy words thou shalt be justified, and by thy words thou shalt be condemned.

Mark 16:15
And he said unto them, Go ye into all the world, and preach the gospel to every creature.

Acts 1:8
But ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me both in Jerusalem, and in all Judaea, and in Samaria, and unto the uttermost part of the earth.

Ephesians 5:3-4
3 But fornication, and all uncleanness, or covetousness, let it not be once named among you, as becometh saints;
4 Neither filthiness, nor foolish talking, nor jesting, which are not convenient: but rather giving of thanks.

Proverbs 23:9
Speak not in the ears of a fool: for he will despise the wisdom of thy words.

Proverbs 21:23
Whoso keepeth his mouth and his tongue keepeth his soul from troubles.

Proverbs 15:23
A man hath joy by the answer of his mouth: and a word spoken in due season, how good is it!

Proverbs 16:1
The preparations of the heart in man, and the answer of the tongue, is from the Lord.

Proverbs 22:21
That I might make thee know the certainty of the words of truth; that thou mightest answer the words of truth to them that send unto thee?

Psalm 141:3 Set a watch, O Lord, before my mouth; keep the door of my lips.

Proverbs 16:24
Pleasant words are as an honeycomb, sweet to the soul, and health to the bones.

Ecclesiastes 10:12
The words of a wise man's mouth are gracious; but the lips of a fool will swallow up himself.

2 Timothy 2:15
Study to shew thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth.

Psalm 12:6
The words of the LORD are pure words: as silver tried in a furnace of earth, purified seven times.

Psalm 19:14
Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O LORD, my strength, and my redeemer.

Proverbs 1:1-7
1 The proverbs of Solomon the son of David, king of Israel;
2 To know wisdom and instruction; to perceive the words of understanding;
3 To receive the instruction of wisdom, justice, and judgment, and equity;
4 To give subtilty to the simple, to the young man knowledge and discretion.
5 A wise man will hear, and will increase learning; and a man of understanding shall attain unto wise counsels:
6 To understand a proverb, and the interpretation; the words of the wise, and their dark sayings.
7 The fear of the LORD is the beginning of knowledge: but fools despise wisdom and instruction.

Proverbs 8:8
All the words of my mouth are in righteousness; there is nothing froward or perverse in them.

Acts 7:22
And Moses was learned in all the wisdom of the Egyptians, and was mighty in words and in deeds.

1 Corinthians 1:17
For Christ sent me not to baptize, but to preach the gospel: not with wisdom of words, lest the cross of Christ should be made of none effect.

1 Corinthians 2:4
And my speech and my preaching was not with enticing words of man's wisdom, but in demonstration of the Spirit and of power:

1 Corinthians 2:13
Which things also we speak, not in the words which man's wisdom teacheth, but which the Holy Ghost teacheth; comparing spiritual things with spiritual.

Use Class 224A1 for Lessons 1 through 27

CLASS 224A ENGLISH AND THE UNIVERSAL LANGUAGE STRUCTURE

Lesson 28: The Components of Language

I.   **The Components of Language and Reading Instruction**

    A. Components of Language
    B. Reading would not exist without the human capacity for language.
    C. Components of language and their associated terminology align with our demarcations for many of the elements of reading.
    D. They are described briefly in this section.
    E. Linguists have identified five basic components found across languages.

- Phonology
- Morphology
- Syntax
- Semantics
- Pragmatics

    F. Language acquisition progresses across these components with increasing quantity:

- Sounds
- Words
- Sentence length
- Gradual refinement
- Understanding of the subtler and more complex points of usage.

II.   **Phonology**

    A. The study of speech structure within a language, including both the patterns of basic speech units and the accepted rules of pronunciation, is known as phonology.
    B. The smallest units of sound that make up a language are called *phonemes.*
    C. For example, the word "that" contains three phonemes the "th" represents one phoneme /th/, the "a" maps to the short a sound /ă/, and the "t" to its basic sound /t/.

III.   **Morphology**

    A. Moving to the next level of language, we find the study of the smallest units of meaning, *morphemes.*
    B. Morphemes include base words, such as "hat," "dog," or "love," as well as affixes, such as "un-," "re-," the plural "s" or "es," and the past tense "ed."
    C. Knowledge of the morphology of our language is critical to vocabulary development and reflects the smallest building blocks for comprehension.

IV.   Syntax

A. The study of how individual words and their most basic meaningful units are combined to create sentences is known as syntax.
B. As words are grouped together when we communicate, we must follow the rules of grammar for our language, in other words, its syntax.
C. It is the knowledge of syntax that allows us to recognize that the following two sentences, while containing different word order and levels of complexity, have the same meaning.

- The boy hit the ball.
- The ball was hit by the boy.

D. Syntax also allows us to accept "I went to the store" as a meaningful (grammatical) sentence while "To store went I" would not be acceptable English.

V.   Semantics

A. Not only does the grammatical structure of our language provide the needed clues for understanding, but we also have a wealth of figurative language and rich description that adds color and nuance to our communication.
B. *Semantics* refers to the ways in which a language conveys meaning.
C. It is our understanding of semantics that allows us to recognize that someone who is "green with envy" has not changed hue, or that "having cold feet" has less to do with the appendage at the end of our legs and more to do with our anxiety about a new experience.
D. Because semantics moves beyond the literal meaning of words and is culture-dependent, this is among the most difficult aspects of language for individuals who are not native speakers and even those who speak the same language but come from different cultures and convey meaning using words in unique ways.
E. Anyone who has attempted to converse with a teenager in his own vernacular can appreciate the importance of sharing a semantic base for communicating clearly.

VI.   Pragmatics

A. Pragmatics refers to the ways the members of the speech community achieve their goals using language.
B. The way we speak to our parents is not the same as the way we interact with a sibling, for example.
C. The language used in a formal speech may bear little resemblance to what we would hear at a lunch with five friends.
D. The conversational style of day-to-day interactions is quite different from the language used even when reading a storybook to a toddler. Knowing the difference and when to use which style is the essence of pragmatics.

VII.   Effective Communication

A. Facility with language is critical to social interactions.

B. Our ability to effectively communicate with others through spoken and written language is considered one of the ultimate goals of our educational system, with reading receiving much-needed emphasis.
C. Reading is essential to success in our society.
D. The ability to read is highly valued and important for social and economic advancement.

VIII. **Phonemic Awareness**

A. Phonemic awareness is one of the underlying language skills considered highly predictive of later reading success.
B. Recall that phonemes refer to the smallest units of sounds, but there are other units of oral language that are easier to hear and manipulate, such as words and syllables.
C. The ability to hear and manipulate words, syllables, and phonemes is known as *phonological awareness*.

Type of Task	Description	Example
Rhyme	Being able to match the ending sounds in words.	Hit, pit, sit, lit, mitt (remember this is sounds, not letters)
Alliteration	Being able to generate words that begin with the same sound.	Six, silly, squirmy, seals sang
Sentence segmentation	Being able to break spoken sentences into separate words.	Tia hit the ball. 1 2 3 4
Syllables	Blending syllables into words or segmenting words into the corresponding syllables.	/pup/ /pet/ - puppet seven - /sev/ /en/
Onsets and rimes	Blending or segmenting the initial consonant or consonant cluster (onset) and the vowel and following consonant sounds.	/m/ /op/ - mop stripe - /str/ /ipe/
Phonemes	Blending, segmenting, and manipulating individual sounds in words.	/t/ /r/ /o/ /t/ - trot stick - /s/ /t/ /i/ /k/ sound substitutions: change the /h/ in hat to /b/ - bat

IX.   **Phonics**

   A.   While phonological and phonemic awareness focus on speech without print, phonics brings speech sounds and print together.
   B.   Knowledge of the alphabetic principle and how letters are combined to represent the sounds of our speech is phonics.
   C.   English is notorious for its lack of one-to-one correspondence between letters graphemes (letters) and phonemes (sounds).
   D.   The adoption of words from other languages that have different pronunciation and spelling rules and the introduction of the printing press have been identified as causes for some of these challenges.
   E.   In the 15th and 16th centuries, many words were pronounced as they were spelled. Over the years, we have changed pronunciation, but little has changed in the way the words are translated into their written form.
   F.   The English language has only 26 letters to generate approximately 45 different sounds.
   G.   Some researchers have found that most comprehensive phonics programs provide direct instruction in about 90 rules, yet there are over 500 spelling-sound rules in English.
   H.   That means that we must use a variety of letter combinations to produce the unique sounds.
   I.   To further confound this challenge, the same letter combinations can represent a variety of phonemes.
   J.   Consider the following unusual spelling for a common word proposed by the author George Bernard Shaw:

   ghoti

   K.   What word could this represent? Well, the "gh" refers to the /f/ phoneme as found in the word "enough," the "o" refers to the /i/ phoneme as used in the word "women," and the "ti" refers to the /sh/ phoneme as in "nation."
   L.   By mapping these sounds to the letter combination, we would arrive at the word "fish!"

X.   **Sight Words**

   A.   Not all words can be deciphered by applying phonics rules.
   B.   Such words are described as "sight words."
   C.   The goal of instruction should be to motivate students to be reflective and analytic – in other words, to become "word detectives."

XI.   **Vocabulary**

   A.   Vocabulary refers to students' understanding of the *meanings* of the words they encounter while reading.
   B.   Part of the complexity of this process may be explained by realizing that many aspects of language, as well as reading, come into play.
   C.   Knowledge of morphology, syntax, semantics, and even pragmatics influences the student's ability to understand what a word means, both in general terms and, with time, the subtle nuances of meaning that different words evoke in different contexts.

XII. **Elements of Vocabulary Acquisition**

 A. Instructional considerations for developing vocabulary skills.
 B. Students need at least some information about the nature of words if they are to take an active role in word learning and assume increasing responsibility for their own vocabulary growth.
 C. Talk about words – where they come from, how they are used.
 D. Read aloud from high-quality literature that uses rich, descriptive language and discuss the author's choice of words and why they make the story more exciting and engaging.
 E. Provide students with opportunities to copy an author's style in their own writing or have them suggest alternative words to make a dull passage livelier.
 F. Context training can increase students' ability to learn words.
 G. Since meaning is not clear when words are in isolation, play word games in which the same word has different meanings depending upon the rest of the sentence or passage. Help students identify cues surrounding the word that assist in understanding its meaning.
 H. Use cloze passages (passages in which words are omitted) and have students practice identifying possible ways to fill in the blank. Discuss how those different options can change the meaning of the passage.

XIII. **Metacognition**

 A. Metacognition is thinking about thinking.
 B. It is used in strategy instruction, can provide a structure for thinking about the meanings of words.
 C. When reading, model the thought process you use when approaching an unknown word.
 D. Use various approaches to figure out words that are unfamiliar.
 E. Metalinguistic awareness, in other words, knowledge of morphology, correlated with reading ability makes a difference even when phonemic awareness is taken into account.
 F. Add to one's skills being a "word detectives."
 G. Look at different parts of speech, and how they impact word usage.
 H. Provide direct instruction in root words, prefixes, and suffixes.
 I. Research and emphasize plays on words.
 J. Syntactic awareness training can lead to improvement in reading comprehension since knowledge of syntax impacts contextual predictions.

XIV. **Fluency in Reading**

 A. Fluency refers to the ability to read smoothly with proper pacing to ensure the meaning is captured.
 B. Three components are included in fluent reading: rate, accuracy, and prosody (or intonation; i.e., reading with expression).
 C. *Rate*. Speed in reading is calculated by looking at the number of words read per minute (wpm).
 D. This can include reading isolated word lists (such as one-minute probes) or short passages that are timed.
 E. The timing can be done for oral or silent reading on passages.

F. ***Accuracy***. As would be expected, high levels of accuracy while reading are associated with greater fluency.
G. Reading experts often looks at students' accuracy to determine the appropriateness of texts and other reading materials being used by students.
H. The following three levels are suggested:

- Independent reading level: When a student can read at least 98% of the words accurately, the reading should be easy enough to be read without teacher direction. This is the level to seek for work students do on their own. In addition, when working on increasing other fluency elements materials should be at the student's independent reading level.
- Instructional level: Material that can be read with 95-97% accuracy is appropriate when the teacher will be providing support while the student is reading.
- Frustration level: Materials that a student reads with less than 95% accuracy is difficult for the student to navigate successfully, even with teacher support.

I. Prosody. To read with expression, a student must be comfortable with the text. The student must be able to decode the words accurately and quickly in order to attend to the meaning as well. This will allow the student to read questions as questions, that is, with a rising tone at the end of the sentence, show excitement when reading exclamations, and even vary voices when dialogue.

XV.   Comprehension

A. The ability to understand what is read is the ultimate goal of all our reading instruction.
B. Gaining meaning from texts read requires the ability to orchestrate all previously described components.
C. Reading for meaning should begin with the earliest reading activities; however, the focus on comprehension and its direct instruction gains greater emphasis as students master other reading components.
D. A common expression is that beginners focus on learning to read while the intermediate shift to reading to learn.

Element	Description	Examples
Incrementality	Students develop progressive approximations of adult understanding of words.	Simplified scale of increments: • Never saw it before • Heard it but don't know what it means • Recognize in text, know it has something to do with … • Knows it well • Can use it in a sentence While research supports that learning can be incremental, we know less about what

		limits the effectiveness of different exposures to the word.
Multidimensionality	Word knowledge consists of qualitatively different types of understanding. There are many ways to categorize words and no one aspect predicts how well a student will grasp another.	Examples: spoken form, written form, frequency, association with other words, semantic relationships (synonyms and antonyms, morphological relationships (affixes) Learning tasks: new concepts, new labels for known concepts, moving words into students' working/productive vocabularies
Polysemy	Understanding that words can have multiple meanings, even when spelled exactly the same way (e.g., "bear" – the animal and bear as a verb – to carry a load).	Students "must not only be taught to choose effectively among the multiple meanings of a word offered in dictionaries, but to expect words to be used with novel shades of meaning"[i] (e.g., the use of figurative language).[ii]
Interrelatedness	Word knowledge is dependent on understanding of other words.	Students must learn that words are not isolated units of meaning. Students benefit from linking new knowledge to prior. Therefore, a high level of mastery of previous relationships among concepts facilitates learning new words.
Heterogeniety	What it means to know a word differs substantially depending on the kind of word.	This requires understanding of syntax and being able to identify parts of speech and how the word is being used grammatically influences meaning (e.g., You have two "eyes" differs from Tom "eyes" the dessert table).

Lesson 29: Phonemes

I.   **English Phonemes**

      A. The English language has 26 letters in the alphabet.
      B. English has 44 Phoneme Sounds
      C. Phonemes are the unit sounds differentiating one word from the another.
      D. The word *cat* has three phonemes: "c" + "a" + "t" sounds

II.   **Phoneme Sounds**

      A. These 44 phonemes consist of the following sounds.
      B. Five short vowel sounds: short a, short e, short i, short o, short u
      C. Five long vowel sounds: long a, long e, long i, long o, long u
      D. Two other vowel sounds: oo, ōō
      E. Five r-controlled vowel sounds: ar, ār, ir, or, ur
      F. Eighteen consonant sounds: b, d, f, g, h, j, k, l, m, n, p, r, s, t, v, w, y, z
      G. Following is a list 19 ***vowel phoneme sounds*** in English along with their graphemes and example words.

No.	Phonemes	Graphemes (the way a phoneme is written)	Examples
1	a	a, au	cat, bat, laugh, sand, hat
2	e	e, ea	bed, end, bread, bend, best
3	i	i	it, is, if, ink, in
4	o	o, a, au, aw, ough	fought, bought, hot, slaw, maul
5	u	u, o	up, ton, bug, won, bun
6	ā	a, ae, ay, ai, ey, ei, a_e	bacon, date, say, rain, grey
7	ē	e, ea, ee, ie, ey, y, e_e	we, geese, brief, meat, fleet
8	ī	i, i_e, igh, y, ie	grind, wide, fight, sly, tie
9	ō	o, o_e, oa, ou, ow	antidote, tow, go, float, cloud
10	ū	u, u_e, ew	mute, threw, human, use, few
11	oo	oo, u, oul	hook, crook, should, could, put

12	ōō	oo, u, u_e	soon, moon, rule, cube, mule
13	ow	ow, ou, ou_e	cow, how, pout, out, house
14	oy	oi, oy	coin, join, decoy, toy, coy
15	ar	ar	car, bar, tar, jar, far
16	ār	air, ear, are	air, chair, fair, ear, bear, hair, hare
17	or	or, ore, oor	for, nor, ore, core, door
18	ir	irr, ere, eer	mirror, here, beer, peer, deer
19	ur	ur, ir, er, ear, or, ar	firm, stern, urn, work, dollar

H. List of Consonants Phoneme Sounds
I. Following is a list 25 **consonant phoneme sounds** in English along with their graphemes and example words.

No.	Phonemes	Graphemes	Examples
20	b	b, bb	big, bat, ball, rubber, blubber
21	d	d, dd, ed	dot, dog, add, fed, red
22	f	f, ph	phoneme, phone, fish, fat, fry
23	g	g, gg	good, go, game, egg, nogg
24	h	h	hot, had, hat, happy, hide
25	j	j, g, ge, dge	jet, age, cage, budge, judge
26	k	c, k, ck, ch, cc, que	school, reoccur, macaque, can, kite
27	l	l, ll	leg, lamb, well, bell, fell
28	m	m, mm, mb	mad, mat, stammer, hammer, womb
29	n	n, nn, kn, gn	winner, dinner, knee, knight, no
30	p	p, pp	pat, pie, pipe, apple, supper
31	r	r, rr, wr	roar, run, carry, write, marry
32	s	s, se, ss, c, ce, sc	sun, spouse, guess, cite, nice

33	t	t, tt, ed	top, tan, better, dropped, letter
34	v	v, ve	give, vent, vet, cave, positive
35	w	w	win, swam, wit, wet, wig
36	y	y, i	yes, yap, yarn, onion, yield
37	z	z, zz, ze, s, se, x	buzz, breeze, zip, xerox, please, phase
38	th (unvoiced)	th	thorn, thin, thousand, thumb, thief
39	th (voiced)	th	that, then, the, they, their
40	ng	ng, n	ring, wing, bring, donkey, wink
41	sh	sh, ss, ch, ti, ci	shin, fission, chef, tie, special
42	ch	ch, tch	chip, chit, chin, switch, witch
43	zh	ge, s	marriage, pleasure, measure, division, garage
44	wh	wh	why, what, when, where

Lesson 30: Diphthongs: The Sliding Vowels

I.   <u>Monophthongs</u>

    A. Most people are familiar with the single vowels, such as a, e, i , o, u.
    B. When they are used separately (one at a time) then they are referred to as monophthong.
    C. When vowels make two different sounds, they are called a diphthong.
    D. When spelling words which have only one vowel-like "Hop," then it is called monophthong and it will make only one sound.

II.   <u>Definition of a Diphthong</u>

    A. A diphthong occurs when there are two separate vowel sounds within the same syllable.
    B. The word, diphthong comes from the Greek word *diphthongos*, which means "two sounds" or "two tones."
    C. It is also known as a "gliding vowel," because the one sound literally glides into another. The words "boy," "because," "raw," and even "out" are examples of words that contain diphthongs.
    D. Diphthongs can be composed of one or two vowels.
    E. Diphthong is a sound formed by the conjunction of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another (as in rain, slow, and chair). Therefore diphthongs are also called gliding vowels.
    F. Diphthongs are important in the English language
    G. There are 8 diphthongs sounds in common English pronunciation namely – /aɪ/ , /eɪ/ , /əʊ/ ,/aʊ/ ,/eə/ ,/ɪə/ ,/ɔɪ/, /ʊə/.
    H. Learn how to recognize them.
    I. Diphthongs will vary between dialects, languages and also continents.

III.   <u>The Primary Diphthongs</u>

    A. There are eight primary diphthongs in the English language. They are:

- **/eɪ/** as in *day, pay, say, lay*
- **/aɪ/** as in *sky, buy, cry, tie*
- **/ɔɪ/** as in *boy, toy, coy* or the first syllable of *soya*
- **/ɪə/** as in *beer*, *pier*, *hear*
- **/eə/** as in *bear*, *pair*, and *hair*
- **/ʊə/** as in *tour, poor* or the first syllable of *tourist*
- **/əʊ/** as in *oh, no, so,* or *phone*
- **/aʊ/** as in all the words of "How now brown cow!"

    B. The opening letters (between the slash marks at the front) are dictionary symbols used by lexicographers. They are meant to serve as pronunciation guides.
    C. The sound symbols can give you a simple way to distinguish between the eight diphthongs.

D. A much simpler way to understand the basic pronunciations of the diphthongs, though, is to look at the example words in each of the eight diphthongs.

IV. **Examples of Diphthongs in Words**

A. There are eight primary diphthongs in the English language.
B. In the table below, you find some diphthongs have just one vowel.
C. Single vowels are listed in the diphthong list because there is a movement in your mouth while pronouncing the letters.
D. Compare making the long vowel sound and mimicking two vowels.
E. You will notice the sliding vowel sounds remain even if there is only one vowel.

Vowel diphthongs	Examples
/aɪ/	Cry, My, Like, Bright, Lime
/eɪ/	Bake, rain, lay, eight, break
/əʊ/	Go, oh, slow, loan, though
/aʊ/	Bound, house
/eə/	Pair, lair, chair
/ɪə/	Career, fear
/ɔɪ/	Boy, coy, toy
/ʊə/	Fur, sure

V. **/aɪ/ Sound**

A. /aɪ/ diphthong uses letters and letter combinations like /i/, /igh/, and /y/ to form sounds similar to "eye." Let's have a look at some of the examples

Cry – What made you cry yesterday?
My – I have kept my pen on the table.
Like – You would like to listen to some good music.
Bright – Today seems to be a bright, sunny day.
Lime – Would you like to have some lime soda?

VI. **/eɪ/ Sound**

A. /eɪ/ diphthong uses letters and letter combinations like /ey/, /ay/, /ai/ and /a/ to form sounds similar to "great." Here are a few more examples:

Bake – Can you bake a cake for me?
Rain – I guess it will rain today.

Lay – You must lay down on your back and rest.
Eight – There were eight chocolates in the basket.
Break – You must take regular breaks while working.
Related Blogs: ai and ay sound words

VII. **/əʊ/ Sound**

A. /əʊ/ diphthong uses letters and letter combinations like /ow/, /oa/ and /o/ to form sounds similar to "boat." Here are a few more examples:

Go: You must not go inside the hidden cave.
Oh: Oh! It is such great news.
Slow: You should slow down while driving on the bumpers.
Loan: Did you take an education loan to support your studies?
Though: Though it was tasty but was very expensive.
You can study some more words with diphthong /əʊ/ – Oa Sound Words

VIII. **/aʊ/ Sound**

A. /aʊ/ diphthong uses letters and letter combinations like /ou/ and /ow/ to form sounds similar to "ow!" Here are a few more examples:

Bound – You are bound to pay the money.
House – The house looks really beautiful.
Learn more words with diphthong /aʊ/ – Ou and Ow Sound Words

IX. **/eə/ Sound**

A. /eə/ diphthong uses letters and letter combinations like /ai/, /a/, and /ea/ to form sounds similar to "air." Here are a few more examples:

Pair – These are a nice pair of shoes.
Lair – He is a liar.
Chair – This is my new chair.

X. **/ɪə/ Sound**

A. /ɪə/ diphthong uses letters and letter combinations like /ee/, /ie/ and /ea/ to form sounds similar to "ear." Here are a few more examples:

Career – What have you thought about your career?
Fear – Fear is more greater than danger.

XI. **/ɔɪ/ Sound**

    A. /ɔɪ/ diphthong uses letters and letter combinations like /oy/ and /oi/ to form sounds similar to "oil." Here are a few more examples:

        Boy – The boy is very active.
        Coy – It seemed to be coy on the farm.
        Toy – I want to play with my toy.

XII. **/ʊə/ Sound**

    A. /ʊə/ diphthong uses letters and letter combinations like /oo/, /ou/, /u/, and /ue/ to form sounds similar to "cure." Here are a few more examples:

        Fur – The teddy bear has got good fur on the body.
        Sure – Yes, for sure. You would get all the things done.

XIII. **Diphthongs in Sentences**

    A. Study the diphthongs in the sentences below.
    B. The diphthongs can be remembered using this funny.

- After I get paid, today, I say I'll lay the money down on the table (**eɪ**).
- After I looked up in the sky, I did cry after I bought a tie (**aɪ**).
- The boy with the toy proved to be rather coy (**ɔɪ**).
- I hear that they drink lots of beer at the pier (**ɪə**).
- The pair of bears I encountered in the woods made my hair stand on end (**eə**).
- The tour provided a glimpse of the poor conditions in the country—but what did I know: I was just a tourist. (**ʊə**).
- Oh, no!! It's so boring to talk on the phone (**əʊ**).
- Wow, now there's a very brown cow (**aʊ**).

XIV. **Diphthongs vs. Triphthongs**

    A. There are blended sounds in English where vowels make three distinct sounds in a single syllable, called triphthongs. Some examples provided by English EFL include:

- /**eɪə**/ as in layer, player
- /**aɪə**/ as in lire, fire
- /**ɔɪə**/ as in loyal, royal
- /**əuə**/ as in lower, mower
- /**auə**/ as in power, hour

    B. That extra, or third, symbol that indicates that these are triphthongs, "ə," is a phoneme called a schwa and is roughly pronounced "uh."

C. For some added pronunciation practice, give your students a few sentences containing triphthongs, such as:

The player had a great game for his team (**eɪə**), but when he got home his house was on fire (**aɪə**). Since he had been loyal to the royal court (**ɔɪə**), the king gave him a lower price for the new mower (**əuə**). Within an hour, he had the machine working at full power.

Lesson 31: Blends, Digraphs, and Trigraphs

I. **Definition of Blends**

   A. Consonant blends are also called consonant clusters
   B. Consonant blends are groups of two or three consonants in words that makes a distinct consonant sound, such as "bl" or "spl."
   C. Consonant digraphs include: **bl, br, ch, ck, cl, cr, dr, fl, fr, gh, gl, gr, ng, ph, pl, pr, qu, sc, sh, sk, sl, sm, sn, sp, st, sw, th, tr, tw, wh, wr.**
   D. Some trigraphs are: **nth, sch, scr, shr, spl, spr, squ, str, thr.**
   E. There are also digraphs that produce a distinct vowel sound. Some examples are: **ai, au, aw, ay, ea, ee, ei, eu, ew, ey, ie, oi, oo, ou, ow, oy.**

II. **CCVC Words with Consonant Blends**

   A. CCVC stands for Consonant-Consonant-Vowel-Consonant.
   B. CCVC is a spelling pattern that many English words use.
   C. CCVC word lists help with the acquisition of English language skills.

   D. CCVC Word List:

bled	grab	slob
blob	grid	slot
blog	grim	smog
brag	grin	smug
brat	grip	snap
clan	plan	snip
clam	plop	snug
clap	plot	span
clog	plug	spin
club	plum	spit

crab	plus	spot
crib	prep	spun
crop	prim	spur
drag	prop	star
drip	scab	step
drop	scar	stir
drum	scum	stop
flag	skid	stun
flap	skin	swam
flat	skip	swan
flex	skit	swim
flip	slab	tram
fled	slam	trap
frog	slap	trim
from	sled	trip
glad	slid	trot
glen	slim	twig
glob	slip	twin

III. CCVC Words with Consonant Digraphs

    A. Consonant digraphs use two letters to create a new sound.
    B. These digraphs include words that begin with /ch/, /sh/, and /th/ sounds.
    C. CCVC words that start with consonant digraphs still have only one syllable and include a short vowel sound.

chap	shed	than
chat	ship	that
chin	shin	them
chip	shop	then
chop	shut	this

IV.   <u>**Words that Begin with Common Digraphs or Blends**</u>

Common Digraphs and Blends	
bl	blab, black, blackberry, blackbird, blackmail, blacksmith, bladder, blade, blah, blame, blanche, bland, blandish, blank, blanket, blaring, blarney, blast, blatant, blaze, bleach, bleachers, bleak, bleary, bleat, bled, bleed, bleep, blemish, blend, blender, bless, blew, blight, blimp, blind, blindfold, blini, blink, blinkers, blintz, blip, bliss, blister, blithe, blitz, blizzard, bloat, blob, block, blockade, blockbuster, blockhead, bloke, blonde, blood, bloom, blooper, blossom, blot, blotch, blouse, blow, blowtorch, blubber, bludgeon, blue, blueberry, bluejay, bluff, blunder, blunt, blur, blurry, blurt, blush, bluster, blustery
br	brace, bracelet, bracket, brad, brag, braid, brain, brake, bramble, bran, branch, brand, brass, brat, brave, brawny, bray, breach, bread, break, breath, breathe, bred, breed, breeze, brew, briar, bribe, brick, bride, bridge, brief, brig, bright, brilliant, brim, brine, bring, brink, brisk, bristle, brittle, broad, broccoli, broil, broken, bronco, bronze, brooch, brood, brook, broom, broth, brother, brought, brow, brown, browse, bruise, brunette, brush, brutal
ch	chain, chair, chalk, challenge, chamber, champion, chance, change, channel, chant, chap, chapel, chapter, char, charge, chariot, charity, charm, chart, chase, chat, cheap, check, checkers, cheek, cheer, cheese, cheetah, chef, cherry, chess, chest, chew, chick, chicken, chief, child, chili, chime, chimp, chin, china, chip, chisel, chocolate, choice, choose, chop, chore, chose, church
cl	clad, claim, clairvoyant, clam, clambake, clamber, clammy, clamor, clamp, clamshell, clan, clandestine, clap, clapper, clarify, clarinet, clarity, clash, clasp, class, classic, classical, classification, classify, classmate, classroom, clause, claustrophobia, clavichord, claw, clay, clean, cleanse, clear, clearance, cleat, cleaver, clef, cleft, clench, clergy, clerical, clerk, clever, click, client, cliff, climate, climb, cling, clinic, clink, clip, clipboard, clique, cloak, clobber, clock, clockwise, clod, clog, clone, clop, close, closet, clot, clothes, clothespin, cloud, clout, clover, clown, cloy, club, cluck, clue, clump, clumsy, clunky, cluster, clutch, clutter
cr	crab, crack, cracker, crackle, crackpot, cradle, crafts, crag, cram, cramp, cranberry, crane, cranefly, cranium, cranky, cranny, crash, crass, crate, crater, crave, crawfish, crawl, crayfish, crayon, craze, crazy, creak, cream, crease, create, creature, credence, credit, creed, creek, creep, creepy, crepe, crescent, cress, crest, crew, crewcut, crib, cricket, cries, crime, criminal, crimp, cringe, crinkle, crippling, crisis, crisp, crisscross, criteria, critical, criticize, critter, croak, crochet, crocodile, crocus, crone, crook, crooked, crop, croquet,

	cross, crosswalk, crossword, crouch, crow, crowd, crown, cruel, cruise, crumb, crumpet, crunch, crust, crutch, crux, cry, crypt, cryptic, crystal
dr	drab, draft, drag, dragon, dragonfly, dragoon, drain, drake, dram, drama, dramatic, drank, drape, drapery, drastic, draw, drawbridge, drawer, drawl, drawn, dread, dreadful, dreadlocks, dreadnought, dream, dreary, dredge, dregs, dreidel, drench, dress, dresser, drew, dribble, drier, drift, driftwood, drill, drink, drip, drive, drivel, driven, driver, driveway, drizzle, drole, dromedary, drone, drool, drool, droop, drop, drought, drove, droves, drown, drowsy, drudgery, drug, druggist, drum, drunk, dry, dry
fl	flab, flabbergasted, flag, flagship, flail, flair, flake, flamboyant, flame, flamingo, flan, flank, flannel, flap, flapjacks, flare, flash, flashcard, flask, flat, flatter, flaunt, flavor, flaw, flax, flay, flea, fleck, fled, fledge, fleece, fleet, flesh, flex, flicker, flier, flight, flimflam, flimsy, flinch, fling, flint, flip, flipbook, flipper, flit, float, flock, floe, flog, flood, floodlight, floor, flop, Florida, florist, floss, flotilla, flounder, flour, flourish, flow, flower, flown, flu, flub, fluctuate, flue, fluent, fluffy, fluid, fluke, flung, flunk, flush, flute, flutter, flux, fly, flyswatter
fr	fraction, fragile, fragment, fragrant, frail, frame, frank, frantic, fraud, fray, free, freeze, freezer, freight, French horn, frenzy, frequent, fresh, fret, friction, friend, frighten, frill, fringe, frisk, frock, frog, frolic, from, frond, front, frontier, frost, froth, frothy, frown, frozen, frugal, fruit, frumpy, frustrate, fry
gl	glacier, glad, glade, gladiator, gladiolus, glamor, glamorous, glance, gland, glare, glass, glasses, glaze, gleam, glean, glee, glen, glib, glid, glide, glider, glimmer, glimpse, glint, glisten, glitch, glitter, glitz, gloat, glob, global, globalization, globe, globetrotter, globular, glom, gloomy, glorify, glory, glossary, glossy, glove, glow, glower, glucose, glue, glum, glut, glutes, glutton, gluttony
gr	grab, grace, graceful, gracious, grad, grade, gradual, graduate, graffiti, graft, graham, grain, gram, grammar, grand, grandchild, grandfather, grandmother, grandparent, granite, grant, granular, grapefruit, grapes, graph, grasp, grass, grasshopper, grassland, grate, grateful, grater, gratitude, grave, gravel, graveyard, gravity, gravy, gray, graze, grease, great, grebe, greedy, Greek, green, greet, greeting, grew, grey, greyhound, grid, griddle, gridiron, gridlock, grief, grieving, grill, grim, grimace, grime, grin, grind, grip, gripe, gristle, grit, grits, grizzly, groan, grocery, groggy, groin, groom, groove, groovy, grope, gross, grotesque, grotto, grouch, grouchy, ground, groundhog, group, grouse, grout, grove, grovel, grow, growl, grown, grownup, growth, grub, grudge, gruesome, gruff, grumble, grumpy, grunt

pl	place, placid, plagiarize, plague, plaid, plain, plan, plane, planet, plank, plankton, plant, plantain, plantation, planter, plaque, plasma, plaster, plastic, plate, plateau, platform, platitude, platter, platypus, play, playground, plaza, plea, plead, pleasant, please, pleasure, pleat, pled, pledge, plenty, pliant, pliers, plight, plod, plop, plot, plover, plow, pluck, plug, plum, plumb, plumber, plume, plummet, plump, plunder, plunger, plural, plus, plush, Pluto, ply, plywood
pr	prairie, prance, pray, precious, precipitation, precise, precocious, predict, preposition, present, president, press, pretzel, prey, price, pride, prim, primary, prime, prince, princess, principal, principle, print, prior, prism, prison, privacy, private, privilege, prize, prize, pro, probably, probe, problem, proceed, prod, project, prom, prong, pronoun, pronoun, prop, propeller, proper, proton, protractor, proud, prove, proverb, prow, prune, pry
sc	scab, scabbard, scads, scaffold, scald, scale, scalene, scallop, scalp, scalpel, scaly, scam, scamper, scan, scandal, scanner, scant, scapegoat, scar, scarab, scare, scarecrow, scarf, scarlet, scary, scathing, scatter, scavenger, scenario, scene, scenery, scenic, scent, scepter, sceptic, science, scientific, scientist, scimitar, scintilla, scintillate, scissors, scoff, scofflaw, scold, sconce, scoop, scoot, scope, scorch, score, scorn, scorpion, scot, scotch, scour, scout, scowl, scuba, scuff, scuffle, sculptor, sculpture, scum, scurrilous, scurry, scurvy, scute, scythe
sh	shack, shade, shadow, shake, shall, sham, shampoo, shamrock, shape, share, shark, she, sheep, shelf, shell, shepherd, shine, shiny, ship, shirt, shock, shoddy, shoot, shop, shore, short, shot, should, shoulder, shout, shovel, show, shower, shuck, shudder, shunt, shut
sk	skate, skateboard, skatepark, skedaddle, skeet, skein, skeletal, skeleton, skeptic, sketch, sketchbook, skew, skewer, ski, skid, skiff, skill, skillet, skim, skimobile, skimp, skimpy, skin, skink, skinny, skip, skipjack, skipper, skirmish, skirt, skit, skittish, skittle, skivvy, skiwear, skulk, skull, skullcap, skullduggery, skunk, sky, skydive, skylark, skylight, skyline, skyrocket, skyscraper, skywriting
sl	slab, slack, slain, slam, slant, slap, slash, slat, slave, slaw, slay, sled, sleek, sleep, sleeping bag, sleet, sleeve, sleigh, slender, slice, slick, slid, slide, slim, slime, slip, slippers, slit, slob, slop, slot, sloth, slough, slow, slug, slum, slump
sm	smack, small, smallpox, smarmy, smart, smash, smattering, smear, smell, smelt, smidgen, smile, smilodon, smirk, smite, smith, smitten, smock, smog, smoke, smokescreen, smolder, smooch, smooth, smoothie, smorgasbord, smother, smudge, smug, smuggle, smush
sn	snack, snag, snail, snake, snap, snapdragon, snapper, snapshot, snare, snarl, snatch, snazzy, sneak, sneaker, sneer, sneeze, snicker, snide, sniff, sniffle, snip, snipe, sniper, snippers, snippy, snit, snivel,

	snob, snood, snooker, snoop, snooty, snooze, snore, snorkel, snort, snot, snout, snow, snowball, snowboard, snowcap, snowflake, snowmobile, snowplow, snowshoe, snub, snuck, snuff, snug, snuggle, snugly
sp	spa, space, spacecraft, spacious, spackle, spade, spaghetti, Spain, spam, span, spandex, spank, spar, spare, spareribs, spark, sparkle, sparkler, sparrow, sparse, spartan, spasm, spat, spatial, spatter, spatula, spawn, speak, spear, special, species, specific, specify, specimen, speckle, spectacle, spectacular, spectator, speculate, sped, speech, speed, spell, spend, spew, spice, spider, spiffy, spigot, spike, spill, spin, spinach, spinal, spine, spiral, spire, spirit, spit, spite, spoil, spoke, sponge, sponsor, spoof, spooky, spool, spoon, spore, sports, spot, spotlight, spouse, spout, spud, spun, spunk, spur, spurn, spurt, sputnik, sputter, spy
st	stab, stable, stack, stadium, staff, stag, stage, stagger, stair, stake, stalactite, stalagmite, stale, stalk, stall, stallion, stamp, stand, stapler, star, static, steak, steam, steep, stem, step, stick, sticker, sting, stomach, stone, stool, stoop, stop, store, storm, story, stove, stub, stud, student, stump, stun
sw	swab, swaddle, swagger, swallow, swallowtail, swam, swami, swamp, swan, swanky, swansong, swap, swarm, swashbuckler, swat, sway, swear, sweat, sweater, sweatshirt, sweep, sweepstake, sweet, swell, sweltering, swept, swerve, swift, swim, swimsuit, swindle, swine, swing, swingset, swipe, swirl, swish, Swiss, switch, swivel, swizzle, swollen, swoon, swoop, swoosh, sword, swordfish, sworn, swum, swung
th	than, thank, thanksgiving, that, thaw, the, their, them, then, there, therefore, thermometer, these, they, they're, thick, thief, thigh, thimble, thin, thing, think, third, thirsty, thirteen, thirty, this, thorax, thorn, thorough, those, though, thought, thousand, thud, thumb, thump, thunder, Thursday, thus
tr	trace, trachea, track, tract, traction, tractor, trade, tradition, traffic, tragedy, tragic, trail, trailer, train, trait, traitor, tram, tramp, trample, trance, tranquil, transfer, transform, transit, translate, transmit, transparent, transport, trap, trapeze, trash, travel, tray, tread, treasure, treat, treble, tree, trek, triangle, trim, trinket, trip, triplets, trod, troll, trolley, trombone, trot, trout, truck, trumpet, trunk
tw	t'was, twang, tweak, tweed, tween, tweet, tweeze, tweezers, twelfth, twelve, twenty, twerp, twice, twiddle, twig, twilight, twill, twin, twine, twinge, twinkle, twirl, twist, twister, twit, twitter, twixt
wh	whale, wharf, what, wheat, wheel, wheelbarrow, wheelchair, wheeze, whelp, when, where, whereby, wherefore, wherewithal, whet, whether, whetstone, whew, whey, which, whiff, whig, while, whim, whimper, whimsical, whine, whinny, whip, whiplash,

	whippersnapper, whippet, whippoorwill, whir, whirl, whirligig, whirlpool, whirlwind, whisk, whisker, whiskey, whisper, whist, whistle, whistleblower, whit, white, whiteboard, whitecap, whiteout, whitewash, whittle, whiz, whoa, whooping, whoosh, whorl, why
wr	wrack, wraith, wrangle, wrap, wraparound, wrapper, wrath, wreath, wreck, wreckage, wrecker, wren, wrench, wrestle, wretched, wriggle, wring, wrinkle, wrist, wristwatch, writ, write, writhe, writing, written, wrong, wrongful, wrote, wrought, wrung, wry

V.   Words that Begin with Common Trigraphs or Blends

Common Trigraphs and Blends	
sch	schedule, schematic, scheme, scherzo, schism, schizophrenic, schlep, schlock, schmooze, scholar, scholarship, scholastic, school, schoolroom, schooner, schwa
scr	scram, scramble, scrap, scrapbook, scrape, scrappy, scratch, scrawl, scrawny, scream, screech, screen, screenwriter, screw, screwball, screwdriver, scribble, scribe, scrimmage, scrimp, scrimshaw, scrip, script, scripture, scroll, scrooge, scrounge, scrub, scruffy, scrunch, scruples, scrutinize, scrutiny
shr	shrank, shrapnel, shred, shrew, shrewd, shriek, shrift, shrill, shrimp, shrine, shrink, shrivel, shroud, shrub, shrug, shrunk
sph	sphagnum, sphere, spherical, spheroid, sphincter, sphinx
spl	splash, splashdown, splat, splatter, splay, spleen, splendid, splendor, splice, splint, splinter, split, splotchy, splurge, splurt, splutter
spr	sprain, sprang, sprawl, spray, spread, spreadsheet, spree, sprig, spring, springboard, springbok, springtime, sprinkle, sprinkler, sprint, sprite, spritz, spritzer, sprocket, sprout, spruce, sprung, spry
squ	squab, squabble, squad, squadron, squalid, squall, squalor, squander, square, squash, squat, squawk, squeak, squeal, squeamish, squeegee, squeeze, squelch, squib, squid, squiggle, squint, squire, squirm, squirrel, squirt, squish
str	straight, strain, strait, strand, strange, strap, straw, strawberry, stray, streak, stream, street, strength, stress, stress, stretch, stretch, strict, stride, string, stripe, strobe, stroke, stroll, strong, struck, strum, strung, strut
thr	thrash, thread, threat, three, thresher, threw, thrice, thrift, thriller, thrive, throat, throb, throne, throng, throttle, through, throw, thrush, thrust

VI. <u>**Blends Divided by Letter**</u>

    A. Because many common words use common blends, we show the most common.
    B. Identify and sound out the blends below.

VII. <u>**L-Blend Examples**</u>

    A. When the second letter in a two-letter consonant blend is an "l," it's called an l-blend.
    B. In fact, the word "blend" is an l-blend!
    C. Examples of l-blends include:

Blend	Shorter Words	Longer Words
bl-blends	black, blow, blue	blanket, blouse, blunder
cl-blends	clam, clap, close	clarify, clever, cluster
fl-blends	flat, flip, flute	flower, fluffy, flutter
gl-blends	glad, glow, glue	glamour, glitter, global
pl-blends	plan, play, plug	platter, please, plenty
sl-blends	slam, sled, slop	sleeve, sleigh, slipper

VIII. <u>**R-Blend Examples**</u>

    A. When the second letter in a two-letter consonant blend is an "r," it is called an r-blend.
    B. Most of the consonants above can be found in r-blends as well.

Blend	Shorter Words	Longer Words
br-blends	brag, brim, brown	bracelet, bright, brother
cr-blends	crab, crow, cry	crayon, create, cricket
dr-blends	draw, drop, dry	dragon, dresser, drowsy
fr-blends	frog, from, free	freezer, friend, frosting
gr-blends	grab, grin, grow	grandparent, gratitude, grocery
pr-blends	pray, price, pride	practice, pretty, promise
tr-blends	tray, tree, try	tractor, treasure, trustworthy

IX.   S-Blend and T-Blend Examples

A. The last two types of two-letter consonant blends involve "s" and "t."
B. When the first letter in a two-letter consonant blend is an "s," it's an s-blend, and when it's a "t," it's called a t-blend.

Blend	Shorter Words	Longer Words
sc-blends	scab, scale, scar	scooter, scorpion, sculpture
sk-blends	ski, skip, sky	skeleton, sketch, skinny
sm-blends	smart, smell, smile	smitten, smooth, smudge
sn-blends	snap, snob, snow	sneaker, sneeze, snuggle
sp-blends	spend, spit, spot	special, spinach, sponge
st-blends	star, step, stop	stocking, storage, stuffing
sw-blends	swan, sweet, swim	sweater, swollen, swindle
tw-blends	twig, twirl, twin	twelve, twenty, twinkle

X.   <u>Three-Letter Consonant Blend Examples</u>

A. Three-letter consonant blends are made up of three consonants that are not separated by any vowels.
B. Like two-letter blends, you still say the sound of each letter when you pronounce the blends.
C. Common three-letter consonant blends include:

Blend	Shorter Words	Longer Words
scr-blends	scrap, screw, scrub	scratch, scream, scribble
shr-blends	shred, shrub, shrug	shriek, shrimp, shrivel
spl-blends	splat, splay, split	splash, splendid, splinter
spr-blends	spray, spree, sprig	spread, spring, sprinkle
str-blends	strap, stray, strip	strange, street, struggle
thr-blends	three, threw, throb	thread, throat, through

XI. <u>**Consonant Blends vs. Consonant Digraphs**</u>

A. When two consonants together make a single distinct sound, it is called a consonant digraph.
B. These are still two letters, but you can only hear one sound. Common digraphs include:

- **ch** - change, chill, churn
- **sh** - shake, shout, shut
- **th** - that, think, thud
- **wh** - what, where, why

C. It can be hard to tell the difference between consonant blends and digraphs. All you need to remember is that digraphs create only one sound, while blends carry both sounds forward.

Lesson 32: Morphemes

I. **Definition of Morphemes**

A. A morpheme is the smallest meaningful lexical item in a language.
B. A morpheme is not a word.
C. The difference between a morpheme and a word is that a morpheme sometimes does not stand alone, but a word on this definition always stands alone.
D. A morpheme is the smallest meaningful and syntactical or grammatical unit of a language that cannot be divided without changing its actual meaning.
E. For instance, the word 'love' is a morpheme; but if you eliminate any character such as 'e' then it will be meaningless or lose the actual meaning of love.
F. The field of linguistic study dedicated to morphemes is called morphology

II. **Classifications of Morphemes**

A. There are four ways of classifying morphemes:
B. free vs. bound.
C. root vs. affixation.
D. lexical vs. grammatical.
E. inflectional and derivational

	lexical morphemes	grammatical morphemes
free morphemes	= content words (e.g. *paper, slim, run*) • semantically and distributionally more autonomous • can be inflected • rich conceptual content	= function words (e.g. *to, the, of*) • semantically and distributionally less autonomous • cannot be inflected • mark grammatical relations
bound morphemes	= derivational morphemes (e.g. *re-, -ize, -able*) • create new lexemes • closer to the stem • more restricted productivity • more open class	= inflectional morphemes (e.g. *-s, -ed, -est*) • mark word-forms • more distant from the stem • highly productive • closed class

III. **Types of Morphemes**

A. The morphemes are of two types. They are:
   • Free Morphemes
   • Bound Morphemes

B. Free Morphemes
- A morpheme that has individual meaning and can be formed independently is called a free morpheme. For example, free, get, human, song, love, happy, sad, may, much, but, and, or, some, above, when, etc.
- All of the above words have individual meanings and are free morphemes.

C. Free morphemes can be categorized into two sub-types. They are:
- Lexical morphemes
- Grammatical and functional morphemes

D. Lexical Morphemes
- The lexical morphemes are those morphemes that are large in number and independently meaningful.
- The lexical morphemes include nouns, adjectives, and verbs.
- These free morphemes are called lexical morphemes – for example, dog, good, honest, boy, girl, woman, excellent, etc.

E. Grammatical or Functional Morphemes
- The grammatical or functional morphemes are those morphemes that consist of functional words in a language, such as prepositions, conjunctions determiners, and pronouns.
- For example, and, but, or, above, on, into, after, that, the, etc.

F. Bound Morphemes
- A morpheme that does not have any independent meaning and can be formed with the help of free morphemes is called a bound morpheme.
- For example, -less, -ness, pre-, un-, en-, -ceive, -ment.

G. Bound morphemes can be categorized into two sub-classes. They are:
- Bound roots
- Affixes

H. Bound Roots
- Bound roots are those Bound morphemes that have lexical meaning when they are included in other bound morphemes to form the content words.
- For example, -ceive, -tain, perceive, deceive, retain, contain, etc.

I. Affixes
- Affixes are those bound morphemes that naturally attached different types of words and used to change the meaning or function of those words.
- For example, -ment in payment, enjoyment, entertainment en- in enlighten, enhance, enlarge, 's in Joseph's, Lora's -ing reading, sleeping, singing etc.

J. Affixes can be categorized into five sub-classes according to their position in the word and function in a phrase or sentence. They are:
- Prefixes
- Infixes

- Suffixes
- Derivational
- Inflectional

K. Prefixes
- Prefixes are kind of bound morphemes included at the beginning of different types of words.
- For example in-, un-, sub- incomplete, injustice, unable, uneducated, subway, etc.

L. Infixes
- Infixes are those bound morphemes included within the words.
- There are no infixes that exist in the English language.

M. Suffixes
- Suffixes are those bound morphemes included at the end of different types of words.
- For example, -able, -less, -ness, -en, available, careless, happiness, shortening, etc.

N. Derivational Affixes
- Derivational morphemes make new words by changing their meaning or different grammatical categories.
- In other words, derivational morphemes form new words with a meaning and category distinct through the addition of affixes.
- Thus, the derivational morphemes '-ness' changes the adjective of 'kindness,' the noun 'care' becomes the adjective careless.
- This is how derivational morphemes make new words by changing their meaning or grammatical category. Derivational morphemes can be categorized into two sub-classes. They are:

IV. <u>Class-Maintaining Derivational Morphemes</u>

A. *Class-maintaining* derivational morphemes are usually produced in a derived form of the same class as the root, and they don't change the class of the parts of speech. For example; -ship -hood, relationship, leadership, livelihood, manhood, etc.
B. *Class-Changing* Derivational Morphemes
C. In contrast to Class-maintaining derivational morphemes, Class-changing derivational morphemes usually produce a derived form of the other class from the root. For example, -er, -ish, -al, teacher, boyish, national, etc.

V. <u>Inflectional Affixes</u>

A. Inflectional morphemes are not used to produce new words rather indicate the aspects of the grammar function of the word.
B. For instance, inflectional morphemes indicate whether a word is singular or plural, past tense or not, and comparative or possessive forms.
C. English has eight Inflectional morphemes, all of which are suffixes.
D. English Inflectional morphemes affixes:

1. Nouns Plural (-s):
   The courses.

2. Nouns Possessive ('s):
   Jack's courses.

3. Verbs Past Tense (-d; -ed)
   He worked.

4. Verbs 3rd Person Singular Present (-s):
   Jack teaches English well.
   He reaches the place on time.

5. Verbs Present Participle (-ing):
   He is writing.
   She is singing.

6. Verbs Past Participle (-en; -ed)
   He has written the book.

7. Adjectives Comparative (-er):
   John is happier than before.

8. Adjectives Superlative (-est):
   He is the tallest person in the class.

MORPHEMES

FREE

BOUND

OPEN-CLASS (CONTENT OR LEXICAL) WORDS

CLOSED-CLASS (FUNCTION OR GRAMATICAL) WORDS

AFFIXES

BOUND BASES

CONTRACTED FORMS

DERIVATIONAL

INFLECTIONAL

Verbs *(love)*
Nouns *(girl)*
Adjectives *(pretty, slow)*
Adverbs *(away, fast)*

Conjunctions *(and, or)*
Prepositions *(in, at, from)*
Pronouns *(she, they)*
Articles *(the, a, an)*
Auxiliary verbs *(is, are)*
Demonstratives *(this, that)*
Comparatives *(more, less)*
Quantifiers *(all, some)*

PREFIXES

SUFFIXES

SUFFIXES

pre-
un-
con-
dis-
re-
.
.

-er
-ness
-ly
-ist
-ment
-ful
.

-ing, -er, -s
-s, -est, -'s
-en, -ed
.
.
.

cran-
-ceive
-mit
.
.
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'll
'd
're
've
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.
.

Classification of English morphemes

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VI. **Etymology**

A. Etymology is the study of the history of words.
B. By extension, the etymology of a word means its origin and development throughout history.
C. The study of the origin of words and the way in which their meanings have changed throughout history.
D. An example of etymology is tracing a word back to its Latin roots. The study of the origin of words.

LATIN
ex-
out

LATIN
emere
take

LATIN
eximere
take
out

LATIN
exemplum

OLD FRENCH

example
late Middle English

CLASS 224A ENGLISH AND THE UNIVERSAL LANGUAGE STRUCTURE
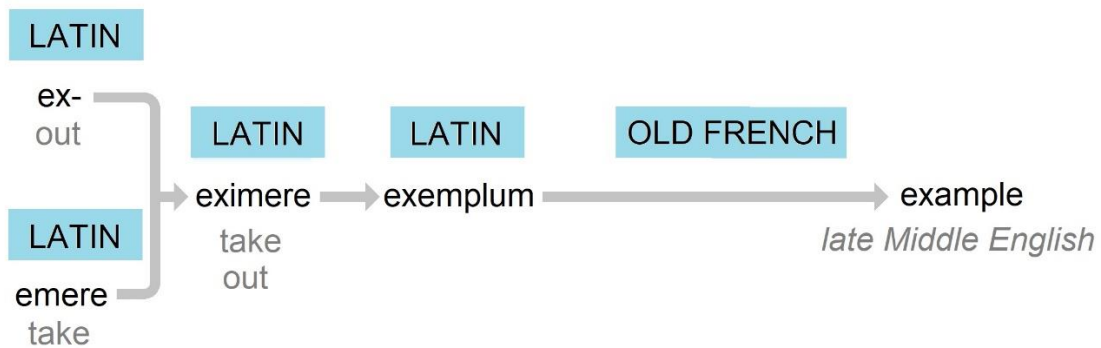
Lesson 33: 120 Root Words

I. Root Words

A. The English language is filled with words borrowed from ancient Greek and Latin, which makes supplementing your instruction with word parts practice that much more critical.

B. A word detective looks at all the clues to determine a word's meaning.

C. When students know how to decode large words by identifying root words and affixes, they will be sufficiently prepared to tackle higher level texts.

D. The table below lists 120 commonly used Greek and Latin root words, prefixes, and suffixes. It also includes the meaning of each word part and several example words.

Word Part	Meaning	Example Words
ab	away	absent, abnormal, absorb
ab	away	absent, abnormal, absorb
able/ible	capable of	reversible, breakable, visible
ad	to; toward	adhere, adjoin, adapt
al	having to do with	herbal, factual, seasonal
amb/ambi	around; both	ambient, ambiguous, amble
ante	before	anterior, antebellum, antecedent
anthrop	human	anthropology, misanthrope, philanthropist
anti	against	antibiotic, antisocial, antifreeze
aqu	water	aquarium, aqueduct, aquifer
ast	star	astronomy, astrology, asteroid
aud	hear	audio, audience, auditorium
auto	self	autograph, automobile, autobiography
ben/bene	good	benefit, benign, benevolent
bi	two	bicycle, bilingual, bisect

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Word Part	Meaning	Example Words
bio	life	biology, biography, biopsy
cent	hundred	century, percent, centipede
chrono	time	chronic, chronological, chronicle
circum	around	circumvent, circumscribe, circumference
co/con	with; together	construct, collaborate, confer
counter	opposing	counterbalance, counterfiet, counteract
cred	believe	incredible, discredit, credence
cycl	circle	recycle, bicycle, cyclone
dec	ten	decade, decimal, decibel
dem/demo	people	democracy, demographics, epidemic
di/du	two	duet, dissect, dialogue
dia	across; through	dialogue, diameter, diagnosis
dic/dict	speak; say	dictionary, dictate, contradict
dis	not	disagree, disinfect, disobey
ence/ance	state; condition	performance, conference, insurance
equ	equal	equator, equality, equation
ex	former; past	ex-girlfriend, ex-president, ex-mayor
fer	carry	transfer, conifer, aquifer
frac/frag	break	fraction, fragment, fragile
ful	full of	thoughtful, painful, helpful
gen	born	gene, gender, genesis

Word Part	Meaning	Example Words
geo	earth	geology, geode, geography
grad	step	graduation, graduate, gradual
graph	write	paragraph, calligraphy, autograph
hydro/hydra	water	hydrate, hydrogen, hydroplane
hyper	over; beyond	hyperactive, hyperlink, hyperventilate
ian	related to; like	librarian, pedestrian, historian
ic/tic	having to do with	realistic, organic, metallic
ile	related to	reptile, sterile, juvenile
in	not	incapable, incomplete, inaudible
inter	between	internet, intermission, international
intra	within	intrastate, intramural, intrapersonal
ism	condition; belief in	racism, tourism, journalism
ist	person who does	soloist, artist, cyclist
ity	state of being	creativity, disability, equality
ject	throw	eject, reject, interject
junct	join	juncture, junction, adjunct
less	without	homeless, useless, wireless
log	word	monologue, prologue, eulogy
ly	how; how often	quickly, hourly, carefully
magn	large; great	magnify, magnitude, magnificent
mal	bad; evil	malady, malaria, malice

Word Part	Meaning	Example Words
man	hand	manicure, manage, manual
medi	middle	mediocre, medium, medieval
mega	large	megabyte, megaphone, megalith
meter	measure	diameter, perimeter, thermometer
micro	small	microscope, microwave, microbe
min	small	miniature, minute, minimum
mis	wrong	misbehave, misspell, miscount
miss/mit	send	missile, transmit, dismiss
mon/mono	one	monument, monologue, monorail
mort	death	immortal, mortify, mortuary
multi	many	multicolored, multicolored, multigrain
non	not	nonviolent, nonstop, nonfiction
oct/octo	eight	octopus, octagon, octave
ology	study of	biology, zoology, psychology
ortho	straight	orthodontist, orthopedic, orthodox
ous	having	virtuous, adventurous, hazardous
pan	all	panorama, pandemic, pantheon
para	beside; related	parallel, parasite, paramedic
path	disease; feeling	pathogen, psychopath, sympathy
ped	foot	pedal, pedestrian, pedometer

Word Part	Meaning	Example Words
phobia	fear	claustrophobia, hydrophobia, arachnophobia
phon	sound	telephone, saxophone, microphone
photo	light	photon, photography, photosynthesis
phys	body; nature	physician, physical, physique
plex	parts; units	complex, cineplex, duplex
poly	many	polygon, polytheism, polygraph
port	carry	airport, transport, import
pos	put; place	position, compose, deposit
post	after	posterior, postscript, postpone
pre	before	pregame, preview, prepay
psych	mind	psychology, psychic, psychiatrist
quad	four	quadruple, quadrant, quadratic
re	again	rebuild, refund, renew
retro	back; backwards	retrospect, retroactive, retrograde
rupt	break	disrupt, interrupt, erupt
scope	look; see	periscope, telescope, microscope
script/scrib	write	scribble, prescribe, manuscript
sect	cut	section, dissect, intersect
semi	half	semicircle, semifinal, semicolon
sens/sent	to feel	sentimental, sensitive, consent

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Word Part	Meaning	Example Words
soci	people	sociology, social, associate
sol	alone	solo, solitary, desolate
spec	see	inspect, spectacle, spectator
spir	breathe	conspire, inspire, respiratory
struct	build	construction, structure, instruct
sub	under	subway, submarine, subtitle
super	over; greater	superior, supervisor, superimpose
syn/sym	with; together	sympathy, synonym, symptom
tech	craft; skill	technique, technology, technician
tele	far	television, telephone, telescope
terr/terra	land; earth	terrain, terrace, territory
the/theo	god	theology, monotheism, polytheism
therm	heat	thermometer, thermos, hypothermia
tion	action; state of being	infection, addition, celebration
tract	drag; pull	attract, subtract, contraction
trans	across; through	transform, transaction, translate
tri	three	tripod, tricycle, triple
un	not	unhappy, unhealthy, unsafe
uni	one	unicycle, uniform, united
vac	empty	vacuum, vacant, evacuate
ven	come	prevent, venue, invent

CLASS 224A ENGLISH AND THE UNIVERSAL LANGUAGE STRUCTURE

Word Part	Meaning	Example Words
vert/vers	turn	conversation, introvert, reverse
vid/vis	see	visible, video, television
zoo	animal	zoology, zookeeper, zoo

Lesson 34: Semantics and Pragmatics

I.   Semantics and Pragmatics

A. Semantics is the study of meaning.
B. Semantics is the study of the relation between linguistic expressions and their meanings.
C. Semantics is involved with the meaning of words without considering the context whereas pragmatics analyses the meaning in relation to the relevant context.
D. The key difference between semantics and pragmatics is the fact that semantics is context independent whereas pragmatic is context dependent
E. Pragmatics is the study of context.
F. Pragmatics is the study of the way context can influence our understanding of linguistic utterances.

II.   Semantics

A. Semantics is a branch of linguistics that looks at the meanings of words and language, including the symbolic use of language.
B. Semantics refers to the multiple meanings of words.
C. Semantics is the study of reference, meaning, or truth.
D. The term can be used to refer to experience, evidence, and sense.

III.   Connotation and Denotation

A. Two terms that are related to semantics are connotation and denotation.
B. Connotation refers to the meanings that we associate with the word, beyond the literal dictionary definition.
C. The connotation of a word includes all of the emotions and feelings that go along with the use of the word. Denotation includes the literal definition of the word.
D. Literature shows how language is used to denote and connote meaning.
E. Semantics is the study and analysis of how language is used figuratively and literally to produce meaning. Semantics seeks to describe how words are used, not to prescribe how they should be used.
F. Examples of Semantics:

- Sentence: The child has blocks.
- A toy block could be called a block, a cube, a toy.
- A child could be called a child, kid, boy, girl, son, daughter.

- Sentence: See John run.
- The word "run" has many meanings:
- physically running
- depart or go (I have to run)
- spent (it has run its course)
- a snag in a pair of hose (a run in my hose)

IV.   **The Function of Semantics**

    A. The purpose of semantics is to propose exact meanings of words and phrases, and remove confusion.
    B. Confusion might lead readers to believe a word has many possible meanings.
    C. It makes a relationship between a word and the sentence through their meanings.
    D. Semantics is critical to a language because without it, there would be no real structure to a language. Semantics provides speakers a structure to use when they need to slot words into sentences, creating meaning.

V.   **The Role of Semantics in Language Teaching**

    A. Semantics aims to determine meanings and explain relationships between patterns of language and what is referred to.
    B. In dealing with meaning, a distinction is generally made between grammatical meaning, which is treated in the grammar, and referential meaning, which is treated in the lexicon.

VI.   **Semantics Mapping**

    A. Select a key word
    B. Think of as many associated words
    C. Connect words
    D. Categorize words
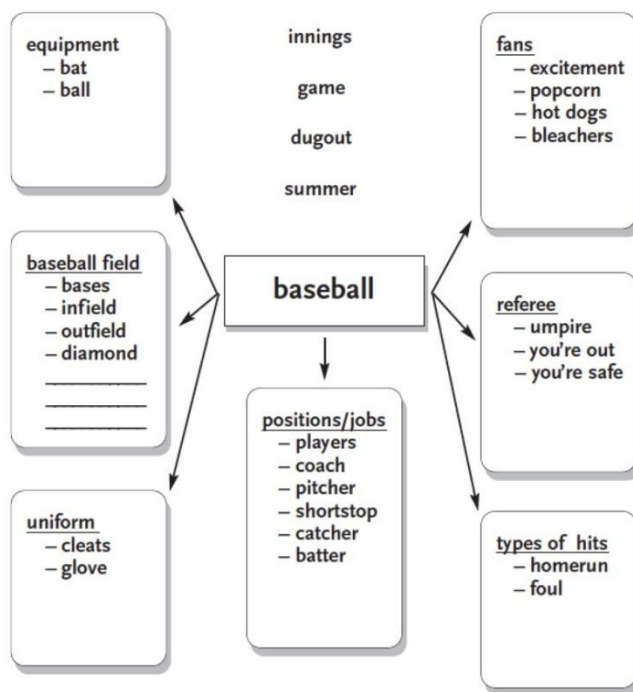
VII. **The Use of Pragmatics**

    A. Pragmatics is a branch of linguistics focused on implication and inference, or the study of conversational implicature in language.

    B. In linguistics and related fields, pragmatics is the study of how context contributes to meaning.

    C. Examples of pragmatics:

- Will you crack open the door? I am getting hot. (Means to open the door, not damage it).
- If you eat all of that food, it will make you bigger! (Implies one is big already).
- Can you pass the salt? (Not asking about ability but asking for the salt).

    D. Language without pragmatics would be taken very literally and lack colloquialisms.

VIII. **Comparison Chart from Lesson 23**

Semantics vs. Pragmatics	
Language Internal	Language External
Linguistic Meaning	Communication
What Expressions Mean	What Speakers Mean
What is Said	What is Implied
Language Itself	Use of Language
Study of words and their meanings in a language.	Study of words and their meaning in a language with concern to their context.
Focuses mainly on the significance of the meaning of words in a literal sense.	Additionally focuses on the meaning of words according to the context and their inferred meanings as well.
Studies the literal meaning.	Studies the intended or the inferred meaning as well.

Lesson 35: Vocabulary

I. Meaning of Vocabulary

A. A vocabulary is a set of familiar words within a person's language.
B. A vocabulary, usually developed with age, serves as a useful and fundamental tool for communication and acquiring knowledge.
C. Acquiring an extensive vocabulary is one of the largest challenges in learning a second language.
D. Other definitions:
E. Words used on a particular occasion or in a particular sphere.
F. The body of words known to an individual person.

II. Five Types of Vocabulary

A. Vocabulary refers to the words we must understand to communicate effectively.
B. Educators often consider four types of vocabulary:

- Listening – words we understand through hearing.
- Speaking – comparatively less than listening vocabulary, this is the number of words a person usually speaks, usually between 5 and 10 thousand words.
- Reading – the major means of vocabulary building. These are words learned through reading. Many of these words we do to use in speaking vocabulary.
- Writing – usually limited to words we can spell.
- Final vocabulary – the collection of words available to a person that they use in life.

C. Listening vocabulary refers to the words we need to know to understand what we hear.

III. Three Tiers of vocabulary

A. Vocabulary is described by the following three tiers:

1. Basic Vocabulary

The basic words form the first tier of vocabulary. These words normally have a single meaning and do not require instruction. Early reading words, sight words, adjectives, verbs, nouns, etc., are portrayed in this tier. 8,000 words in English comprise this tier.

2. High-frequency Vocabulary

Also called the Multiple-meaning Vocabulary Tier, this tier is comprised of words used in a variety of domains, adult communication, literature, etc. It includes reading and speaking. 7,000 words comprise this tier. The characteristics of tier-two words are as follows:

- Words have multiple meanings

- Words are considered vital for reading comprehension
- Words are typical of a mature language
- Words are descriptive
- Words are used across a variety of environments
- Words are used for direct instruction

3. Low-frequency Vocabulary

These are words that are used only when specifically required, or in a particular domain like weather, technology, geographical region, occupation, hobbies, school, etc. 400,000 words in English comprise in this tier.

IV. **Techniques to Build a Vocabulary**

A. Memorize new words.
B. Learn words' antonyms, synonyms, homonyms, connotations, etc.
C. Keep a list of new words being learned
D. Read, read, read.
E. Peruse dictionaries.
F. Install mobile apps on your phone that build vocabulary.
G. Take vocabulary tests
H. Be observant of all things spoken and written.
I. Find the definitions of unknown words.
J. Other ideas below:

Techniques to build New Vocabulary.

- Memorize new words and learn their antonyms, synonyms, connotations, etc.
- The keyword method assists in creating mnemonic devices, word associations.
- Make a list of new words.
- Read various types of books as much as possible.
- Refer to the Dictionary to learn new words.
- Look for context clues or hints in test-taking and conversations.
- Install language mobile applications on your smartphones.
- Master the new words through the flashcard method.
- Take vocabulary quizzes, often.
- Try speaking the language you want to learn frequently and regularly.
- Write a notebook of words and keep revising it.
- Read blogs in the language that you want to build your vocabulary in.
- Remain observant of your surroundings.

V.   **Words in the English Language**

    A. It is estimated that there are more than a million words in the English language.
    B. During a project looking at words in digitized books, researchers from Harvard University and Google in 2010 estimated a total of 1,022,000 words and that the number would grow by several thousand each year.
    C. It is important to remember that this numbers includes different forms of the same word.
    D. The number also includes many archaic and unused words.

VI.   **The Oxford Dictionary**

    A. In the second edition of the Oxford English dictionary, there are approximately 600,000 word-forms defined.
    B. This number also includes many old-fashioned words that are not in common use anymore.
    C. The dictionary expands every year to keep up with new words that are invented to describe the world around us, or to include new meanings for words that already exist in English.
    D. A more useful number from the Oxford English Dictionary would be the 171,476 words that are in current use.
    E. That means there are examples of each of these words being used recently.

VII.   **Normal Vocabulary**

    A. The total number of known words does not reflect the actual number of words that English speakers actually use.
    B. Most adult native-speakers of English have a vocabulary of 20,000-35,000 words.
    C. The table below displays the average figures of vocabulary sizes.

Education/Age	Vocabulary Size (Base Words)
Shakespeare	34,000*
University Graduate	23,000
Educated Adult (High School)	15,000
Age 12	12,000
Age 5	5,000
Age 2	300

Figures taken from research carried out by English Today (Cambridge University Press).
*As mentioned above the actual Shakespeare's vocabulary could have contained over 65,000 words.

VIII.   **Learning New Words**

    A. Every student should know the words below:

100 Most Important Words in English

1. Amount	21. Event	41. Idea	61. Observe	81. See
2. Argument	22. Examples	42. Important	62. Opposite	82. Sense
3. Be	23. Existence	43. Invest	63. Order	83. Sign
4. Beautiful	24. Experience	44. Knowledge	64. Organization	84. Simple
5. Belief	25. Fact	45. Law	65. Part	85. Society
6. Cause	26. Fast	46. Let	66. Place	86. Sort
7. Certain	27. Fear	47. Level	67. Pleasure	87. Suspect
8. Chance	28. Feeling	48. Living	68. Possible	88. Special
9. Change	29. Fiction	49. Love	69. Probable	89. Substance
10. Clear	30. Force	50. Make	70. Proper	90. Thing
11. Common	31. Form	51. Material	71. Purpose	91. Thought
12. Comparison	32. Free	52. Measurement	72. Quality	92. True
13. Copy	33. General	53. Mind	73. Question	93. Use
14. Decision	34. Get	54. Motion	74. Reason	94. Walk
15. Degree	35. Give	55. Name	75. Respect	95. Way
16. Development	36. Good	56. Nation	76. Responsible	96. Wise
17. Different	37. Govern	57. Natural	77. Right	97. Word
18. Do	38. Happy	58. Necessary	78. Same	98. Work
19. Education	39. Have	59. Normal	79. Say	99. Yield
20. End	40. History	60. Number	80. Science	100. Zenit

B. Students learning English can use the resource book shown below.
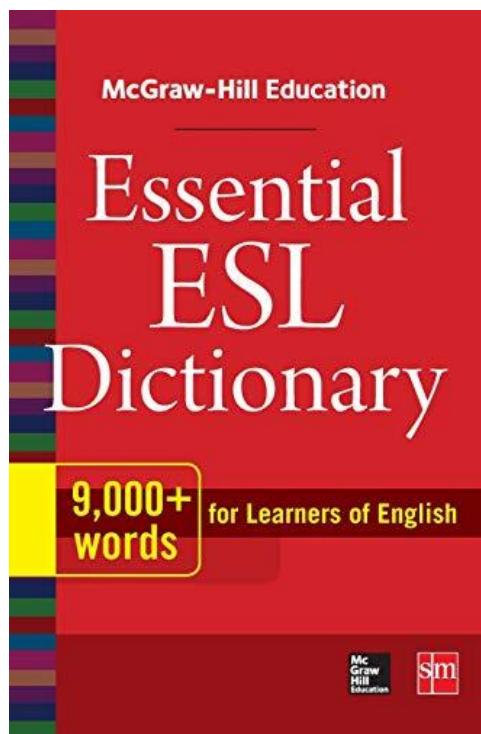
Lesson 36: Sentences

I.   <u>**Definition of a Sentence**</u>

   A. In linguistics and grammar, a sentence is a linguistic expression, such as the English example "The quick brown fox jumps over the lazy dog."
   B. In traditional grammar, it is typically defined as a string of words that expresses a complete thought, or as a unit consisting of a subject and predicate
   C. A sentence is a set of words that is complete in itself, typically containing a subject and predicate, conveying a statement, question, exclamation, or command, and consisting of a main clause and sometimes one or more subordinate clauses.
   D. A sentence is a group of words that makes a statement, asks a question, or expresses a command, wish, or exclamation.

II.   <u>**What Makes a Complete Sentence?**</u>

   A. Five things are needed to make a sentence:

      1. subject (noun) – the thing being described.
      2. predicate (verb) – what the subject is doing or its state of being.
      3. capital letters
      4. punctuation
      5. sense

   B. Sentences always begin with a capital letter and end in either a full stop, exclamation or question mark.
   C. A complete sentence always contains a verb, expresses a complete idea, and makes sense standing alone.

III.   **Sentence Contain the Parts of Speech**

    A. The eight parts of speech:

        1. Nouns
        2. Verbs
        3. Adjectives
        4. Prepositions
        5. Pronouns
        6. Adverbs,
        7. Conjunctions
        8. Interjections

IV.   **Added Elements Contained Within a Subject and a Predicate**

    A. A basic sentence has a subject and a predicate – Jesus wept (john 11:35).
    B. Sentences become compound or more complex as we add components.
    C. The following three things add meaning or detail to the subject or the predicate:

- Direct Object

  The direct object receives the action of the sentence.
  The direct object is usually a noun or pronoun.

  The man builds a house.
  The man builds it.

- Indirect Object

  The indirect object indicates to whom or for whom the action of the sentence is being done. The indirect object is usually a noun or pronoun.

  The man builds his family a house.
  The man builds them a house.

- Subject Compliment

  A subject complement either renames or describes the subject, and therefore is usually a noun, pronoun, or adjective.

  Subject complements occur when there is a linking verb within the sentence (often a linking verb is a form of the verb to be).

  The man is a good father. (father = noun which renames the subject)
  The man seems kind. (kind = adjective which describes the subject)

V. **Compound Sentences**

A. A compound sentence is made up of two independent clauses joined by a coordinating conjunction (for, and, nor, but, or, yet, or so) and a comma or by a semicolon alone.
B. In a compound sentence, simple sentences become known as independent clauses; the two independent clauses together make up a compound sentence.
C. A compound sentence is a sentence that has at least two independent clauses joined by a comma, semicolon or conjunction.
D. An independent clause is a clause that has a subject and verb and forms a complete thought.
E. Examples of a Compound Sentence:

I want to lose weight, yet I eat chocolate daily.
Michael did not like to read. She was not very good at it.
Dr. Mark said I could come to his office on Friday or Saturday of next week.
My favorite sport is skiing. I am vacationing in Hawaii this winter.

VI. **Complex Sentences**

A. A complex sentence is formed by adding one or more subordinate (dependent) clauses to the main (independent) clause using conjunctions and/or relative pronouns.
B. Complex sentences contain more than one clause (verb group).
C. A complex sentence is a sentence that contains one independent and at least one dependent clause (sometimes called a subordinate clause).
D. An independent clause is a phrase that would make sense if it were a sentence on its own, whereas a dependent clause will not form a sentence on its own.
E. Dependent clauses sometimes use "that," while independent clauses use "which."
F. Examples of Complex Sentences:

- When he handed in his homework, he forgot to hand the teacher the last stage.
- The human brain never stops working until you stand up to speak in public.
- Even though she suffered from arthritis, she studied hard because she wanted to go to medical school in London.

Lesson 37: Using Sentence Structure to Learn Foreign Languages

An adaptation of the work by Thomas Moore Devlin, entitled, How to Use Sentence Structure to Learn a Foreign Language, www.babbel.com.

I.   <u>**Figuring a Language's Basic Structure**</u>

         A. Answering a few questions about sentence structure can help understand much about a new language.
         B. Learning sentence structure is a part of language learning.
         C. Adding vocabulary is straightforward because it is simply introducing new words.
         D. We learn new words every day.
         E. Learning a new sentence structure is different.
         F. We may have never been explicitly taught the specific rules for sentence structure for our language.
         G. We learned to speak by use.
         H. With a second language, the challenge is to learn the sentence structure.

II.   <u>**Understanding Sentence Structure is Important**</u>

         A. Understanding sentence structure is core to learning a new language.
         B. Understanding sentence structure will help to avoid mistakes.
         C. English grammar cannot be imposed on other languages.
         D. Some languages have a fundamentally different word order.

III.   <u>**Learn to Ask Questions When Learning a New Language**</u>

         A. Asking the right questions will help a new language learner understand how to speak and write the new language.
         B. The following points specify the questions to be asked.

IV.   <u>**What Order Are the Subject, Verb and Object Placed In?**</u>

         A. Almost all sentences have at least three elements:

            • The subject (doing the action)
            • The verb (the action)
            • The object (what the action is performed on)

         B. English example: John (subject) saw (verb) the car (object).
         C. In English, the order of these elements is usually the same.
         D. the order is the subject, then the verb, and then the object.
         E. This is called SVO.

F. 42 percent of languages use SVO, which might make them easier for an English speaker to learn.

V. <u>The Most Common Sentence Order is Subject, Object, Verb</u>

G. The most common sentence order is subject-object-verb, or SOV
H. SOV is used by 45 percent of languages.
I. This would be "John car saw."
J. English speakers can adjust to this order when speaking SOV type languages.
K. The table in point X of Lesson 23: Language Structures – Major Components shows the six combinations of S, V, and O, and some of the languages using them.

VI. <u>How Strict Is the Word Order?</u>

A. Some languages have a less rigid word order than others.
B. Latin, for example, can be any order because it uses complex suffixes.
C. Latin uses suffixes to differentiate subjects and objects.
D. Latin does tend to use SOV.
E. The reason word order is useful is because it explicitly shows you what is doing the action, and what the action is being done to.
F. In English, usually the first noun is the subject of the sentence.
G. A language that has a different word order, the subject may be in a different position, and it has to be identified.

VII. <u>Does This Language Use Prepositions or Postpositions?</u>

A. Prepositions in sentences need to be understood when learning a new language.
B. Some languages do not use prepositions, but rather postpositions or circumpositions.
C. These are adpositions, which encompasses the whole category.
D. English uses almost exclusively prepositions, but languages can also use some combination of the adpositions. Note the following descriptions::

Prepositions

Where they occur: Before the phrase they describe.
Languages that use them: English, Spanish, French and most other European languages use these almost exclusively.
Example: In English, "He went with me."

Postpositions

Where they occur: After the phrase they describe.
Languages that use them: Turkish, Latin, Chinese, Japanese and others.
Example: In Turkish, *"Benimle gitti"* literally translates to "Me-with he went," which means "He went with me."

Circumpositions

Where they occur: Circumpositions have two parts, one before and one after the phrase they describe.

E. Languages that use them: Pashto and Kurdish are the main languages that use circumpositions almost exclusively, but they pop up in other languages from time to time.

F. Example: In Kurdish, *"Ew bi min re çû"* literally translates to "He with me went." The circumpositional phrase *"bi min re"* appears before the verb, and both "bi" and "re" make up the circumposition "with."

VIII. <u>Where Do the Adjectives Appear?</u>

A. In English, adjectives either come before the noun, or appear in sentences like "The dog is brown."
B. You would never say "the dog brown."
C. Other languages are different.
D. Most of the time, Spanish has adjectives that appear after the noun, like in *el perro negro* (lit. "the dog black").
E. French is complicated, with many exceptions to the adjective rules.
F. Each language is different and has its own set of exceptions, but here are a few more examples:

- English: "The dog is good" or "The good dog"
- Spanish: El perro bueno (lit. "the dog good") or el buen perro ("the good dog")
- French: le bon chien ("the good dog") but le chien rouge (lit. "the dog red"). They can also come both before and after: le bon chien rouge (lit. "the beautiful dog red")

Lesson 38: Language Differences Between Languages

I.   **Comparing English to Spanish**

    A. We have looked at the commonality of language structures. In this section we will look at how languages can differ. We will use Spanish and English as comparison languages for these reasons:

        1. Spanish is easily read by English-speaking students
        2. Spanish is widely spoken and people who speak Spanish live closely to English-speaking people
        3. Spanish is a second language and familiar to the author

II.   **Basic Comparisons**

    A. Spanish is more concise in that it has 18 consonant phonemes compared to 26 in English.
    B. Fortunately for Spanish-speaking English language learners (ELLs), there are many similarities between English and Spanish.
    C. Both languages use the Roman alphabet. That knowledge helps build a phonemic and phonological foundation.
    D. Secondly, 30% to 40% of all words in English have a related word in Spanish. With similar sound, appearance, and meaning, these cognates help students transfer that word knowledge into their second language.
    E. Thirdly, except for a couple of word order exceptions (adjective before noun in English and noun before adjective in Spanish), sentences in both languages have the same basic structures (as compared to English and Chinese or other non-Latin derived languages).
    F. And fourth, learning to read and write uses the same basic processes (phonemic awareness, decoding, fluency, comprehension, writing mechanics).
    G. When teachers and students know these basic similarities between the two languages, it saves time and guess work as students transfer their knowledge of Spanish literacy into English literacy.

III.   **Phonemic and Phonological Differences between Spanish and English**

    A. There are some differences between the two languages that may interfere with English pronunciation (phonemic differences) and with decoding or spelling (phonological differences).
    B. One of the greatest difference between English and Spanish is that Spanish has only five vowel sounds while English has more than 14, depending on regional dialects.
    C. Spanish speakers have difficulty differentiating between vowel phonemes in words like seat and sit. Both phonemes are pronounced differently from the Spanish sí (yes), which is pronounced somewhere between those two English phonemes.
    D. These differences also affect students' spelling. Here are some other examples of possible interference from Spanish:

IV. **Examples of Differences between Spanish and English:**

A. Spanish has the consonants: v, ll, h, j, r, rr, z, ñ, x
B. Combinations in Spanish that are pronounced differently: que, qui, güe, güi.
C. For example: the u is not pronounced unless it is written as ü; therefore, students may not be sure how to pronounce words like queen, quiet, or quick
D. Spanish uses dashes where English uses quotation marks: "Come here," he said. –Ven aquí–le dijo.
E. Spanish does not have the following sounds (listed by category):

- Vowel diagraphs: ou, ow, eigh, au, aw, oo
- Consonant digraphs: sh, th, wh, ph
- Consonant blends: sl, sm, sts, scr, spr, str
- Initial sounds: kn, qu, wr, sk
- Final sounds: ck, ng, gh
- Endings: -ed (pronounced /d/ or /t/ or /ded/ or /ted/)
- Endings: -s (pronounced /s/ or /z/ or /ez/ or /es/)
- Endings without a vowel: -ps, -ts
- Suffixes/prefixes: un-, over-, under-, -ly, -ness, -ful, -est
- Contractions: don't, isn't, weren't, etc.

F. Spanish speakers have difficulty distinguishing the ways to pronounce the final -*s* in plurals and third person.
G. The "s" is pronounced as a /z/ after these consonants: b, g, v, d, m, n, l, r, w
H. The "s" is pronounced /s/ after these consonants: p, k, t, f, s, ch, sh
I. The "ed" is pronounced /d/ after these consonants: b, g, v, m, n, l, r, t, v, w, z
J. The "ed" is pronounced /t/ after these consonants: c, ck, f, k, p, s
K. Spanish speakers have difficulty distinguishing the ways to pronounce the -*ed* in past tense verbs.

"s" is pronounced /z/ after these consonants

Final Letter	Plurals	He, She It
B	mobs	grabs
G	bugs	brings
V	caves	loves
D	parades	slides
M	jams	slams
N	vans	bans
L	dolls	calls
R	doors	stars
W	cows	sows

"s" is pronounced /s/ or /es/ after these consonants

Final Letter	Plurals	He, She It
P	caps	stops
K	tasks	asks
T	dots	pats
F	puffs	stuffs
S	glasses	passes
CH	matches	watches
SH	dishes	washes

"d" is pronounced /d/ after these consonants

Final Letter	Past Tense
B	mobbed
G	begged
V	loved
M	jammed
N	banned
L	called
R	starred
W	sowed

Lesson 39: Syntax and Related Words

I. <u>**The General Definition of Syntax**</u>

    A. syn·tax /ˈsinˌtaks/ noun, plural noun: syntaxes
    B. The arrangement of words and phrases to create well-formed sentences in a language.
    C. A set of rules for or an analysis of the syntax of a language.
    D. The branch of linguistics that deals with syntax.
    E. The way in which linguistic elements (such as words) are put together to form constituents (such as phrases or clauses)
    F. The part of grammar dealing with this subject
    G. A connected or orderly system: harmonious arrangement of parts or elements
    H. In linguistics, syntax is the study of how words and morphemes combine to form larger units such as phrases and sentences.
    I. There are numerous approaches to syntax which differ in their central assumptions and goals.
    J. The way in which words are put together to form phrases, clauses, or sentences
    K. "I saw that she a cookie ate" is an example of incorrect syntax.

II. <u>**Central Concerns of Syntax**</u>

    A. Central concerns of syntax include the following items:
    B. Word order
    C. Grammatical relations
    D. Hierarchical sentence structure (constituency)
    E. Agreement
    F. The nature of crosslinguistic variation
    G. The relationship between form and meaning

III. <u>**Linguistics**</u>

    A. the scientific study of language and its structure, including the study of morphology, syntax, phonetics, and semantics.
    B. Specific branches of linguistics include sociolinguistics, dialectology, psycholinguistics, computational linguistics, historical-comparative linguistics, and applied linguistics.
    C. Linguistics is the systematic study of the structure and evolution of human language, and it is applicable to every aspect of human endeavor.
    D. The meaning of linguistics is the study of human speech including the units, nature, structure, and modification of language.
    E. Linguistics is the scientific study of language, meaning that it is a comprehensive, systematic, objective, and precise study of language.
    F. The study of the nature, structure, and variation of language, including phonetics, phonology, morphology, syntax, semantics, sociolinguistics, pragmatics, and historical linguistics.

IV. <u>Grammar</u>

A. The whole system and structure of a language or of languages in general, usually taken as consisting of syntax and morphology (including inflections) and sometimes also phonology and semantics.
B. The set of rules that explain how words are used in a language the rules of grammar.
C. Rules of a language governing the sounds, words, sentences, and other elements, as well as their combination and interpretation.
D. The grammatical arrangement of words in a sentence
E. Syntax is a part of grammar
F. Grammar is a branch of linguistics that is concerned with syntax and morphology.
G. Law of language
H. How language works

V. <u>Further Definition and Examples of Syntax</u>

A. Richard Nordquist (www.thoughtco.com)
B. January 24, 2020

In linguistics, "syntax" refers to the rules that govern the ways in which words combine to form phrases, clauses, and sentences. The term "syntax" comes from the Greek, meaning "arrange together." The term is also used to mean the study of the syntactic properties of a language. In computer contexts, the term refers to the proper ordering of symbols and codes so that the computer can understand what instructions are telling it to do.

Syntax:

- Syntax is the proper order of words in a phrase or sentence.
- Syntax is a tool used in writing proper grammatical sentences.
- Native speakers of a language learn correct syntax without realizing it.
- The complexity of a writer's or speaker's sentences creates a formal or informal level of diction that is presented to its audience.

Hearing and Speaking Syntax

Syntax is one of the major components of grammar. It is the concept that enables people to know how to start a question with a question word ("What is that?"), or that adjectives generally come before the nouns they describe ("green chair"), subjects often come before verbs in non-question sentences ("She jogged"), prepositional phrases start with prepositions ("to the store"), helping verbs come before main verbs ("can go" or "will do"), and so on.

For native speakers, using correct syntax is something that comes naturally, as word order is learned as soon as an infant starts absorbing the language. Native speakers can tell something is not said quite right because it "sounds weird," even

if they cannot detail the exact grammar rule that makes something sound "off" to the ear.

"It is syntax that gives the words the power to relate to each other in a sequence...to carry meaning – of whatever kind – as well as glow individually in just the right place" (Burgess 1968).

Syntactic Rules

English parts of speech often follow ordering patterns in sentences and clauses, such as compound sentences are joined by conjunctions (and, but, or) or that multiple adjectives modifying the same noun follow a particular order according to their class (such as number-size-color, as in "six small green chairs"). The rules of how to order words help the language parts make sense.

Sentences often start with a subject, followed by a predicate (or just a verb in the simplest sentences) and contain an object or a complement (or both), which shows, for example, what's being acted upon. Take the sentence "Beth slowly ran the race in wild, multicolored flip-flops." The sentence follows a subject-verb-object pattern ("Beth ran the race"). Adverbs and adjectives take their places in front of what they're modifying ("slowly ran"; "wild, multicolored flip-flops"). The object ("the race") follows the verb "ran," and the prepositional phrase ("in wild, multicolored flip-flops") starts with the preposition "in."

Syntax vs. Diction and Formal vs. Informal

Diction refers to the style of writing or speaking that someone uses, brought about by their choice of words, whereas syntax is the order in which they're arranged in the spoken or written sentence. Something written using a very high level of diction, like a paper published in an academic journal or a lecture given in a college classroom, is written very formally. Speaking to friends or texting are informal, meaning they have a low level of diction.

"It is essential to understand that the differences exist not because spoken language is a degradation of written language but because any written language, whether English or Chinese, results from centuries of development and elaboration by a small number of users" (Jim Miller, 2008).

Formal written works or presentations would likely also have more complex sentences or industry-specific jargon. They are directed to a more narrow audience than something meant to be read or heard by the general public, where the audience members' backgrounds will be more diverse.

Precision in word choice is less exacting in informal contexts than formal ones, and grammar rules are more flexible in spoken language than in formal written language. Understandable English syntax is more flexible than most.

."..the odd thing about English is that no matter how much you screw sequences word up, you understood, still, like Yoda, will be. Other languages don't work that way. French? Dieu! Misplace a single *le* or *la* and an idea vaporizes into a sonic puff. English is flexible: you can jam it into a Cuisinart for an hour, remove it, and meaning will still emerge" (Copeland, 2009).

Types of Sentence Structures

Types of sentences and their syntax modes include simple sentences, compound sentences, complex sentences, and compound-complex sentences. Compound sentences are two simple sentences joined by a conjunction. Complex sentences have dependent clauses, and compound-complex sentences have both types included.

- **Simple sentence:** Subject-verb structure ("The girl ran.")

- **Compound sentence:** Subject-verb-object-conjunction-subject-verb structure ("The girl ran the marathon, and her cousin did, too.")

- **Complex sentence:** Dependent clause-subject-verb-object structure ("Although they were tired after the marathon, the cousins decided to go to a celebration at the park.")

- **Compound-complex sentence:** Four clauses, dependent and independent structures ("Although they weren't fond of crowds, this was different, they decided, because of the common goal that had brought everyone together.")

Syntax Variations and Distinctions

Syntax has changed some over the development of English through the centuries. The proverb, "Whoever loved that loved not at first sight? indicates that English negatives could once be placed after main verbs" (Aitchison, 2001). And not all people speak English in exactly the same way. Social dialects learned by people with common backgrounds – such as a social class, profession, age group, or ethnic group – also may influence the speakers' syntax. Think of the differences between teenagers' slang and more fluid word order and grammar vs. research scientists' technical vocabulary and manner of speaking to each other. Social dialects are also called "social varieties."

Beyond Syntax

Following proper syntax doesn't guarantee that a sentence will have meaning, though. Linguist Noam Chomsky created the sentence "Colorless green ideas sleep furiously," which is syntactically and grammatically correct because it has the words in the correct order and verbs that agree with subjects, but it's still nonsense.

With it, Chomsky showed that rules governing syntax are distinct from meanings that words convey.

The distinction between grammar and syntax has been somewhat disrupted by recent research in lexicogrammar, which takes the words into account in grammar rules: For example, some verbs (transitive ones, that perform an action on something) always take direct objects. A transitive (action) verb example:

"She removed the index card from the old recipe box."

The verb is "removed," and the object is "index card." Another example includes a transitive phrasal verb:

"Please look over my report before I turn it in."

"Look over" is the phrasal verb and "report" is the direct object. To be a complete thought, you need to include what's being looked over. Thus, it has to have a direct object.

VI.   **Britannica's Definition of Syntax**

C. www.britannica.com

Syntax, the arrangement of words in sentences, clauses, and phrases, and the study of the formation of sentences and the relationship of their component parts. In a language such as English, the main device for showing the relationship among words is word order; e.g., in "The girl loves the boy," the subject is in initial position, and the object follows the verb. Transposing them changes the meaning. In many other languages, case markers indicate the grammatical relationships. In Latin, for example, "The girl loves the boy" may be *puella puerum amat* with "the girl" in initial position, or *puerum puella amat* with "the boy" in initial position, or *amat puella puerum, amat puerum puella,* or *puella amat puerum.* The meaning remains constant because the *-um* ending on the form for "boy" indicates the object of the verb, regardless of its position in the sentence.

Sentences are constructed from phrases or groups of words that have a closer relationship to each other than to the words outside the phrase. In the sentence "My dog is playing in the yard" there is a closer relationship between the words "is playing," which together form the verb, than between the words "playing in the," which form only part of the verb and part of the phrase indicating the location of the playing.

The study of syntax also includes the investigation of the relations among sentences that are similar, such as "John saw Mary" and "Mary was seen by John." Syntax received much attention after 1957, when the American linguist Noam Chomsky proposed a radically new theory of language, transformational grammar (q.v.).

VII. **The Differences Between Syntax and Grammar**

    A. (keydifferences.com) Surbhi S; July 5, 2021
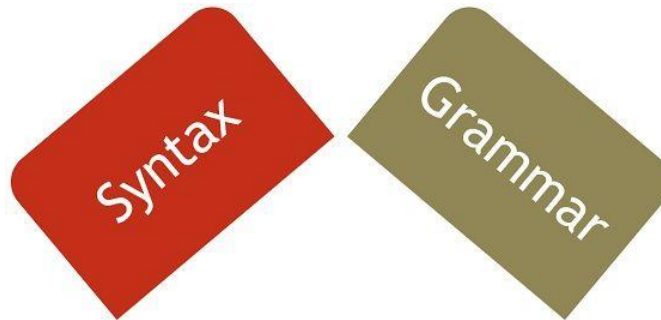
    B. Many think that syntax and grammar are one and the same thing, but the fact is syntax is just a part of grammar. As against, grammar is the entire system of rules that allows people to form and interpret words, clauses, phrases and sentences, in their language.

    C. **Syntax** can be understood as the set of principles that defines the order of words, clauses and phrases to form a proper sentence in a particular language.

    D. On the contrary, **Grammar** implies an abstract system containing the set of rules governing the basics of a language, such as a form, structure and order of words. Let's take a look at the article given below to understand the difference between syntax and grammar in detail.

VIII. **Comparison Chart**

BASIS FOR COMPARISON	SYNTAX	GRAMMAR
Meaning	Syntax refers to a system that indicates how the words can be put together, so as to make a sentence.	Grammar is nothing but a branch of linguistics that is concerned with syntax and morphology.
What is it?	It is a part of grammar.	It is a discipline of linguistic.
Tells you	How a sentence is worded and structured.	How logical and meaningful sentences are created and how language works.
Indicates	Rules governing the arrangement of words.	Law of language

IX.   Definition of Syntax -- Review

A. The syntax is that part of grammar which deals with the order of words and phrases to form a proper sentence in a particular language.
B. It is a system of rules that tell you which word comes prior to and subsequent to another word in a sentence, such that it makes a complete sense.
C. In simple words, the format with the help of which words and phrases are structured, to frame a sentence is termed as syntax.
D. Meaning that it decides the way in which subject, verb and object is to be arranged, to form a correct sentence. It is something that can make a huge difference in the context of the sentence, as you can see in the example below:

- The puppy ran *joyfully*.
- The puppy *joyfully* ran.
- *Joyfully*, the puppy ran.

E. In the given example, you might have observed that we have just changed the order of word 'joyfully' and the entire context of the sentence is changed, and this is the power of 'syntax.'
F. In creative writing, the syntax has a very important role to play, as it can make the write up more interesting and engaging, as well as it also helps to emphasize a particular point.

X.   Definition of Grammar

A. Grammar is a methodical study and elucidation of a particular language.
B. It implies a system, that comprises of a set of structural rules defining how to frame sentences, in a particular language.
C. The rules may be related to syntax, morphology, phonology and semantics.
D. These rules are helpful for arranging the words in a systematic manner to make proper sentences.
E. Syntax deals with the word order, i.e. the customary arrangement of the word, whereas morphology is all about forms and structure of words, phonology is concerned with language sounds, and semantics deals with the meanings. These rules guide the composition of words, phrases and clauses.
F. In a wider sense, grammar studies word classes, their conjugation, functions and relations. Therefore, it also covers accidence (the inflexion of words), orthography (spelling system), and syntax (the arrangement of word and phrases to frame sentences).
G. In general, there are two types of grammar, discussed as under:

- **Prescriptive Grammar**: It contains a set of rules that determine the correct or preferred use of a language, such as pronunciation, vocabulary, spelling, syntax and semantics.

- **Descriptive Grammar**: It aims at logically examining and explaining the way in which language is actually used or the way in which it is used previously by a group of people with similar linguistic norms.

XI. **Key Differences Between Syntax and Grammar**

    A. The difference between syntax and grammar can be drawn clearly on the following grounds:

- Syntax implies the set of rules that define the way in which words and phrases are organized, to make coherent sentences. On the other hand, Grammar refers to the study of word classes, their conjugation, functions and relation in a particular sentence.

- Grammar is a branch of linguistics which is concerned with the syntax, morphology, semantics, and phonology. As against, the syntax is a part of grammar, indicating the way in which the words are sequenced to create sentences.

- While syntax tells you how to arrange the words in a sentence, based on the declarative, interrogative, negative, affirmative or exclamatory sentence. Conversely, grammar is all about creating a logical and meaningful sentence. It will tell you how language works and how words are used.

- The syntax is the study of the principles and processes whereby words and other components of sentence structure are put together to create grammatically correct sentences. In contrast, grammar helps you to understand the laws of language and the appropriate way of using the language both in speech as well as in writing.

XII. **Conclusion**

    A. While speaking or writing something, syntax, i.e. order of words, has the power to change the meaning of the sentence.
    B. In the same way, grammar plays a very crucial role in the process of communication, because without it the language will not be understood properly.
    C. Hence, the receiver will not be able to interpret the message correctly as both the speaker and listener need to know each other's language to exchange words.

Lesson 40: The Basics of Syntax

I.   <u>**The Basics of Syntax**</u>

A. The Basics of Syntax
B. (www.linguisticsnetwork.com)

Syntax is the study of grammatical relationships between words and how they are combined to form phrases and sentences. The word 'syntax' has its roots in the Greek word *syntaxis*, which means 'arrangement'. Syntacticians study patterns of sentence formation in order to better understand universal principles (those that apply to all languages) and those that apply to specific languages (language-specific parameters).

So what is a sentence? There are several definitions in the literature; however, they all agree on the following basic concepts. Sentences communicate entire thoughts through combining words and morphemes into phrases. It is important to understand that sentences are not merely strings of words arranged in linear order, but that they are organized into phrases, some of which are contained, or embedded, within others in a hierarchical order.

Sentence formation rules are language-specific. At a basic level, all sentences consist of a subject and predicate. The subject can be overt or stated as in '**Superman** wore his red cape to the Commissioner's dinner.' Pronominal subjects can be covert or implied as in commands such as 'Look out!' for '**You** look out!' or dropped as in (1).

> (1) Habl -o español for **Yo** habl -o   español
> *speak*-1p.s *Spanish*   *I speak*-1p.s *Spanish*
> I speak Spanish.

Language-specific rules also account for the way in which words may be ordered in a sentence. Languages such as English, adhere to the subject-verb-object (SVO) word order. This means that the subject will always precede the verb and the object will always follow the verb. Languages such as Modern Persian have the object preceding the verb (SOV).

> (2) Mæn ketɒb   mi xun æm
>   *I* (a)*book*   pres. *read* 1 p.s
> I am reading a book.

II.   <u>**Constituents**</u>

A. A sentence can be 'simple,' meaning it is composed of a subject and predicate as an independent clause.

> (3) Superman loves his cape.

B. Compound sentences are composed of two simple sentences.

> (4) Superman loved his cape, so he decided to purchase another one.

C. Complex sentences are those in which a subordinate or dependent clause is embedded within a main or independent clause.

> (5) Lois pressured Superman to purchase a purple cape.

D. Even though sentences appear to be composed of linear strings of words, they are actually combinations of constituents or syntactic units that are arranged in a hierarchical order. Consider a syntactically ambiguous phrase such as 'The new shoes and socks were sitting by the front door.' We can parse the subject as either (6a) or (6b).

> (6a) [the new shoes and socks] (both are new)

> (6b) [the new shoes] and socks (only the shoes are new)

E. Constituents can be a single word, or a phrase built around a single word. We use **constituency tests** to determine which words belong to which phrases.

F. **Substitution** tests constituency by replacing a group of words with one word.

G. In (7) we see 2 constituents replaced with single words (a pronoun and an adverb).

> (7) *All the fishermen* are going *to Italy.*
> *They* are going *there*.
>
> (8) shows that when a prepositional phrase (PP) *on flight 10'* is embedded in the noun phrase (NP) *all the fishermen* it must be considered a part of that NP constituent since we cannot replace only the *all the fisherman*.
>
> (8) All the fishermen on flight 101 are going to Italy.
> * *They* on flight 101 are going to Italy.
> *They* are going to Italy.

H. **Movement** of a group of words from one position in a sentence to another is a second constituency test. (9) shows that the prepositional phrase (PP) *in the pantry* can be fronted (moved to the head of the sentence).

> (9) You can find the peanut butter *in the pantry*.
> *In the pantry* you can find the peanut butter.

I. Other modifying phrases can also undergo movement.

> (10) My cousin just returned from his vacation *utterly rested and*

refreshed.
Utterly rested and refreshed, my cousin just returned from his vacation.

J. **Deletion** can be used to test constituency.

> (12) Mary was hoping to *see John at the football game tonight* also.
> *Mary was hoping to, also.*

K. **Short answers** to content questions can also be used as a constituency test.

> (13) Superman decided to bring an orzo and cauliflower salad to the picnic.
> *Superman decided what? to bring an orzo and cauliflower salad to the picnic.*
> *Superman decided to bring what? an orzo and cauliflower salad to the picnic.*

III. Phrases and Heads

A. Each constituent is minimally composed of a lexical item (a word belonging to a lexical category), but can include all required lexical/functional items, along with optional modifiers.

B. The part of speech that is central in the phrase is referred to as the 'head.' An XP (X-phrase) can be so only if the head 'X' is present. Thus an NP must have a noun as its head.

> (14a) [$_{NP}$ Kittens]

C. As mentioned, phrases may include modifiers.

> (14b) [$_{NP}$ [$_D$ the $_N$ kittens]] (14c) [$_{NP}$ [$_D$ the [$_{AP}$ furry] [$_N$ kittens [$_{PP}$ with long whiskers] [$_{CP}$ who were sleeping [$_{PP}$ under the shed]]]]].

D. Likewise, a verb phrase (VP) must contain a verb and only those elements that are required, e.g. a NP object for a transitive verb, as well as optional embellishments, e.g., adverbs.

> (15a) [$_{VP}$ bought [$_{NP}$ a book]] (15b) [$_{VP}$ bought [$_{NP}$ a book [$_{PP}$ for her best friend]]]

IV. Phrase Structure Rules

A. Any given language has its own phrase structure rules, which govern how syntactic structures are formed.

B. They show which words/phrases are required, those that are optional, and they stipulate a word order. In (16) we see that the phrase structure rules for NPs in English include the following:

(16) NP à (Det) (AP) N (PP) (CP)
Parentheses denote optionality.

C. For more material on this subject, go to our tutorial on **phrase structure rules.**

V. **Embeddedness**

A. Embedding occurs when sentence A is found within a sentence B as a dependent or subordinate clause.
B. This is the case in (14c) where the relative clause 'who were sleeping under the shed' is attached to the NP as a modifier.
C. We say that this clause is embedded in the NP since it is a constituent within the NP.
D. This is also the case when certain verbs select sentences as complements. Consider (17).

(17) Harry decided *that he really needed a motorcycle*.

E. The verb 'decided' has as its complement the sentence *that he really needed a motorcycle*. This complement sentence is embedded since it is generated within the VP. The ability to embed sentences within sentences gives us the ability for infinite creativity.

VI. **Tree Structures**

A. Tree structures provide a graphic representation of the hierarchical nature of constituents and relationships between words.
B. They show the deep (D) structure, the application of movement rules, and the corresponding surface (S) structure.
C. In syntactic trees, the lexical category is represented by phrase (XP) as the dominating node.
D. A noun phrase will be an NP, a verb phrase, a VP, etc.
E. These simple phrasal nodes may dominate a single node (non-branching (18a)), two nodes (binary branching (18b)), or three nodes (ternary branching (18c)).
F. In each case, one of the dominated nodes must share the part of speech of the dominating node.
G. Examples:

H. Intermediate nodes are used to attach complements (19a), and final nodes show
that nothing more can be added to the phrase (19b).

```
(19a) NP                    (19b) NP
      /  \                         |
   Det    NP                       N
   the   /  \                   Josephine
       Adj    N
      ugly  duckling
```

I. These are very basic tree formations.

VII. **Rules of Movement/Transformations**

A. Many sentences you utter throughout the day undergo a change in the word order
that may or may not alter meaning. Note that (20a, b) have the same meaning
although in (20b), the PP *in the morning* has been fronted.

(20a) Harriet runs 10 miles *in the morning* before going to work.

(20b) *In the morning*, Harriet runs 10 miles before going to work.

B. Meaning is changed, however, when the auxiliary verb *is* in the declarative
sentence (21a) is raised above the subject in (21b), forming a yes/no question.

(21a) Peter *is* having a lot of difficulty communicating.

(21b) *Is* Peter having a lot of difficulty communicating?

C. Rules of movement show that sentences can have two distinct structures, the D-
structure where all grammatical requirements are met, and S-structure, which is
the form that actually comes out of your mouth.

D. Additional sentence types that undergo transformations include Wh questions, in
which a Wh word is raised above the subject (22) and passives, in which the
subject is either omitted or 'demoted' to a prepositional phrase at the end of the
sentence, the object moves to subject position, and the verb takes on a past
participle form (23).

(22) D-structure: Maria has seen which movie?

S-structure: Which movie has Maria seen ___?

(23) Active: The gardener trimmed the trees.

Passive: The trees were trimmed by the gardener.

VIII. <u>**Ambiguity**</u>

A. Syntactic ambiguity occurs when the meaning of a sentence is not clear due to structural factors. Consider (24).

(24) The superhero captured the criminal with a large red net.

B. The obscurity here is due to the fact that the PP *with a large red net* could modify the verb *captured* by specifying the item that was used to carry out the action, or could describe which criminal was captured, i.e., the criminal 'with the large red net.'

C. Ambiguity also occurs when a sentence is incorrectly analyzed. In (25), the initial parsing assumes *that* is introducing the embedded sentence *that her neighbor met*.

D. However when the NP *the lie* is encountered, a re-analysis must take place due to the semantic constraints of what may be selected as the object of the verb *met*. One cannot meet a lie.

E. A second reading will show that the relative clause *that her neighbor met* modifies the NP *the banker* and that the kernel sentence is "Harriet told the banker a lie."

(25) Harriet told the banker that her neighbor met the lie.

F. Another source of syntactic ambiguity is misreading the role of an NP in relation to local verbs.

G. In (26), the NP *the bookcase* is initially understood to be the object of the first verb *dusting* until the lower verb, *fell* is encountered.

H. Since there is no subject for *fell,* the sentence will be re-analyzed such that *the bookcase* will be understood as being found in subject position of *fell* and *dusting* will be understood to have a covert object.

(26) While Superman was dusting the bookcase fell over.

I. Studying syntax can be very rewarding if you master one step before moving on to another.

J. Work slowly and systematically and you will see how rewarding the process can be.

Evans, Nicholas; Sasse, Hans-Jürgen (2002). Problems of polysynthesis. Berlin: Akademie Verlag. ISBN 3-05-003732-6.
Haegeman, L. *Introduction to Government and Binding Theory*. Oxford: Blackwell, 1994.

IX. <u>**X-bar Theory**</u>

A. Blogonlinguistics.wordpress.com

X-bar theory (= X-bar syntax) is a linguistic postulate according to which all phrases and sentences in languages are structured according to a certain (syntactic) model; this model can be made explicit through a linguistic analysis and consequently can be depicted graphically with the help of strictly hierarchical diagrams.

The X-bar theory was developed within generative (transformational) grammar. Its "generative" character is shown in that 1) all grammatically correct phrases or sentences are assumed to be structured according to certain principles (rules) and 2) all languages are assumed to have similar basic principles or rules.

Chomsky (1970) and Jackendoff (1977) are considered to be the founders of the X-bar theory.

Below is an example (see the end of the post for the explanations) of a phrase analyzed with the help of the X-bar theory.
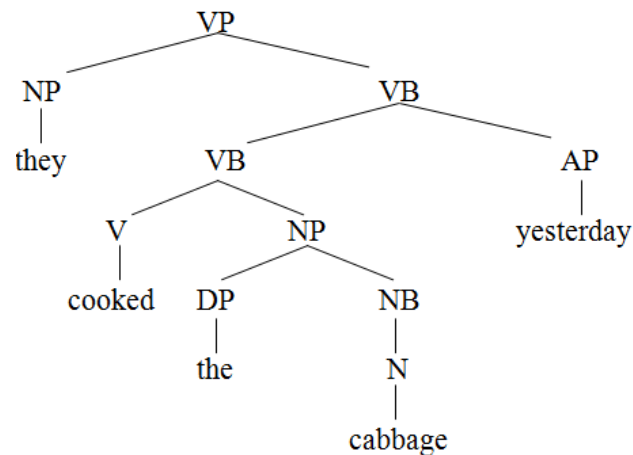
X-bar theory conventions
(Terminology, abbreviations, and symbols/labelling):

X is the **head** (hence, X-bar) – the core of the whole syntactic structure. The letter X is substituted with what is appropriate in a given case (e.g. N for a noun + see below);

comp = complement – a word or several words which are necessary to the head to complete its meaning: direct object (e.g. read books), indirect object (e.g. smile at friends);

adjt = adjunct – a word or several words which modify the head, but do not make a sentence ungrammatical if they are removed from it: an adjective (e.g. wise, yellow), an adverb (e.g. kindly, quickly), a prepositional phrase (e.g. a spoon of wood);

spec = specifier – a word or several words which qualify/determine/specify the head: articles (e.g. a book, the book), possessive determiners (e.g. my house),

demonstrative determiners (e.g. this student, that professor, those gentlemen), quantifiers (e.g. every winter, some assignments), intensifiers (e.g. very interesting, quite serious);

XP = X-phrase = X-double-bar = X-bar-bar = X''-2 = X" = X2 – the maximal projection (i.e. the topmost node) of a head X;

XB = X-bar – the general term for any of the intermediate projections derived from X (e.g. VB is an intermediate projection of V).

Heads:

A = adverb (e.g. quickly, kindly);
C = conjunction (e.g. and, but);
D = determiner (e.g. a, the, my, every winter);
I = auxiliary verb (e.g. has been reading);
J = adjective (e.g. beautiful, yellow);
N = noun or a nominal (e.g. I, Tom, table);
P = preposition (e.g. on, in);
V = verb (e.g. go, live).

Example explained:

"they" is a NP – a maximal projection of a nominal head (pronoun "they"). It is the specifier of the VP;

"cooked" is the head of the VP, which is a projection of it;

"the cabbage" is a NP – a maximal projection of a nominal head (noun "cabbage"). It is the complement of the VP and, thus, constitutes a VB;

"the" is a D, – a maximal projection of a determiner head (article "the"). It is the specifier of the NP, which is inside the VB;

"yesterday" is an AP – a maximal projection of an adverbial head (adverb "yesterday"). It is the adjunct of the VP and, thus, constitutes a VB;

VP, NP, DP, AP – maximal projections;

VB and NB – intermediate projections.

References
Chomsky, N. (1970). Remarks on nominalization. In R. A. Jacobs and P. S. Rosenbaum (eds), Readings in English transformational grammar (pp. 170–221). Waltham, MA: Ginn and Company.
Jackendoff, R. (1977). Constraints on phrase structure rules. In P. W. Culicover, T. Wasow, and A. Akmajian (eds), Formal syntax (pp. 249–283). New York: Academic Press.
— (1977). X-bar syntax: a study of phrase structure. Cambridge, MA: MIT Press.

Lesson 41: An Overview of English Syntax

I.   **A Short Overview of English Syntax**

   A. Based on *The Cambridge Grammar of the English Language*
   B. Rodney Huddleston
   C. The University of Queensland

   This paper presents a brief account of English syntax based on *The Cambridge Grammar of the English Language*,[1] providing an overview of the main constructions and categories in the language. The present version is intended primarily for members of the English Teachers' Association of Queensland (ETAQ), offering an alternative approach to that presented in the 2007 volume of their journal *Words'Worth* by Lenore Ferguson under the title 'Grammar at the Coalface' - in particular the articles 'The structural basics' (March 2007) and 'Functional elements in a clause' (June 2007). I make use of concepts discussed in my own *Words'Worth* paper 'Aspects of grammar: functions, complements and inflection' (March 2008), and take over Functional Grammar's useful convention of distinguishing between functions and classes by using an initial capital letter for the former: thus Subject is the name of a function, noun phrase the name of a class.

II.   **Sentence and Clause**

   A. We distinguish two main types of sentence: a **clausal sentence**, which has the form of a single clause, and a **compound sentence**, which has the form of two or more **coordinated** clauses, usually joined by a **coordinator** (such as *and*, *or*, *but*):

   [1]   i   *Sue went to London last week. week.* [clausal sentence]

          ii   *Sue went to London last week and her father went with her.* [compound sentence]

   B. Note that such an example as *We stayed at the hotel which you recommended* is also a clausal sentence even though it contains two clauses.
   C. This is because one clause, *which you recommended*, is **part of** the other, rather than separate from it (more specifically, the *which you recommended* is part of the noun phrase *the hotel which you recommended*); the larger clause is thus *We stayed at the hotel which you recommended*, and this does constitute the whole sentence, like that in [i].
   D. The fact that the two types of sentence are distinguished in terms of clauses implies that we take the clause to be a more basic unit than the sentence, which reflects the fact that in speech it tends to be more difficult to determine the boundaries between sentences than the boundaries between clauses.
   E. For most of this overview we will focus on clauses: we return to coordination in Section14.

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III.   <u>**Canonical and Non-Canonical Clauses**</u>

A. We can describe the structure of clauses most economically if we distinguish between the most basic and elementary kinds of clause, which we call **canonical clauses**, and the rest.
B. The idea is that we can present the analysis more clearly if we begin with canonical clauses, describing them directly, and then deal in turn with the various kinds of non-canonical clause, describing these indirectly, in terms of how they differ from canonical clauses.
C. The following paired examples will give some idea of what is involved in this distinction:

[2]	**Canonical**	**Non-canonical**
i	a. *She has read your article.*	b. *She hasn't read your article.*
ii	a. *Sue is coming for dinner.*	b. *Is Sue coming for dinner?*
iii	a. *They knew the victim.*	b. *She said <u>that they knew the victim</u>.*
iv	a. *He missed the train.*	b. *<u>Either he missed the train</u> <u>or it is late</u>.*
v	a. *The secretary took the key.*	b. *The key was taken by the secretary.*

D. These illustrate the following properties of canonical clauses:

- They are **positive**; **negative** clauses like [ib] are non-canonical.
- They are **declarative**; **interrogatives** like [iib] are non-canonical, as are the other clause types: **imperatives** (e.g. *Please stand up*) and **exclamatives** (*What a fool I've been*).
- They are **main clauses**; the underlined clause in [iiib] is **subordinate** and hence non-canonical.
- They are **non-coordinate**; the two underlined clauses in [ivb] are **coordinated** and hence each of them is non-canonical.
- They are **active**; **passive** clauses like [vb] are non-canonical. This is a matter of information packaging and we can say, more generally, that canonical clauses package the information in the grammatically most basic way. Thus *I have now read most of them* is canonical but *Most of them I have now read* is not.

E. There are two further points that should be made at this point.

(a) In all the above examples the non-canonical clauses differ in their structure from canonical clauses, but this is not always so. In [iiib] the subordinate clause is introduced by *that* but we could omit this, giving *She said <u>they knew the victim</u>*, where the underlined clause is identical with [iiia]; nevertheless it is still subordinate and hence non-canonical. It is subordinate by virtue of being Complement of the verb *said*, but the subordination happens not to be marked in the internal grammatical structure of the clause itself.

(b) A clause is non-canonical if it lacks at least one of the above properties. It may of course lack more than one of them. Thus *Wasn't the key taken by the secretary?* has three non-canonical properties: it is negative, interrogative and passive. In the discussion below we will take the non-canonical properties in turn with the understanding that they can combine.

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IV.   **Initial Listing of the Parts of Speech**

A. We distinguish nine primary word classes, or parts of speech, to use the traditional term. In this overview we needn't worry about interjections (*wow*, *ah*, *hello*, and the like), which leaves us with eight classes.

B. They are named and exemplified in [3]:

[3]

i	**Verb**	*He is ill.*	*She left early.*	*We want to help.*
ii	**Noun**	*The dog barked.*	*Sue won easily.*	*I love you.*
iii	**Adjective**	*He's very young.*	*I've got a sore knee.*	*It looks easy.*
iv	**Adverb**	*She spoke clearly.*	*You're extremely fit.*	*He works very hard*
v	**Determinative**	*The dog barked.*	*I've got a sore knee.*	*We need some milk.*
vi	**Preposition**	*He's in the garden.*	*It's from your uncle.*	*We went to Paris.*
vii	**Coordinator**	*We saw Kim and Pat.*	*Hurry or we'll be late.*	*It's cheap but good.*
viii	**Subordinator**	*I know that it's true.*	*Ask whether it's true.*	*I wonder if it's true.*

C. Note that we use 'determinative' as the name of a class and 'Determiner' as the name of a function;[2] we need to invoke the class vs function distinction here to cater for the construction illustrated in *the doctor's car*. Here *the doctor's* has the same function,

D. Determiner, as *the* in *the car*, but it is not a word and hence not a determinative: as far as its class is concerned it's a noun phrase.

E. The above scheme differs from that of traditional grammar in three respects:

- We take pronouns to be a subclass of nouns, not a distinct primary class. Traditional grammars generally take our determinatives to be a subclass of adjectives, though some recognise a class of articles consisting of *the* and *a*.
- Our determinative class is much larger, containing not just the and a, but also *some*, *any*, *all*, *each*, *every, no*, etc.; these are very different from words like those underlined in [iii].
- We have coordinator and subordinator as distinct primary classes, whereas traditional grammar has a primary class of conjunctions subdivided into coordinating and subordinating conjunctions.

V.   **Phrases**

A. For each of the first six of the word classes in [3] there is a corresponding class of phrases whose Head belongs to that class.

B. In the following examples, the phrase is enclosed in brackets and the Head underlined:

[4]

i	**Verb phrase**	*She [wrote some letters].*	*He [is still in London].*
ii	**Noun phrase**	*[The new lodger] is here.*	*[The boss] wants to see [you].*
iii	**Adjective phrase**	*It's getting [rather late].*	*I'm [glad you could come].*
iv	**Adverb phrase**	*I spoke [too soon].*	*It's [quite extraordinarily] good.*
v	**Determinative phrase**	*I saw [almost every] card.*	*We've [very little] money left.*
vi	**Preposition phrase**	*They're [in the garden].*	*He wrote a book [on sharks].*

VI. **Subject and Predicate**

A. A canonical clause consists of a Subject followed by a Predicate.
B. The Predicate is realised by a verb phrase; the Subject is mostly realised by a noun phrase, but there are other possibilities too, most importantly a subordinate clause:

[5]	**Subject**	**Predicate**
i	*One of his friends*	*called a doctor.* [noun phrase as Subject]
ii	*That he was lying*	*was obvious.* [subordinate clause as Subject]

C. In canonical clauses describing an action the Subject will be associated with the semantic role of actor, or agent, as in [5i].
D. But many clauses don't express actions: <u>*we* heard an explosion</u>, for example, describes a sensory experience, and here the Subject is associated with the role of experiencer.
E. There are numerous different kinds of semantic role that can be associated with the Subject: what the role is in a particular instance will depend on the meaning of the clause, especially of the verb.
F. Meaning therefore does not provide a reliable way of identifying the Subject. But this function has a few good distinctive grammatical properties which together generally make it easy to identify.
G. Here are some of them.

(a) <u>Position</u>. Its default position - the one it occupies unless there are special reasons for placing it elsewhere - is before the Predicate.

(b) <u>Formation of interrogatives</u>. You can generally change a declarative clause into an interrogative by inverting the Subject with the first auxiliary verb; if there is no auxiliary in the declarative you need to insert the appropriate form of ***do***.[3] In either case the Subject ends up following the auxiliary verb:

[6]	**Declarative**	**Interrogative**
i	a. <u>*The boss* is in her office.</u>	b. *Is <u>the boss</u> in her office?*
ii	a. <u>*Everyone* signed the petition.</u>	b. *Did <u>everyone</u> sign the petition?*

(c) <u>Interrogative tags</u>. To seek confirmation of a statement you can add an interrogative tag, consisting of an auxiliary verb and a personal pronoun Subject which relates back to the Subject of the clause to which the tag is attached: <u>*The boss* is in her office, isn't <u>she</u>?</u>; <u>*Everyone* signed the petition, didn't <u>they</u></u>?

(d) <u>Subject-verb agreement</u>, Where the verb has person-number properties (in the present tense and the past tense of ***be***), they are normally determined by agreement with the Subject:

[7]	a. <u>*Her son plays* the piano.</u>	b. <u>*Her sons play* the piano.</u>

H. Predicator, Complements and Adjuncts
I. At the next layer of structure below the Predicate we distinguish three functions.
J. The Predicator is the function filled by the verb.

K. The verb is the Head of the verb phrase, and Predicator is the special term used for the Head of the verb phrase forming the Predicate of a clause.

L. Thus in [7b] *play the piano* is a verb phrase functioning as Predicate while *play* is a verb functioning as Predicator.

M. Complement and Adjunct are different kinds of Dependent, distinguished by the licensing condition.

N. Complements can occur only if they are licensed by the Head verb: the verb must belong to a subclass that permits (or requires) a Complement of the type in question.

O. Adjuncts are not subject to this restriction. Compare:

[8]   *I mowed the lawn before it started to rain.*

P. Here *the lawn* is admissible because the verb **mow** (unlike **disappear**, for example) allows a Dependent of this kind, so *the lawn* is a Complement.

Q. But a Dependent indicating time can occur with any verb, so *before it started to rain* is an Adjunct.

R. We will look further at Complements in the next subsection.

S. As for Adjuncts, they are usually realised by adverb phrases, preposition phrases, subordinate clauses, or a very narrow range of noun phrases.

T. They can be divided into various semantic subtypes, such as Adjuncts of time, place, manner, etc., as illustrated in [9]:

[9]
i   *She spoke very clearly.*   [adverb phrase as Adjunct of manner]
ii   *As a result of his action, he was fired.*   [prep phrase as Adjunct of reason]
iii *We cycle to work to save the bus fare.*   [subordinate clause as Adjunct of purpose]
iv   *They left the country last week.*   [noun phrase as Adjunct of time]

VII. **Object and Predicative Complement**

A. Two important subtypes of Complement are the Object and the Predicative Complement:

[10]   a. **Object:** *Ed blamed the minister.*   b. **Predicative Comp**: *Ed was a minister.*

B. While thousands of verbs license an Object, only a fairly small number license a Predicative Complement, and of these **be** is by far the most common: others include **become**, **remain**, **appear**, **seem**, etc.

C. The term 'Predicative Complement' is most easily understood by reference to the construction with **be**: the verb has little meaning here (it is often called just a 'linking verb'), so that the main semantic content of the Predicate is expressed by the Complement.

D. There are several grammatical properties that distinguish Objects from Predicative Complements, of which the two most important ones are illustrated in [11]:

[11]
i   a. *Ed blamed the minister.* [Object]   b. *The minister was blamed by Ed.*
ii   a. *Ed was a minister.* [Pred Comp]   b. **A minister was been by Ed.*
iii   a. *Ed was innocent.* [Pred Comp]   b. **Ed blamed innocent.*

E. The Object of an active clause can usually become the Subject of a corresponding passive clause, but a Predicative Complement never can. Thus the Object of active [ia] corresponds to the Subject of passive [ib], whereas [iib] is not a possible passive version of [iia]. (Here and below the asterisk indicates that what follows is ungrammatical.)

F. A Predicative Complement can be realised not only by a noun phrase, as in [iia], but also by an adjective phrase, as in [iiia], whereas an Object cannot be realised by an adjective phrase, as evident from the ungrammaticality of [iiib].

VIII. Direct and Indirect Object

A. A clause may contain two Objects, distinguished as Direct and Indirect.

B. In canonical clauses, the Indirect Object always precedes the Direct Object, and typically (but not invariably) is associated with the semantic role of recipient or beneficiary:

[12]
i   *He gave <u>the prisoner</u> <u>some water</u>.*   [Indirect Object (recipient) + Direct Object]
ii   *She baked <u>me</u> <u>a cake</u>.*   [Indirect Object (beneficiary) + Direct Object]

IX. Subjective and Objective Predicative Complements

A. The Predicative Complements in [10b] and [11iia/iiia] are related to the Subject, but it is also possible for a Predicative Complement to be related to the Object: we accordingly distinguish two subtypes,

B. Subjective and Objective. Compare:

[13] **Subjective Pred Comp**   **Objective Pred Comp**
i   a. *He became <u>angry</u>.*   b. *This made him <u>angry</u>.*
ii   a. *He was <u>a charlatan</u>.*   b. *They considered him <u>a charlatan</u>.*

X. Five Canonical Clause Structures

A. On the basis of the presence or absence of the Complement types considered so far, we can distinguish the following canonical clause structures:

[14]	**Example**	**Structure**	**Name**
i	*They disappeared.*	S-P	**(Ordinary) intransitive**
ii	*They were ecstatic.*	S-P-PC^s	**Complex-intransitive**
iii	*They bought a house.*	S-P-O^d	**(Ordinary) monotransitive**
iv	*They kept it warm.*	S-P-O^d-PC^o	**Complex-transitive**
v	*They sent her some flowers.*	S-P-O^i-O^d	**Ditransitive**

B. In the representations of the structures, S stands for Subject, P for Predicator, PC^s for Subjective Predicative Complement, O^d for Direct Object, PC^o for Objective Predicative Complement, and O^i for Indirect Object. The names reflect the fact that there are two dimensions of contrast:

- One has to do with Objects: an intransitive clause has no Object, a monotransitive clause has a single Object, and a ditransitive clause has two Objects.

- The other has to with Predicative Complements: if a clause contains a Predicative Complement it is complex, otherwise ordinary, though the latter term is often omitted (as it is in [v], since there is no possibility of adding a Predicative Complement to a ditransitive clause).

C. The names apply in the first instance to the clause constructions, and then derivatively to the verbs that appear in these constructions.
D. Thus, *disappear* is an (ordinary) intransitive verb, *be* a complex-intransitive one, and so on. But it must be borne in mind that the majority of verbs can appear in more than one of them, and hence belong to more than one class.
E. *Find*, for example, commonly appears in [iii] (*We found the key*), [iv] (*We found her co-operative*), and [v] (*We found her a job*).

XI. **Prepositional and clausal Complements.**

A. The Complements considered so far have been noun phrases or adjective phrases, but these are not the only possibilities.
B. Complements often have the form of preposition phrases or subordinate clauses:

[15]
i   a. *She went to Paris.*   b. *She took him to Paris.*
ii   a. *She relied on her instinct.*   b. *He congratulated her on her promotion.*
iii a. *He said he was sorry.*   b. *He told her he was sorry.*
iv   a. *We intend to leave on Tuesday.* b. *I advise you to leave on Tuesday.*

C. In the [a] examples here the underlined preposition phrase ([i-ii]) or subordinate clause ([iii-iv]) is the only Complement, while in the [b] ones it follows an Object.
D. We look at different kinds of subordinate clause in Section 13, but there is one point to be made here about the prepositional constructions. In [i] *to* contrasts with other prepositions such as *over*, *from*, *via*, *beyond*, etc., but in [ii] *on* is selected by the verb: any adequate dictionary will tell you (if only by example) that *rely* takes a Complement with *on*, *consist* with *of*, *refer* with *to*, and so on. Verbs like these that take as Complement a preposition phrase headed by some specified preposition are called 'prepositional verbs.'
E. Most ditransitive verbs also belong to this latter class by virtue of licensing a preposition phrase with *to* or *for* instead of the Indirect Object: compare *He gave some water to the prisoner* and *She baked a cake for me* with [12] above.

XII. **Verb Inflection**

A. The most distinctive property of verbs is their inflection: they have a number of inflectional forms that are permitted or required in various grammatical constructions. The present tense form *takes*, for example, can occur as the verb of a canonical clause, whereas the past participle *taken* cannot: *She takes care,* but not **She taken care.*
B. The great majority of verb lexemes have six inflectional forms, as illustrated in [16]:

[16]

i	**Preterite**	*checked*	*She <u>checked</u> the figures herself.*
ii	**3rd singular present**	*checks*	*She <u>checks</u> the figures herself.*
iii	**Plain present**	*check*	*They <u>check</u> the figures themselves.*
iv	**Plain form**	*check*	*She may <u>check</u> the figures herself.*
v	**Gerund-participle**	*checking*	*She is <u>checking</u> the figures herself.*
vi	**Past participle**	*checked*	*She had <u>checked</u> the figures herself.*

C. It will be noticed that although we have distinguished six different **inflectional forms**, there are only four different **shapes**: *checked*, *checks*, *check* and *checking*. By 'shape' we mean the spelling or pronunciation. Thus the preterite and past participle of the lexeme ***check*** have the same shape, as do the plain present tense and the plain form. The same applies to all other **regular** verbs, i.e. verbs whose inflectional forms are determined by general rules. But there are a good number of irregular verbs where the preterite and past participle do not have the same shape: ***take***, for example, has *took* as its preterite and *taken* as its past participle.

D. This means that it is very easy to decide whether any particular instance of the shape *check* is a preterite form or a past participle. What you need to do is ask which form of a verb like ***take*** would be needed in the construction in question. Consider, then, the following examples:

[17]

i	*She may have <u>checked</u> the figures herself.*
ii	*I'm not sure whether she <u>checked</u> the figures herself or not.*

E. If we substitute ***take*** for ***check*** in [i] the form we need is the past participle *taken*: *She may have <u>taken</u> a break*. So this *checked* is likewise a past participle. And if we make the substitution in [ii] we need the preterite form *took*: *I'm not sure whether she <u>took</u> a break or not*. So the *checked* of [ii] is the preterite form.

F. Note that when making the substitution you need to keep constant what precedes the verb (e.g. *She may have* in [i]) since this is what determines the inflection that is required: what follows the verb is irrelevant and hence can be changed to suit the verb you are substituting.

G. Let us now briefly review the six forms.

(a) <u>Preterite</u>. This is a type of past tense: the type where the past tense is marked inflectionally rather than by means of an auxiliary verb. Many grammars use the more general term 'past tense': we prefer the more specific term to distinguish it from the construction where the auxiliary ***have*** marks the other kind of past tense, as in *She has checked the proofs*.

(b)-(c) <u>The present tense forms</u>. There are two present tense forms, one which occurs with a 3rd person singular subject, and one which occurs with any other subject: 1st person (*I check*), 2nd person (*you check*) or plural (*they check*). We could call this latter form 'non-3rd person singular,' but 'plain present' is simpler. 'Plain' indicates that it is identical with the morphological **base** of the lexeme, i.e. the starting-point for the rules that produce the various inflectional forms by adding a suffix, changing the vowel, and so on.

(d) <u>The plain form</u>. This is also identical with the base, but it is not a present tense form. It is used in three constructions:

[18]
i	**Imperative**	*Check the figures yourself!*
ii	**Infinitival**	*It's better to <u>check</u> the figures oneself. I will <u>check</u> them myself.*
iii	**Subjunctive**	*It's essential that she <u>check</u> the figures herself.*

H. The infinitival construction is very often marked by *to*, but it is also found without *to* after such verbs as **can**, **may**, **will**, **do** (*She didn't <u>check</u> the figures herself*), **make** (*They made me <u>check</u> the figures myself*), etc. The subjunctive is much the least frequent of the three constructions and belongs to somewhat formal style.

I. There are two major factors that distinguish the plain form from the plain present:

- The verb **be** is highly exceptional in its inflection in that it has three present tense forms instead of the usual two (*is*, *am*, *are*) and all of these are different in shape from the plain form *be*. It's the latter form that appears in the three constructions shown in [18]: *<u>Be</u> quiet* (imperative); *It's better to <u>be</u> safe than sorry*, *I will <u>be</u> ready in time* (infinitival); *It's essential that she <u>be</u> told* (subjunctive). So we can tell whether a given instance of *check*, say, is the plain present or the plain form by using the substitution test illustrated above, but this time substituting the verb **be**. Thus the *check* of *We must check the figures* is a plain form, not a plain present tense because we need the plain form of **be** in this position: *We must <u>be</u> careful*.

- The plain present doesn't occur with 3rd person singular Subjects, but the plain form does. Compare *She <u>checks</u> the figures herself* (not **She check the figures herself*) and *She will <u>check</u> the figures herself* (not **She will <u>checks</u> the figures herself*).

(e) <u>The gerund-participle</u>. This form always ends with the suffix @*ing*. Traditional grammar distinguishes two forms with this suffix, the gerund and the present participle:

[19]
i	*<u>Checking</u> the figures can be onerous* [traditional gerund]
ii	*People <u>checking</u> the figures must be alert* [traditional present participle]

J. The idea was that a gerund is comparable to a noun, while a participle is comparable to an adjective. Thus in [i] *checking the figures* is comparable to *such checks*, where *checks* is a noun; in [ii] *checking the figures* is Modifier to *people* and was therefore considered adjective-like since the most common type of Modifier to a noun is an adjective.[4] There is, however, no verb in English that has distinct forms for the constructions in [19], and so there is no basis for making any inflectional distinction here in Present-day English: we thus have a single form and the name 'gerund-participle' indicates that it covers both traditional categories.

(f) <u>The past participle</u>. This is used in two main constructions, the perfect and the passive:

[20]
i	**Perfect**	*She has <u>checked</u> the figures.*
ii	**Passive**	*The figures must be <u>checked</u> by the boss.*

K. The perfect is a past tense marked by the auxiliary verb **have**, while the most straightforward cases of the passive involve the auxiliary verb **be**. We retain the traditional term 'past participle,' though the 'past' component of meaning applies just to the perfect construction.

XIII. The Inflectional Tense System

A. We have seen that there are two inflectional tenses in English: preterite and present; we review now the major uses of these tenses.

(a) Preterite. Three uses can be distinguished, as illustrated in [21]:

[21]

i	**Past time**	a. *He arrived yesterday.*	b. *She knew him well.*
ii	**Backshift**	a. *Ed said he was ill.*	b. *I thought it started tomorrow.*
iii	**Modal remoteness**	a. *I wish I knew the answer.*	b. *I'd do it if you paid me.*

- In [i] we see the basic use, indicating past time. The event of his arriving took place in the past, and the state of her knowing him well obtained in the past (it may still obtain now, but I'm talking about some time in the past). This is much the most frequent use, but it's important to be aware that the preterite doesn't always have this meaning.

- Example [iia] could be used to report Ed's saying 'I am ill': present tense *am* is shifted back to preterite *was* under the influence of the preterite reporting verb *said*. In [iib] my original thought was 'It starts tomorrow': again present tense *starts* is shifted back to preterite *started*. This example shows very clearly that the backshift use is not the same as the past time use, for clearly the starting is not in the past.

- In [iii] the preterite has a modal rather than temporal meaning: it has to do with factuality, not time. In [iiia] the subordinate clause has a counterfactual meaning under the influence of *wish*: you understand that I don't know the answer. The time is present, not past: I don't know it now. The conditional [iiib] is not counterfactual (it doesn't rule out the possibility of your paying me), but it envisages your paying me as a somewhat remote possibility - rather less likely than with the present tense counterpart *I'll do it if you pay me*. Note that the time of your possibly paying me is in the future. We use the term 'modal remoteness' to cover both these interpretations (as well as others mentioned briefly in Section6.5).

(b) The present tense. The two most important uses are seen in [22]:

[22]

i	**Present time**	a. *I promise I'll help you.*	b. *She lives in Sydney.*
ii	**Future time**	a. *Exams start next week.*	b. *I'll go home when it gets dark.*

- In [i] we again have the basic and much the most common use: to indicate present time. In [ia] the event of my promising is actually simultaneous with the utterance, for I perform the act of promising by saying this sentence. In [ib] we have a state, and the present tense indicates that the state obtains at the time of speaking.

- In [ii] the time is future. In main clauses this is possible only when the event is in some way already scheduled, as in [iia]. But this constraint does not apply in various kinds of subordinate clause such as we have in [iib].

XIV. Auxiliary Vrbs

A. We turn now to the important subclass of verbs called **auxiliary verbs**, or **auxiliaries**: they are quite markedly different in their grammatical behaviour from other verbs, which are called **lexical verbs**.

B. *Membership of the class*

The main members of the auxiliary class are shown in [23], where they are divided into two subclasses, **modal** and **non-modal**:

[23]
i   **Modal auxiliaries**   *can*, *may*, *must*, *will*, *shall*, *ought*, *need*, *dare*
ii   **Non-modal auxiliaries**   *be*, *have*, *do*

C. (*Could*, *might*, *would* and *should* are   the   preterite   forms of *can*, *may*, *will* and *shall* respectively, though they differ considerably from other preterites, as we shall see.)

D. *Distinctive properties*

There are several constructions which require the presence of an auxiliary verb, the two most frequent of which involve Subject-auxiliary inversion and negation.

(a) Subject-auxiliary inversion. We have seen that in canonical clauses the Subject precedes the verb whereas in most interrogative main clauses the Subject follows the (first) verb. The verb that precedes the Subject, however, must be an auxiliary verb: only auxiliaries can invert with the Subject. Compare:

[24]   **Auxiliary verb**   **Lexical verb**
i   a. *She <u>has</u> taken the car.*   b. *She <u>took</u> the car.*
         [declarative]
ii   a. *<u>Has</u> she taken the car?*   b. *<u>Took</u> she the car?*
         [interrogative]

If the declarative doesn't contain an auxiliary, as in [ib], it is necessary to insert the auxiliary *do* so that inversion can apply: *<u>Did</u> she take the car?* This *do* has no meaning: it is simply inserted to satisfy the grammatical rule requiring an auxiliary.

(b) Negation. The construction where *not* is used to negate the verb likewise requires that the verb be an auxiliary:

[25]   **Auxiliary verb**   **Lexical verb**

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i   a. *She has taken the car.*   b. *She took the car.* [positive]
ii a. *She has not taken the car.* b. **She took not the car.* [negative]

Again, if there is no auxiliary in the positive, *do* must be inserted to form the negative: *She did not take the car*.

A further, related, point is that auxiliaries, but not lexical verbs, have negative forms ending in the suffix *n't*: a more informal variant of [25iia] is *She hasn't taken the car*.

E. *Auxiliaries as Heads*

It is important to emphasise that auxiliaries contrast with lexical verbs, not with what some grammars call 'main verbs'. Auxiliaries function as Head, not Dependent, in verb phrase structure. They mostly take non-finite clauses as Complement, like many lexical verbs. Compare the examples in [26], where the verb phrase is enclosed in brackets, the Head is in capitals and underlining marks the non-finite clause functioning as its Complement:

[26] **Auxiliary verb as Head**   **Lexical verb as Head**
i   a. *They [OUGHT to accept the offer].*   b. *They [INTEND to accept the offer].*
ii   a. *We [CAN answer their queries].*   b. *We [HELP answer their queries].*
iii a. *She [WAS checking the figures].*   b. *She [BEGAN checking the figures].*
iv   a. *He [WAS attacked by a dog].*   b. *He [GOT attacked by a dog].*

The particular type of non-finite clause that is used depends on the Head verb, whether auxiliary or lexical. ***Ought*** and ***intend*** license infinitivals with *to*, ***can*** and ***help*** infinitivals without *to*; ***be***, in one of its uses, and ***begin*** license a non-finite clause with a gerund-participle form of the verb; ***be***, in a second use, and ***get*** license one with a past participle form of the verb.

Note, then, that the verb phrase in [iiia], say, is divided into *was + checking the figures*, not *was checking + the figures*, just as that in [iiib] is divided into *began + checking the figures*, not *began checking + the figures*. And similarly with the other examples.

XV. The Non-modal Auxiliaries, *be, have, do*

A. Little further need be said about *do*: it is used in constructions like Subject-auxiliary inversion and negation when required to satisfy the requirement that the construction contain an auxiliary. There is also a lexical verb *do* used in clauses like *She did her best*, *I did him an injustice*, etc.; here, then, auxiliary *do* must be added to form interrogatives and negatives: *Did she do her best?*, *I didn't do him an injustice*.

(a) ***Be***. Three uses of ***be*** can be distinguished, illustrated in:

[27]
i   **Progressive marker**   a. *They are watching TV.*   b. *I've been working all morning.*
ii   **Passive marker**   a. *It was taken by Jill.*   b. *He may be arrested.*
iii **Copula**   a. *She was a friend of his.* b. *That is very likely.*

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- In [i], where **be** is followed by a verb in the gerund-participle form, it is a marker of progressive aspect. It generally serves to indicate that the situation - the action, event, state, or whatever - was, is or will be in progress at the time in question.

- The clauses in [ii] are passive; [iia] is the passive counterpart of active *Jill took it*, the presence of **be** being one of the major differences between the two forms. There is no active counterpart of [iib] because the latter has no *by* phrase (cf. Section15).

- In [iii] **be** is the only verb, but it still behaves as an auxiliary. Thus the interrogative of [a] is <u>*Was*</u> *she a friend of his?* and the negative of [b] is *That* <u>*isn't*</u> *very likely*. In these examples the auxiliary has as its Complement not a non-finite clause but a noun phrase (*a friend of his*) and an adjective phrase (*very likely*).

(b) **Have**. This verb belongs to both lexical and auxiliary classes. In *She* <u>*had*</u> *a swim* it is a lexical verb, for the interrogative and negative counterparts are *Did she have a swim?* and *She didn't have a swim*. The auxiliary uses are seen in [28]:

[28]
i	**Perfect marker**	a. *He* <u>*has*</u> *broken his leg.*	b. *He may* <u>*have*</u> *taken it yesterday.*
ii	**Static *have***	a. *She* <u>*has*</u> *enough credit.*	b. *We* <u>*have*</u> *to invite them all.*

- The perfect is marked by auxiliary **have** + a past participle. It is best regarded as a secondary past tense - the primary past tense being the inflectional preterite. Note, for example, that the preterite is found only in finite constructions such as *He* <u>*took*</u> *it yesterday*, so it can't occur after **may** (cf. *He may <u>*took*</u> *it yesterday*: **may** takes an infinitival clause as Complement), and perfect **have** is then used instead, as in [ib]. Since **have** itself can inflect for tense, [ia] is doubly marked for tense: it is 'past in present,' the past being marked by the lexeme **have** and the present by the inflection on **have**. This reflects the fact that while the event of his breaking his leg is located in past time it is seen as having relevance to the present. The most likely scenario is that his leg has not yet healed, so that he is at present incapacitated. The present tense component also explains why it is not normally possible to add an Adjunct like *yesterday*: **He has broken his leg yesterday.*

- ***Have*** in [ii] denotes a state, unlike that of the above *She had a swim*, which is dynamic, denoting an event. Usage is divided as to whether static **have** is an auxiliary or a lexical verb. Those who say *She* <u>*hasn't*</u> *enough credit* or <u>*Have*</u> *we to invite them all?* and the like are treating it as an auxiliary, while those who say *She doesn't have enough credit* or *Do we have to invite them all?* are treating it as a lexical verb. Many people use both constructions, though the lexical verb treatment has been gaining ground for some time. Note that in [iia] **have**, like **be** in [27], doesn't have a non-finite clause as Complement.

XVI.   The Modal Auxiliaries

A. In this section we first note that **need** and **dare**, like **do** and **have** above, belong to both auxiliary and lexical verb classes; we next set out the main grammatical properties that

define the class of modal auxiliaries, then consider the preterite forms, and finally look at the kinds of meaning they express.

(a) ***Need*** and ***dare***. These are auxiliaries only when followed by an infinitival construction without *to*, as in *Need I bother?* and *I daren't tell them*, etc. Thus in *I need a haircut*, *I need to get my hair cut*, *I dare you to repeat that*, etc. we have lexical verbs.

(b) Distinctive grammatical properties of modal auxiliaries

- They have only tensed forms: no plain form, no gerund-participle, no past participle. Hence the impossibility of **I'd like to may go with you*; **We're musting invite them all*, **She has could speak French since she was a child*.

- They are invariable in the present tense instead of having a distinct form in @*s* used with 3rd person singular Subjects: *She can swim*, not *She cans swim, etc.

- With one exception they license a following infinitival Complement without *to*: *She can swim*, not *She can to swim. The exception is ***ought***: *They ought to accept the offer* (=[26ia]).

Note that although *We have to invite them all* has essentially the same meaning as *We must invite them all*, this ***have*** is not a modal auxiliary: it has none of the above three grammatical properties. It is a special case of the static ***have***, illustrated in [28ii], and as such it is for many speakers not an auxiliary at all, but a lexical verb.

(c) The preterite forms. *Could*, *might*, *would* and *should* are the preterite forms of ***can***, ***may***, ***will*** and ***shall*** respectively, but the use of these preterites differs from that of other preterite forms in Present-day English.

- Only *could* and *would* have the basic preterite use of indicating past time: *I could do it easily when I was younger*; *I asked him to help but he wouldn't*.

- The status of *might* and *should* as preterites is established by their use in certain conditional constructions and in those cases of reported speech or thought where present tense forms are excluded. Thus though we can have *may* in *If you come back tomorrow you may find him in*, we need *might* in *If you came back tomorrow you might find him in*.[5] And if at some time in the past I had the thought 'I shall easily finish before she returns' I would report this with *should*, as in *I knew I should easily finish before she returned* (not *shall).

- The major difference is that while with other verbs the modal remoteness use of the preterite is restricted to certain kinds of subordinate clause, with the modal auxiliaries it occurs in main clauses and with a wider range of interpretation; with *might* and *should* it is overwhelmingly the most frequent use. The preterites tend to be weaker, more tentative or polite than the present tense forms.

(d) <u>Types of modal meaning</u>. The modal auxiliaries express a considerable variety of meanings, but they can be grouped into three major types.

- **Epistemic modality**. Here we are concerned with what is necessary, likely or possible: *He <u>must</u> have overslept*; *Dinner <u>should</u> be ready in a few minutes*; *She <u>may</u> be ill*.

- **Deontic modality**. Here it is a matter of what is required or permitted: *You <u>must</u> work harder*; *You <u>should</u> be studying for your exam*; *You <u>can</u>/<u>may</u> go with them if you like*.

- **Dynamic modality**. Here it is a question of properties or dispositions of persons or other entities involved in the situation: *She <u>can</u> speak very persuasively* (ability), *<u>Will</u> you help me?* (willingness). This kind of meaning is mainly found with just **can**, **will** and **dare**.

B. In some cases, there is a clear ambiguity as to which type of meaning is intended. *You must be very tactful*, for example, can be interpreted epistemically (I'm inferring from evidence that you are very tactful) or deontically (I'm telling you to be very tactful). *She <u>can't</u> be serious* may be understood epistemically (She is obviously not being serious) or dynamically (She is unable to be serious).

XVII. <u>Distinctive Properties of Nouns</u>

A. Nouns form much the largest word class. It contains all words that denote physical entities, but also great numbers of words that do not have this semantic property: in order to be able to identify nouns we therefore need to examine their grammatical properties. We consider them under three headings: inflection, function and dependents.

(a) <u>Inflection</u>. Nouns generally exhibit inflectional contrasts of **number** and **case**:

[29]		**Number**	**Case**	
			Plain	Genitive
i		Singular	*student*	*student's*
ii		Plural	*students*	*students'*

B. School grammars commonly use the term 'possessive' instead of 'genitive,' but that term is far too specific for the wide range of relationships covered by this case: compare, for example, *Kim's parents*, *the boys' behaviour*, *the train's arrival*, *the mayor's obituary*, *the sun's rays*, *today's news*.

(b) <u>Function</u>. Nouns can function as Head in noun phrases that in turn function as Subject or Complement in clause structure, or Complement of a preposition, as illustrated in [30], where nouns are underlined and noun phrases bracketed:

[30]		
i	**Subject in clause**	[*One <u>student</u>*] *was arrested.*
ii	**Complement in clause**	*They interviewed* [*all the <u>students</u>*].
iii	**Complement in prep phrase**	*The talk was given by* [*a <u>student</u>*].

(c) <u>Dependents</u>. There are some kinds of Dependent that occur exclusively (or almost exclusively) with a noun as Head:

[31]

i	**Certain determinatives**	*the student*, *a school*, *every book*, *which exam*
ii	**Pre-head adjectives**	*mature students*, *a new book*, *an easy exam*
iii	**Relative clauses**	*the student who directed the play*, *a book I'm reading*

XVIII. <u>The Structure of Noun Phrases</u>

A. Noun phrases typically consist of a Head noun alone or accompanied by one or more Dependents. The Dependents are of three main types: Determiners, Complements and Modifiers.

(a) <u>Determiners</u>. These are found uniquely in the structure of noun phrases. They have the form of determinatives (or determinative phrases, as in *almost all* students, *not many* people, *too few* volunteers) or genitive noun phrases (*the girl's* voice, *some people's* behaviour, *my* book).

B. Determiners serve to mark the noun phrase as **definite** or **indefinite**.

[32]

| i | **Definite** | *the Premier of NSW*, *the key*, *this book*, *both copies*, *the man's death* |
| ii | **Indefinite** | *a politician*, *some keys*, *any serious book*, *enough copies*, *three dogs* |

C. We use a definite noun phrase when we assume that its content is sufficient, **in the context**, to identify the referent. There's only one (current) Premier of NSW, so the definiteness in the first example is unproblematic, but with the second example there is of course very heavy reliance on context to make the referent clear. *The* is a pure marker of definiteness, known as **the definite article**. Its use effectively pre-empts a *which* question: if I say *Where's the key?* I assume you won't need to ask *Which key?* Note that a genitive Determiner confers definiteness on the noun phrase: *the man's death* means 'the death of the man,' and *a man's death* likewise means 'the death of a man'. Noun phrases like *black coffee* and *friends*, which have a common noun as Head and no Determiner are normally indefinite.

(b) <u>Complements</u>. The clearest cases of Complements involve preposition phrases where the preposition is specified by the Head noun, and certain types of subordinate clause:

[33]

| i | **Preposition phrases** | *her review of the play*, *a ban on alcohol, his marriage to Sue* |
| ii | **Subordinate clauses** | *the idea that he might be ill*, *an opportunity to make friends* |

Note that nouns, unlike verbs, do not take Objects: we say *She reviewed the play*, but not **her review the play*; instead we need *of the play*. With **ban** and **marriage** the prepositions required are *on* and *to*. The subordinate clauses in [ii] clearly satisfy the licensing test: only a fairly narrow range of nouns can take Complements like these.

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(c) <u>Modifiers</u>. The typical pre-Head Modifier is an adjective or adjective phrase: *a good book*, *a very serious matter*. But those are not the only possibilities. In particular, nouns can also function as Modifier to a Head noun: *a school play*, *the unemployment situation*, etc. Post-Head Modifiers are typically preposition phrases and subordinate clauses that occur more freely than Complements in that they do not have to be licensed by the Head noun: *a man of honour*, *the house opposite the post office*, *the play that she wrote*, *the guy who spoke first*.

D. It is also possible to have Modifiers that precede the Determiner: *all the books*, *both these plays*, *too small a car for our needs*. Note that adverbs can occur in this position, but not after the Determiner: *absolutely the best solution*, but not **an absolutely success*. Instead of the latter we need an adjective, *an absolute success*.

XIX. Number and Countability

(a) <u>Nouns with fixed number</u>. Although most nouns have an inflectional contrast between singular and plural, there are a good few that do not - that have only singular or only plural forms:

[34]
i **Singular-only nouns**   *crockery*, *dross*, *harm*, *nonsense*; *news*, *mumps*, *physics*.
ii **Plural-only nouns**   *belongings*, *clothes*, *genitals*, *scissors*; *cattle*, *police*.

Note that the last three items in [i] end in @*s* but are nevertheless singular, as evident, for example, from the agreement in *This news is good*. Conversely, the last two items in [ii] don't end in @*s*, but are nevertheless plural: cf. *These cattle are in good health*.

(b) <u>Count and non-count nouns</u>. Related to the distinction between nouns with variable number and nouns with fixed number is that between **count** and **non-count** nouns. Count nouns can take cardinal numerals (*one*, *two*, *three*, etc.) as Dependent, while non-count nouns cannot. Compare count **student** (*one student*, *two students*) and non-count **harm** and **clothes** (**one harm/clothes*, **two harms/clothes*).

However, most nouns can occur with either a count or a non-count **interpretation**:

[35]
	Count interpretation	Non-count interpretation
i	a. *He pulled out a white hair.*	b. *He has white hair.*
ii	a. *Have another cake.*	b. *Have some more cake.*
iii	a. *Can I borrow your football.*	b. *Let's play football.*

The interpretations in [a] allow for a contrast between one and more than one (cf., for example, *He pulled out two white hairs*), but those in [b] do not. When we speak of count and non-count nouns, therefore, we are referring to nouns as used with a count and non-count interpretation. Thus *hair* is a count noun in [ia], a non-count noun in [ib], and so on.

(c) <u>Subject-verb agreement</u>. We noted in Section 5.1 that where a verb has person-number properties they normally agree with those of the Subject noun phrase, more particularly with those of the Head noun of that noun phrase:

The <u>dog</u> <u>is</u> barking vs *The <u>dogs</u> <u>are</u> barking*.

There are, however, certain semantically-motivated types of departure from this pattern, as illustrated in [36]:

[36]
i	**Measure expressions**	*Two <u>hours</u> <u>isn't</u> long enough for such a job.*
ii	**Quantificational nouns**	*A <u>lot</u> of people <u>like</u> it.*
iii	**Collective nouns**	*The <u>jury</u> <u>haven't</u> yet reached a decision.*

- In [i] the hours aren't thought of individually but as making up a single period, so the Subject is treated as singular.

- In [ii] the verb-form is determined not by the Head noun *lot* but by *people*, which is embedded within the Subject noun phrase.

- With collective nouns like *jury* in [iii] there is divided usage, with singular *hasn't* also used.

XX.   <u>Subclasses of Nouns</u>

A. There are three main subclasses of noun: **common noun**, **proper noun** and **pronoun**. Common noun is the default subclass and needs no further comment here.

(a) Proper nouns. This subclass includes nouns such as *John, Mary, Smith, Beethoven, Sydney, Egypt, Nile, Easter, Friday,* etc. They characteristically function as Head of noun phrases serving as **proper names**, names individually assigned to particular people, places, festivals, days of the week, and so on. Note, however, that they also occur, derivatively, in other kinds of noun phrase: *That's not <u>the Smith I was referring to</u>, Let's listen to <u>some Beethoven</u>.* Conversely, not all proper names contain proper nouns: cf. *Central Avenue*, *New Year's Day*, and so on. And some proper names contain more than just a proper noun: *the Nile*, *Mt Everest*, *King John*.

(b) <u>Pronouns</u>. The grammatically distinctive property of pronouns is that they do not normally combine with Determiners: *<u>He</u> arrived*, not **The <u>he</u> arrived*. There are several subtypes of pronoun, including:

[37]
i	**Personal pronouns**	*I*, *we*, *you*, *he*, *she*, *it*, *they*, *one*
ii	**Reciprocal pronouns**	*each other*, *one another*
iii	**Interrogative or relative pronouns**	*who*, *what*, *which*, *whoever*, etc.

B. We will comment here on only the first of these categories. Personal pronouns are those where we find contrasts of **person**. *I* and *we* are first person, used to refer to the speaker or

a group containing the speaker. ('Speaker' is to be understood as covering the writer in written texts.) *You* is second person, used to refer to the addressee or a group containing one or more addressees. The others are third person: this doesn't encode reference to speaker or addressee and therefore usually refers to entities other than the speaker or addressee. But I can refer to myself or to you in the third person: *The writer has noticed ...*; *The reader may recall ...*

C. The personal pronouns have five inflectional forms:

[38]
i	**Nominative**	*I*, *we*, *you*, ...	*I did it. It was I who did it.*
ii	**Accusative**	*me*, *us*, *you*, ...	*It bit me. It was me who did it.*
iii	**Dependent genitive**	*my*, *our*, *your*, ...	*My son is here. I saw your car.*
iv	**Independent genitive**	*mine*, *ours*, *yours*, ...	*Mine was broken. That's mine.*
v	**Reflexive**	*myself*, *ourselves*, …	*I hurt myself. We talk to ourselves.*

D. Nominatives occur mostly as Head of a Subject noun phrase. In formal style they can also occur in certain types of Predicative Complement, with the accusative as a less formal variant: *It was I/me who did it*. In other types, however, only the accusative is possible: *The victim was me*, not *The victim was I, and the like. Dependent genitives occur when there is a following Head in the noun phrase, independent ones when there isn't. Reflexives usually relate back to the Subject noun phrase, as in the above examples.

XXI. **Two Major Functions of Adjectives**

A. Most adjectives can be either **attributive** or **predicative**:

[39]
i	**Attributive**	*a hot day, some new DVDs, this excellent play, lonely people*
ii	**Predicative**	*It's hot. These look new. I found it excellent. They seem lonely.*

B. Attributive adjectives are pre-head Modifiers in noun phrase structure; predicative adjectives are Predicative Complements in clause structure (see Section 5.5).[6]

C. There are, however, some adjectives that are restricted to one or other of these functions:

[40]
i	**Attributive-only**	*the main speaker, a mere child, the only problem, my own car*
ii	**Never-attributive**	*I'm afraid. She's asleep. He looks content. It's liable to flood.*

XXII. **Gradeability and Grade**

A. The most central adjectives are **gradable**: they denote properties that can apply in varying degrees. As such, they can be modified by adverbs of degree and (under conditions relating to length and form) be inflected for **comparative** (e.g. *taller*) and **superlative** (e.g. *tallest*) **grade**:

[41]
i   **Degree modification**   *very good*, *quite hot*, *rather young*, *too old*, *incredibly bad*
ii   **Inflection for grade**   *hotter*, *younger*, *older*, *better*; *hottest*, *youngest*, *oldest*, *best*

    B. Gradable adjectives that don't inflect mark comparative and superlative degree by means of the adverbs *more* and *most* respectively: *more intelligent*, *most intelligent*.

    C. There are also a good number of adjectives that denote non-scalar properties and hence are **non-gradable:** *alphabetical order, the chief difficulty, the federal government, her right eye, third place.* Some adjectives, moreover, can be used in two different senses, one gradable, the other non-gradable (and usually the more basic). In *The door is open,* for example, *open* is non-gradable, but in *You should be more open with us it is gradable.*

XXIII. <u>The Structure of Adjective Phrases</u>

    A. Adjective phrases consist of an adjective as Head, alone or accompanied by one or more Dependents, which may be Complements or Modifiers:

[42]
i   **Complements** *good <u>at chess</u>, grateful <u>for your help</u>, fond <u>of animals</u>, keen <u>on golf</u>,*
                             glad <u>that you liked it</u>, unsure <u>what had happened</u>, eager <u>to help</u>
ii   **Modifiers**   *<u>very</u> bad, <u>morally</u> wrong, <u>this</u> good, <u>most useful</u>, <u>much</u> better, <u>two</u>*
                             <u>days</u> long, <u>a bit</u> old, cautious <u>to excess</u>, dangerous <u>in the extreme</u>

    B. The Complements are preposition phrases or subordinate clauses; in the former case the adjective selects a particular preposition to head the Complement: **fond** takes *of,* **keen** takes *on,* and so on. The Modifiers are adverbs (e.g., *very),* determinatives *(this),* noun phrases *(two days)* or post-Head prepositional phrases. Adjective phrases containing post-Head Dependents cannot normally be used attributively: *He's good at chess,* but not *a good at chess schoolboy.*

XXIV. <u>Adverbs in Relation to Adjectives</u>

    A. The majority of adverbs are derived from adjectives by adding the suffix @*ly: common - commonly, rare - rarely,* etc. There are a good number of adverbs not formed in this way, some of them very common (e.g., *almost, always, often, quite, rather, soon, too, very),* but these are normally recognisable as adverbs by virtue of being replaceable by ones with the @*ly* suffix: compare *It's very good* and *It's extremely good; She always wins* and *She frequently wins; It'll be over soon* and *It'll be over shortly,* and so on.

    B. The major difference between adverbs and adjectives has to do with their functions. We have seen that adjectives function attributively or predicatively, but adverbs do not normally occur in these functions: compare attributive *a <u>successful</u> meeting*, not **a <u>successfully</u> meeting*, and predicative *The meeting was <u>successful</u>*, not **The meeting was <u>successfully</u>*. Adverbs function as Modifier to a wide range of word or phrase classes, as illustrated in [43], where underlining marks the modifying adverb and capitals what it modifies:

[43]   **Adverb modifying:**
i   **Verb**   *She SPOKE <u>clearly</u>.*   *She PLAYED <u>well</u>.*
ii   **Adjective**   *It's a <u>remarkably</u> GOOD play*   *It looks <u>very</u> GOOD*
iii   **Adverb**   *He spoke <u>virtually</u> INAUDIBLY.*   *They <u>almost</u> NEVER reply.*
iv   **Determinative**   *<u>Nearly</u> ALL copies were sold.*   *<u>Too</u> FEW copies were printed.*
v   **Prep phrase**   *She is <u>completely</u> IN CONTROL.*   *It's <u>quite</u> BEYOND BELIEF.*
vi   **Rest of clause**   *<u>Surprisingly</u> EVERYONE AGREED.*   *<u>Frankly</u>, IT'S USELESS.*

    C.   In general adverbs that can modify adjectives and other adverbs can also modify verbs, but there are some exceptions, most notably *very* and *too* (in the sense 'excessively'). Compare *He's <u>very</u> FOND of* her and He <u>very</u> LOVES her (we need *He loves her very MUCH).*

    D.   A few adverbs inflect for grade (*soon*, *sooner*, *soonest*), but for the most part comparatives and superlatives are marked by *more* and *most*: *more carefully*, *most carefully*.

XXV. <u>The Structure of Adverb Phrases</u>

    A.   The structure of adverb phrases is broadly similar to that of adjective phrases, but simpler: in particular, very few adverbs license complements.

[44]
i   **Complements**   *Luckily <u>for me</u>, it rained. We handled it similarly <u>to the others</u>.*
ii   **Modifiers**   *She sang <u>very</u> well. It won't end <u>that</u> soon. We left <u>a bit</u> late.*

XXVI. <u>Prepositions and Preposition Phrases</u>

    A.   The most central members of the preposition class have meanings concerned with relations in time or space: *<u>after</u> lunch*, *<u>at</u> school*, *<u>before</u> the end*, *<u>in</u> the garden*, *<u>off</u> the bridge*, *<u>on</u> the desk*, etc. In this section we look at the function of prepositions and then at their Complements, and finally consider the phenomenon of preposition stranding.

    (a) <u>Function of prepositions</u>. Prepositions function as Head in preposition phrases, and these in turn function as Dependent (Complement or Modifier) to any of the four major parts of speech:

[45]   **Prep phrase dependent on:**
i   **Verb**   *She WENT <u>to London</u>.*   *They ARE <u>in the garden</u>.*
ii   **Noun**   *He's a MAN <u>of principle</u>.*   *It's on the WAY <u>to Paris</u>.*
iii   **Adjective**   *She's INTERESTED <u>in politics</u>.*   *I'm RESPONSIBLE <u>for them</u>*
iv   **Adverb**   *LUCKILY <u>for me</u>, no-one knew.*   *I saw her LATER <u>in the day</u>.*

    (b) <u>Complements of prepositions</u>. Usually (as in all the examples in [45]) prepositions take a noun phrase as Complement. There are, however, other possibilities:

[46]

i	**Preposition phrase**	*He emerged* [*from under the bed*.	*I'll stay* [*until after lunch*].
ii	**Adjective phrase**	*That strikes me* [*as unfair*].	*I took him* [*for dead*].
iii	**Adverb phrase**	*I didn't know* [*until recently*].	*I can't stay* [*for long*].
iv	**Clause**	*It depends* [*on what she says*].	*I told her* [*before she left*].[7]

(c) Preposition stranding. In a number of clause constructions the Complement of a preposition is placed at the front of the clause or omitted altogether, leaving the preposition 'stranded':

[47]

| i | a. *What are you looking at?* | b. *It's something* [*which I can do without*]. |
| ii | a. *This is the book* [*I was referring to*]. | b. *He went to the same school as* [*I went to*]. |

B. The construction is characteristic of relatively informal style, but it is a serious mistake to say that it is grammatically incorrect.

XXVII. Negation

(a) Clausal vs subclausal negation. Negation is marked by individual words such as *not, no, never,* or by affixes such as we have *in uncommon, non-compliant, infrequent, careless, isn't, won't,* etc. We need to distinguish, however, between cases where the negative affects the whole clause (**clausal negation**) and those where it affects just a part of it (**subclausal negation**):

[48]

| i | **Clausal negation** | a. *He is not well.* | b. *Surprisingly, he wasn't ill.* |
| ii | **Subclausal negation** | a. *He is unwell.* | b. *Not surprisingly, he was ill.* |

A. The clauses in [i] are negative, but those in [ii] are positive even though they contain a negative element within them. We say this because they behave like obviously positive clauses with respect to the constructions shown in [49]:

[49]

		Interrogative tags	*And so* **vs** *and nor*
i	**Positive**	a. *He is well, isn't he?*	b. *Surprisingly, he was ill and so was she.*
ii	**Negative**	a. *He is not well, is he?*	b. *Surprisingly, he wasn't ill and nor was she.*
iii	**Positive**	a. *He is unwell, isn't he?*	b. *Not surprisingly, he was ill and so was she.*

- In [a] we have a clause followed by an interrogative 'tag' used to seek confirmation of what has been said. The usual type of tag reverses the 'polarity' of the clause to which it is attached - that is, it is negative if attached to a positive clause, as in [ia], and positive if attached to a negative clause, as in [iia]. And we see from [iiia], therefore, that *He is unwell* counts as positive since the tag is negative: the clause is no more negative than *He is sick*.

- In the [b] examples we have added a truncated clause introduced by *and so* or *and nor*. We get *and so* after a positive clause and *and nor* after a negative one. And *Not surprisingly, he was ill* is shown to be a positive clause because it takes *and so*.

(b) <u>Non-affirmative items</u>. There are a number of words or expressions that occur readily in negative or interrogative clauses but generally not in positive declaratives. Compare:

[50]		**Declarative**	**Interrogative**
i	**Negative**	a. *He didn't find any cracks.*	b. *Didn't he find any cracks?*
ii	**Positive**	a. **He found any cracks.*	b. *Did he find any cracks?*

B. Instead of [iia] we say *He found some cracks.* Such items as *any* in [50] are called **non-affirmative** (with 'affirmative' understood as combining declarative and positive). They include compounds with *any@*, such as *anybody, anyone, anything,* etc., a*t all, either, ever, yet, budge,* ***can*** *bear,* ***can*** *stand,* ***give*** *a damn,* ***lift*** *a finger,* etc. More precisely, these are non-affirmative in at least one of their senses: some of them also have senses in which they can occur in affirmative constructions. The any series of words, for example, can occur in affirmative constructions when the meaning is close to 'every,' as in *Anyone can do that.*

XXVIII.   Clause Type and Speech Acts

A. We use sentences to make statements, ask questions, make requests, give orders, and so on: these are different kinds of **speech act** (a term understood, like 'speaker,' to cover writing as well as speech). The grammatical counterpart is **clause type**, where we distinguish declarative, interrogative, and so on. The main categories we recognise here are illustrated in [51]:

[51]		
i	**Declarative**	*You are very tactful.*
ii	**Closed interrogative**	*Are you very tactful?*
iii	**Open interrogative**	*How tactful are you?*
iv	**Exclamative**	*How tactful you are!*
v	**Imperative**	*Be very tactful.*

B. We use different terms for the clause types than for the speech acts because the relation between the two sets of categories is by no means one-to-one. Consider such examples as [52]:

[52]	
i	*You're leaving already?*
ii	*I ask you again where you were on the evening of 14 July.*
iii	*I promise to help you.*
iv	*Would you mind opening the door for me?*

C. Grammatically, [i] is declarative, but it would be used as a question: a question can be marked by rising intonation (or by punctuation) rather than by the grammatical structure. Example [ii] is likewise declarative but again it would be used as a question (perhaps in a

court cross-examination): the question force this time comes from the verb ***ask***, in the present tense with a 1st person Subject. ***Promise*** in [iii] works in the same way: this example would generally be used to make a promise. This illustrates the point that although we have just a handful of different clause types there are a great many different kinds of speech act: one can apologise, offer, congratulate, beseech, declare a meeting open, and so on. Finally, [iv] is a closed interrogative but would characteristically be used to make a request. In this use it is what is called an **indirect speech act**: although it is literally a question it actually conveys something else, a polite request.

D. All canonical clauses are declarative and we need say no more about this type, but a few comments are in order for the remaining four types.

(a) Closed interrogatives. These are so called because they are typically used to ask questions with a closed set of answers. Usually these are *Yes* and *No* (or their equivalents), but in examples like *Is it a boy or a girl?* they derive from the terms joined by *or*: *It's a boy* and *It's a girl*. Grammatically they are marked by Subject-auxiliary inversion (though such inversion is not restricted to interrogatives: in the declarative *Never had I felt so embarrassed* it is triggered by the initial placement of the negative *never*).

(b) Open interrogatives. These are typically used to ask questions with an open set of answers (e.g. *very*, *quite*, *slightly*, etc. in the case of [51iii]). They are marked by the presence of an interrogative phrase consisting of or containing a so-called '*wh*-word': *who*, *what*, *when*, *where*, *how*, etc. This phrase may be Subject (*<u>Who</u> said that?*), Complement (*<u>What</u> do you want?*) or Adjunct (*<u>When</u> did he leave?*). If it is Complement or Adjunct it normally occurs at the beginning of the clause, which has Subject-auxiliary inversion, as in the last two examples. It is possible, however, for it to remain in post-verbal position, as in *And after that you went <u>where</u>?* (a construction most likely to be found in a context of sustained questioning).

(c) Exclamatives. These have, at the front of the clause, an exclamative phrase containing either *how*, as in [51iv], or *what*, as in *What a fool I've been!*

(d) Imperatives. The most common type of imperative has *you* understood, as in [51v], or expressed as Subject (as in *<u>You</u> be careful*; *Don't <u>you</u> speak to me like that*). The verb is in the plain form, but ***do*** is used in the negative: *Don't move*. We also have 3rd person imperatives like *Somebody open the window*, distinguished from the declarative precisely by the plain form verb. 1st person plural imperatives are marked by *let's*: *Let's go!*, *Don't let's bother*.

XXIX. Subordinate Clauses

A. Subordinate clauses normally function in the structure of a phrase or a larger clause. Whereas main clauses are almost invariably finite, subordinate clauses may be finite or non-finite.

B. Finite subordinate clauses.

C. The most central type of **finite** clause is **tensed**, i.e. contains a verb inflected for tense (preterite or present tense), and most finite subordinate clauses are of this type. There is, however, one construction containing a plain form of the verb that belongs in the finite class, the **subjunctive**:

[53]
i   *She says <u>that he is kept well-informed</u>*   [tensed: *is* is present tense verb]
ii   *She insists <u>that he be kept well-informed</u>*   [subjunctive: *be* is plain form]

D. Subjunctive is thus the name of a syntactic construction, not an inflectional category, as in traditional grammar. It has a plain form verb and when the Subject is a personal pronoun it appears in nominative case.

E. We distinguish three main types of finite subordinate clause: **content clauses**, **relative clauses** and **comparative clauses**.

F. *Content clauses*

G. These usually function as Subject or else Complement of a verb, noun, adjective or preposition:

[54]
i   *<u>That they accepted the offer</u> is very fortunate.*   [Subject]
ii   *I KNOW <u>she likes it</u>.*   [Complement of verb]
iii   *The FACT <u>that it's so cheap</u> makes me suspicious.*   [Complement of noun]
iv   *We stayed in BECAUSE <u>it was raining</u>.*   [Complement of preposition]

H. Like main clauses they select for clause type, except that there are no subordinate imperatives:

[55]
i   **Declarative**   *He didn't know <u>that everybody supported the proposal</u>.*
ii   **Closed interrogative**   *He didn't know <u>whether everybody supported the proposal</u>.*
iii   **Open interrogative**   *He didn't know <u>which proposal everybody supported</u>.*
iv   **Exclamative**   *He didn't know <u>what a lot of them supported the proposal</u>..*

- Declaratives are often marked by the subordinator *that*; and since *that* occurs in both the tensed clause and the subjunctive in [53] we include both in the declarative class.

- Closed interrogatives have *whether* or *if* instead of the Subject-auxiliary inversion found in main clauses (compare the main clause counterpart of the subordinate clause in [ii]: *Did everybody support the proposal?*).

- Open interrogatives have the interrogative phrase in initial position and normally no Subject-auxiliary inversion (again compare the main clause counterpart of that in [iii]: *Which proposal did everybody support?*).

- Exclamatives mostly have the same form as their main clause counterparts, as with [iv].

I. *Relative clauses*

(a) <u>Relative clauses as Modifier</u>. The most central kind of relative clauses functions as Modifier in noun phrase structure:

[56]
i   a. *I agree with* [*the guy <u>who spoke last</u>*].   b. *I agree with* [*the guy <u>that spoke last</u>*].
ii   a. *He lost* [*the key <u>which I lent him</u>*].   b. *He lost* [*the key <u>I lent him</u>*].

Such clauses contain an overt or covert element which relates back to the Head noun, so we understand in [i] that some guy spoke last and in [ii] that I lent him a key. This 'relativised element' is overt in [ia] (the relative pronoun *who*) and [iia] (*which*), but covert in the [b] examples. This is obvious in the case of [iib], and in [ib] *that*, although traditionally classified as a relative pronoun, is better regarded as a subordinator, the same one as is found in declarative content clauses like [55i]; on this analysis there is no overt relativised element in [ib] any more than in [iib].

The relativised element can have a variety of functions in the relative clause: in [56i] it is Subject, in [56ii] Object, and so on.

(b) <u>Supplementary relative clauses</u>. The relative clauses in [56] are tightly **integrated** into the structure of the sentence, but it is also possible for relative clauses to be set off by punctuation or intonation, so that they have the status of more loosely attached **Supplements,** as in:

[57]
i   *I've lent the car to my brother, <u>who has just come over from New Zealand</u>.*
ii   *He overslept again, <u>which made him miss the train</u>.*

In this type the relativised element is almost always overt, and doesn't relate back to a noun but to a larger unit, a whole noun phrase in [i] (*my brother*) and a clause in [ii], where *which* is understood as '(the fact) that he overslept again'.

(c) <u>The fused relative construction</u>. This is structurally more complex than the above constructions:

[58]
i   a. *<u>Whoever wrote this</u> must be very naive.*   b. *You can invite <u>who you like</u>.*
ii   a. *He quickly spent <u>what she gave him</u>.*   b. *<u>What books he has</u> are in the attic.*

J.   The underlined sequences here are not themselves clauses but noun phrases: clauses don't denote entities that can be naive or be invited or spent or located in the attic. Note, moreover, that *are* in [iib] agrees with a plural noun phrase Subject, whereas Subjects with the form of clauses take 3rd person singular verbs, as in [54i]. *Whoever* in [58ia] is equivalent to *the person who* and *what* in [iia] to *that which*, and so on. This is why we call this construction 'fused': the Head of the noun phrase and the relativised element are fused together, instead of being separate, as in [56ia/iia].

K. These constructions may look superficially like open interrogative content clauses. Compare [58iib], for example, with *I asked her <u>what she gave him</u>*. The meaning is quite different: the latter, where the underlined clause is interrogative, can be glossed as 'I asked her the answer to the question, 'What did she give him?',' but there is no such question meaning in [58iia]. Similarly compare [58iib], meaning 'The (few) books he has are in the attic,' with <u>*What books he has* is unknown</u>, where the underlined clause is interrogative and the meaning is 'The answer to the question 'What books does he have?' is unknown'; note that this time the main clause verb is singular *is*, agreeing with the clausal Subject.

L. *Comparative clauses*

M. Comparative clauses generally function as Complement to the prepositions *as* and *than*:

[59]
i   a. *I'm as ready as <u>I ever will be</u>.*   b. *As <u>was expected</u>, Sue won easily.*
ii   a. *More people came than <u>I'd expected</u>.*   b. *He has more vices than <u>he has virtues</u>.*

N. The distinctive property of such clauses is that they are structurally incomplete relative to main clauses: there are elements understood but not overtly expressed. In [ia] and [iia] there's a missing Complement and in [ib] a missing Subject. Even in [iib] there's a missing Dependent in the Object noun phrase, for the comparison is between how many vices he has and **how many** virtues he has. The fact that there's some kind of understood quantifier here is reflected in the fact that we can't insert an overt one: **He has more vices than he has ten virtues.*

XXX. Non-finite Subordinate Clauses

A. There are three major kinds of non-finite clause:

[60]
i   **Infinitival**   a. *He wants <u>to see you</u>.*   b. *I can't <u>help you</u>.*
ii   **Gerund-participial**   a. *<u>Buying a car</u> was a mistake.*   b. *He's the guy <u>standing up</u>*.
iii   **Past-participial**   a. *<u>All things considered</u>, it's OK.* b. *We got <u>told off</u>*.

B. Infinitivals contain a plain form of the verb, with or without the special marker *to*; gerund-participials and past-participials have verbs in the gerund-participle and past participle forms; for further examples, see [26] above.

C. Most non-finite clauses have no overt Subject, but all three kinds allow one under certain conditions.

  • In infinitivals, it occurs in the *to*-variant with initial *for* as subordinator: <u>*For them to be so late* is very unusual</u>.
  • In gerund-participials a personal pronoun Subject usually appears in accusative case, but genitives are found in relatively formal style: *We objected to <u>them/their being given extra privileges</u>*.
  • Example [iiia] is a past-participial with an overt Subject.

D. Infinitivals are much the most frequent of the three classes of non-finite clause, and appear in a very wide range of functions. These include Subject (*To err is human*), Complement of a verb (as in [60ia/b]: the Head verb determines whether *to* is included), Complement of a noun (*I applaud* [*her willingness to compromise*]), Complement of an adjective (*She's* [*willing to compromise*]), Adjunct (*She walks to work to keep fit*), Modifier of a noun (*I need* [*an album to keep the photos in*]). In general, prepositions take gerund-participials rather than infinitivals as Complement (*He left* [*without saying good-bye*]), but the compound *in order* and *so as* are exceptions (*She stayed at home* [*in order to study for the exam*]).

XXXI. **Coordination**

A. Coordination is a relation between two or more items of equal syntactic status, the **coordinates**. They are of equal status in the sense that one is not a Dependent of another.

(a) <u>The marking of coordination.</u> Coordination is usually but not invariably marked by the presence of a coordinator, such as *and*, *or*, *nor*, *but*; the first three of these may also be paired with a determinative, *both*, *either* and *neither* respectively. The main patterns are seen in [61]:

[61]
i   *We have no milk and the shops aren't open yet.*
ii   *Her brother came too, but didn't stay long.*
iii   *We can meet on Monday, on Thursday or at the week-end.*
iv   *We can meet on Monday, or on Thursday or at the week-end.*
v   *Both Jill and her husband attended the meeting.*
vi   *He was self-confident, determined, egotistical.*

Examples [i]-[iii] illustrate the most usual case: a coordinator in the last coordinate. In [iv] there is a coordinator in all non-initial coordinates, in [v] a determinative in the first, and in [vi] no overt marking of coordination at all.

(b) <u>Functional likeness required between coordinates</u>. Coordination can appear at more or less any place in the structure of sentences. You can have coordination between main clauses (giving a compound sentence, as in [61i]), between subordinate clauses, between phrases, between words (e.g. *Have you seen my father and mother?*). But the coordinates need to be grammatically alike. Usually they belong to the same class, as in all the examples in [61]. They do not have to be, however: the crucial constraint is that they be alike in function. Compare, then:

[62]
i   *She is very bright and a good leader.*
ii   *I don't know the cause of the accident or how much damage was done.*
iii   **We're leaving Rome and next week.*

- In [i] we have coordination between an adjective phrase and a noun phrase, and in [ii] between a noun phrase and a subordinate clause (an open interrogative content clause). These are acceptable because each coordinate could stand on its own with the same function: in *She is very bright* and *She is a good leader* the underlined units are both Predicative Complements, and in *I don't know the cause of the accident* and *I don't know how much damage was done* they are both Complements.

- But [iii] is unacceptable, even though the coordinates are of the same class, noun phrase, because the functional likeness condition is not met. The function of *Rome* in *We're leaving Rome* is Complement, whereas that of *next week* in *We're leaving next week* is Adjunct.

(c) <u>Joint coordination</u>. One special type of coordination is seen in [63]:

[63]   a. *Sam and Pat are a happy couple.*   b. *Sam Pat and Alex like each other.*

B. What is distinctive about this type is that the properties concerned, being a happy couple and liking each other, apply to the coordinates jointly rather than separately. So, we can't say **Sam is a happy couple* or **Pat likes each other*. The functional likeness in this type is that the coordinates denote members of a set to which the relevant property applies. The construction is more restricted than the type illustrated in [61] in that it excludes determinatives (**Both Sam and Pat are a happy couple*), doesn't allow *but* as coordinator, and does require likeness of class between the coordinates.

XXXII. <u>Information Packaging</u>

A. The grammar of the clause makes available a number of constructions that enable us to express a given core meaning in different ways depending on how we wish to to present or 'package' the information. For example, *Kim broke the vase*, *The vase was broken by Kim*, *The vase Kim broke, It was Kim who broke the vase*, *What Kim broke was the vase* all have the same core meaning in the sense that there is no situation or context in which one of them would be true and another false (assuming of course that we are talking of the same Kim and the same vase). The first of them, *Kim broke the vase*, is the syntactically most basic, while the others belong to various **information-packaging constructions**. The most important of these constructions are illustrated by the underlined examples in [64]:

[64]	**Name**	**Example**	**Basic counterpart**
i	**Preposing**	a. *This one you can keep.*	b. *You can keep this one.*
ii	**Postposing**	a. *I've lent to Jill the only copy that has been corrected.*	b. *I've lent the only copy that has been corrected to Jill.*
iii	**Inversion**	a. *In the bag was a gold watch.*	b. *A gold watch was in the bag.*
iv	**Passive**	a. *The car was driven by Sue.*	b. *Sue drove the car.*
v	**Existential**	a. *There was a doctor on board.*	b. *A doctor was on board.*
vi	**Extraposition**	a. *It's clear that she is ill.*	b. *That she is ill is clear.*
vii	**Cleft**	a. *It was Kim that suggested it.*	b. *Kim suggested it.*
viii	**Pseudo-cleft**	a. *What I need is a cold drink.*	b. *I need a cold drink.*
ix	**Dislocation**	a. *It's excellent, this curry.*	b. *This curry is excellent.*

B. In the first three we are concerned simply with the order of elements, while the others involve more radical changes.

- The basic position for the Complement *this one* in [i] is after the verb, but in [a] it is preposed, placed at the front of the clause.
- In [ii] the basic position for the Object, *the only copy that has been corrected*, is just after the verb but long or complex elements like this can be postposed, placed at the end.
- In [iii] the positions of the Subject and Complement of the basic version [b] are reversed in the inversion construction [a]. (More precisely, this is Subject-Dependent inversion, in contrast to the Subject-auxiliary inversion construction discussed earlier. The Dependent is usually a Complement but can also be an Adjunct, as in *Three days later came news of her death.*)
- In [iv] (the only one where the basic version has a distinct name, 'active') the Object becomes Subject, the Subject becomes Complement of *by* and the auxiliary *be* is added.
- The existential construction applies mainly with the verb *be*: the basic Subject is displaced to follow the verb and the semantically empty pronoun *there* takes over the Subject function.
- In [vib] the Subject is a subordinate clause (*that she is ill*); in [a] this is extraposed, placed after the verb phrase and this time the Subject function is taken over by the pronoun *it*.
- In [vii] the cleft clause is formed by dividing the basic version into two parts: one (*Kim*) is highlighted by making it Complement of a clause with *it* as Subject and *be* as verb, while the other is backgrounded by relegating it to a subordinate clause (a distinct subtype of relative clause).
- The pseudo-cleft construction is similar, but this time the subordinated part is put in a fused relative (*what I need*) functioning as Subject of *be*.
- Dislocation belongs to fairly informal style. It differs from the basic version in having an extra noun phrase, set apart intonationally and related to a pronoun in the main Subject-Predicate part of the clause. In the **left dislocation** variant the pronoun occurs to the left of the noun phrase; in **right dislocation** it is the other way round, as in *His father, she can't stand him.*

C. There are two further comments that should be made about these constructions.

(a) <u>Basic counterpart need not be canonical</u>. For convenience we have chosen examples in [64] where the basic counterparts are all canonical clauses, but of course they do not need to be. The basic (active) counterpart of passive *Was the car driven by Kim?* is *Did Kim drive the car?*, which is non-canonical by virtue of being interrogative. Likewise the non-cleft counterpart of *It was Sue who had been interviewed by the police* is *Sue had been interviewed by the police*, which is non-canonical by virtue of being passive: note then that certain combinations of the information-packaging constructions are possible.

(b) <u>The information-packaging construction may be the only option</u>. The second point is that under certain circumstances what one would expect to be the basic counterpart is in fact ungrammatical. Thus we can say *There was an accident*, but not **An accident was*: here the existential construction is the only option. One difference between actives and passives is that the *by* phrase of the passive is an optional element whereas the element that

corresponds to it in the active, namely the Subject, is generally obligatory in finite clauses. Compare, then:

[65]

i	**Passive**	a. *Some mistakes were made by Ed.*	b. *Some mistakes were made.*
ii	**Active**	a. *Ed made some mistakes.*	b. **Made some mistakes.*

D. Passives like [ib] - called **short passives** - thus have no active counterpart. They are in fact the more common type of passive, allowing information to be omitted that would have to be expressed in the active construction.

Footnotes:

[1] Written by Rodney Huddleston & Geoffrey K. Pullum in collaboration with a team of thirteen linguists and published by Cambridge University Press in 2002. A shorter version, designed as an undergraduate textbook, appeared in 2005 as *A Student's Introduction to English Grammar*. I am grateful to Geoff Pullum and Anne Horan for comments on an earlier draft of this paper.

[2] In my *Words 'Worth* paper I relied simply on the convention of upper vs lower case initial to distinguish 'determiner' as a class term and 'Determiner' as a function term.

[3] We use bold italics for lexemes; lexeme is a more abstract concept than word as it ignores inflection, so that *do*, *does*, *did*, etc. are all forms of a single lexeme, ***do***.

[4] Traditional grammar also classifies as participles verb-forms which it regards (mistakenly, in our view) as part of a compound verb, such as *checking* in *She <u>was checking</u> the figures* (cf. Section6.3.3).

[5] In fact there is divided usage here, and some speakers do allow *may* in this construction. For them it would seem that *may* and *might* are no longer treated as present and preterite forms of a single lexeme, but as present tense forms of distinct lexemes.

[6] This is the standard terminology but note that Functional Grammar uses 'Attribute' for the most common type of Predicative Complement.

[7] In traditional grammar it is not *she left* but *before she left* that is analysed as a clause, with *before* being here a subordinating conjunction rather than a preposition. We present arguments in favour of our analysis on pp. 1011-14 and 129-30 respectively of the two books mentioned in footnote 1. We also depart from traditional grammar in treating words like those underlined in *Come <u>in</u>* or *I fell <u>off</u>* as prepositions rather than adverbs.

Lesson 42: Language Classifications Based on Grammatical Structure and Word Order

I.   **Basic Language Classifications Based on Grammatical Structure and Word Order**

      A. From an article by Dr. C. George Boeree
      B. Edited for outline format
      C. Basic Language Structures

II.   **Classifying Languages**

      A. There are a number of ways, besides their relationships, that we can classify languages. The first one classifies them according to their basic grammatical structures:

III.   **Isolating Languages**

      A. Isolating languages are ones that use invariable words but have strict rules of word order to keep the grammatical meanings of things clear. Included are Chinese, Indonesian, Pidgins and Creoles. Vietnamese is likely the most extreme example.
      B. An isolating language tends to use few if any suffixes, prefixes, or even composite words (like "cowboy").

IV.   **Analytic Languages**

      A. A slightly different type is the analytic languages: They are still isolating when it comes to grammatical concepts (inflections), but they may use multiple morphemes for derivations, such as the -er in "baker," the re- in "replay," or the two words contained in "cowboy."
      B. English is quite analytical, if not isolating.

V.   **Synthetic Languages**

      A. Most languages in the world are synthetic languages. Synthetic languages are ones in which both grammar and derivation are commonly expressed by suffixes, affixes, composites, and other means of blending two or more concepts.

VI.   **Agglutinating Languages**

      A. Agglutinating languages are ones that add very regular prefixes and suffixes to main words in order to express nuances. Included are Finnish, Turkish, Japanese, Tamil, Esperanto, etc.

B. These languages are very explicit and logical, and easy for children to learn. In Finnish, for example, you add an "i" to the stem to indicate the past tense. And you add an "n" to indicate first person singular, or a "t" for second person singular.

C. So the stem – for example *"puhu"* (speak) becomes *puhun* (I speak), *puhut* (you speak), *puhuin* (I spoke), *puhuit* (you spoke).

VII. Fusional Languages

A. Fusional languages use prefixes and suffixes, but commonly combine two or more concepts in a single suffix or prefix.

B. In French, for example, a single alteration to a verb may indicate the tense, mood, aspect, and person.

C. In German, on the other hand, a single alteration to a noun may indicate the gender, number, and case.

D. These two examples demonstrate the common presence in fusional languages of declensions in nouns (e.g. man, men, man's, men's) and conjugations in verbs (e.g. sing, sang, sung), two of the challenges to students of these languages.

E. On top of all that, they can be very irregular.

F. Most of the Indo-European and Afro-Asiatic languages are fusional.

VIII. Polysynthetic Languages

A. The polysynthetic languages are a much smaller group of languages that tend towards complex words that carry a sentence-worth of information.

B. Included are Basque, many Amerindian languages, and Klingon.

C. An example is this sentence in Nahuatl (Aztec):

Nimitztētlamaquiltīz
ni - mits - teː - tla - maki - ltiː - s'
I - you - someone - something - give - causative - future
"I shall make somebody give something to you"

D. These languages are often difficult to learn unless you are brought up with them. The Basques joke that they are immune to the Devil because he could not learn their language!

IX. Word Order Classifications

A. A second way of classifying languages is based on the word order they use:

X. Subject-Object-Verb

A. SOV (subject-object-verb) is preferred by the greatest number of languages.

B. Included are the Indoeuropean languages of India, such as Hindi and Bengali, the Dravidian languages of southern India, Armenian, Hungarian, Turkish and its

relatives, Korean, Japanese, Burmese, Basque, and most Australian aboriginal languages.
C. Almost all SOV languages use postpositions ("therein lies a tale"), with a notable exception in Farsi (Persian).
D. Most have the adjective preceding the noun.
E. Exceptions include Burmese, Basque and the Australian aboriginal languages, which have the adjective follow the noun.

XI. Subject-Verb-Object

A. SVO (subject-verb-object) is the second largest group but has the largest number of speakers.
B. They are split between languages that use prepositions ("I go to school") and ones that use postpositions ("therein lies a tale").
C. Prepositional SVO Languages
D. Among the prepositional languages are the Romance languages, Albanian, Greek, the Bantu languages, languages of southeast Asia, including Khmer, Vietnamese, Thai, and Malay, and the Germanic languages. Most of these have the adjective following the noun *("un enfant terrible"),* except for the Germanic languages, which put the adjective before the noun *("ein schreckliches Kind").*
E. Postposition SVO Languages
F. The second group use postpositions.
G. These include Chinese, Finnish and Estonian, many non-Bantu languages of Africa such as Mandingo, and the South American Indian language, Guarani.
H. The first three have adjectives before the noun, the others have adjectives after the noun. Some linguists believe that Chinese is moving towards becoming an SOV language.

XII. Verb-Subject-Object Languages

A. Then we have the VSO (verb-subject-object) languages.
B. In Irish, they say *Cheannaich mi blobhsa* – "Bought I blouse" – for, "I bought a blouse."
C. These always use prepositions.
D. Although a relatively small group, it does include most Semitic languages, including Arabic and Hebrew, Celtic languages such as Gaelic and Welsh, the Polynesian languages, and a number of American indian languages such as Kwakiutl (British Columbia) and Nahuatl (Aztec).
E. Most have the adjective after the noun. Kwakiutl and Nahuatl have the adjective before the noun.
F. Only a handful of languages put the subject after the object.
G. Several northwest US and Canadian Indian languages use VOS, including Coeur d'Alene, Siuslaw, and Coos.
H. But the first uses prepositions and adjectives after noun, while the other two use postpositions and adjective before the noun!

I. There are also languages that use more than one of the standard systems, such as Tagalog, the majority language in the Philippines. Strongly synthetic languages, such as Russian and Latin, often permit varied word order as well.

Lesson 43: Grammatical Differences Between Comparative Languages

I.   <u>Grammatical Differences Between Spanish and English</u>

    A. Spanish and English are Indo-European languages – the two have a common origin from several thousand years ago in Eurasia.
    B. Spanish and English are structurally similar because they have common origin in the Indo-European language.
    C. They are alike in ways that go beyond their shared Latin-based vocabulary.
    D. The structure of Spanish is not difficult for English speakers to understand when compared with, for example, Japanese or Swahili.
    E. Both languages, for example, use the parts of speech in basically the same way.
    F. Prepositions *(preposiciones)* are called that, for instance, because they are "pre-positioned" before an object.
    G. Some other languages have postpositions and circumpositions that are absent in Spanish and English.
    H. There are distinct differences in the grammars of the two languages.
    I. Learning these differences help avoid some of the common learning mistakes.

II.   <u>Key Grammatical Differences Between Spanish and English</u>

    A. Knowing these differences can help you avoid making common mistakes
    B. There are major differences that beginning students would do well to learn.
    C. Word order is less fixed in Spanish than it is in English. Some adjectives can come before or after a noun, verbs more often can become the nouns they apply to, and many subjects can be omitted altogether.
    D. Spanish has a much more frequent use of the subjunctive mood than English does.

III.   <u>Placement of Adjectives</u>

    A. One of the first differences you are likely to notice is that Spanish descriptive adjectives (those that tell what a thing or being is like) typically come after the noun they modify, while English usually places them before.
    B. Thus we would say *hotel confortable* for "comfortable hotel" and *actor ansioso* for "anxious actor."
    C. Descriptive adjectives in Spanish can come before the noun – but that changes the meaning of the adjective slightly, usually by adding some emotion or subjectivity.
    D. For example, while an *hombre pobre* would be a poor man in the sense of one not having money, a *pobre hombre* would be a man who is poor in the sense of being pitiful.
    E. The two examples above could be restated as *confortable hotel* and *ansioso actor,* respectively, but the meaning might be changed in a way that is not readily translated.
    F. The first might emphasize the luxurious nature of the hotel, while the second might suggest a more clinical type of anxiety rather than a simple case of nervousness – the exact differences will vary with the context.
    G. The same rule applies in Spanish for adverbs; placing the adverb before the verb gives it a more emotional or subjective meaning.

H. In English, adverbs can often go before or after the verb without affecting the meaning.

IV. **Gender**

A. The differences here are stark: Gender is a key feature of Spanish grammar, but only a few vestiges of gender remain in English.
B. Basically, all Spanish nouns are masculine or feminine (there also is a less-used neuter gender used with a few pronouns), and adjectives or pronouns must match in gender the nouns they refer to.
C. Even inanimate objects can be referred to as *ella* (she) or *él* (he).
D. In English, only people, animals, and a few nouns, such as a ship that can be referred to as "she," have gender.
E. Even in those cases, the gender matters only with pronoun use; we use the same adjectives to refer to men and women. (A possible exception is that some writers differentiate between "blond" and "blonde" based on gender.)
F. An abundance of Spanish nouns, especially those referring to occupations, also have masculine and feminine forms; for example, a male president is a *presidente,* while a female president is traditionally called a *presidenta.*
G. English gendered equivalents are limited to a few roles, such as "actor" and "actress." (Be aware that in modern usage, such gender distinctions are fading.
H. Today, a female president might be called a *presidente,* just as "actor" is now often applied to women.)

V. **Conjugation**

A. English has a few changes in verb forms, adding "-s" or "-es" to indicate third-person singular forms in the present tense, adding "-ed" or sometimes just "-d" to indicate the simple past tense, and adding "-ing" to indicate continuous or progressive verb forms.
B. To further indicate tense, English adds auxiliary verbs such as "has," "have," "did," and "will" in front of the standard verb form.
C. Spanish takes a different approach to conjugation: Although it also uses auxiliaries, it extensively modifies verb endings to indicate person, mood, and tense.
D. Even without resorting to auxiliaries, which also are used, most verbs have more than 30 forms in contrast with the three of English.
E. For example, among the forms of *hablar* (to speak) are *hablo* (I speak), *hablan* (they speak), *hablarás* (you will speak), *hablarían* (they would speak), and *hables* (subjunctive form of "you speak").
F. Mastering these conjugated forms – Including irregular forms for most of the common verbs – is a key part of learning Spanish.

VI. **The Need for Subjects**

A. In both languages, a complete sentence includes at least a subject and a verb.
B. In Spanish it is frequently unnecessary to explicitly state the subject, letting the conjugated verb form indicate who or what is performing the verb's action.

    C. In standard English, this is done only with commands ("Sit!" and "You sit!" mean the same thing), but Spanish has no such limitation.

    D. For example, in English a verb phrase such as "will eat" says nothing about who will be doing the eating. But in Spanish, it is possible to say *comeré* for "I will eat" and *comerán* for "they will eat," to list just two of the six possibilities.

    E. As a result, subject pronouns are retained in Spanish primarily if needed for clarity or emphasis.

VII.   Word Order

    A. Both English and Spanish are SVO languages, those in which the typical statement begins with a subject, followed by a verb and, where applicable, an object of that verb.

    B. For example, in the sentence "The girl kicked the ball," *(La niña pateó el balón),* the subject is "the girl" *(la niña),* the verb is "kicked" *(pateó),* and the object is "the ball" *(el balón).* Clauses within sentences also usually follow this pattern.

    C. In Spanish, it is normal for object pronouns (as opposed to nouns) to come before the verb.

    D. Sometimes Spanish speakers will even put the subject noun after the verb. We'd never say something like "The book wrote it," even in poetic usage, to refer to Cervantes writing a book, but the Spanish equivalent is perfectly acceptable, especially in poetic writing: *Lo escribió Cervantes.* Such variations from the norm are quite common in longer sentences.

    E. For example, a construction such as *"No recuerdo el momento en que salió Pablo"* (in order, "I don't remember the moment in which left Pablo") is not unusual.

VIII.   Negation

    A. Spanish also allows and sometimes requires the use of double negatives, in which a negation must occur both before and after a verb, unlike in English.

    B. When using words that have a negative form (nothing, nowhere, nobody, etc.), a negation of the verb usually matches. "I am going nowhere" would be *"yo no voy a negún lado"* ("I am not going nowhere"), similar to saying, "I ain't going nowhere."

IX.   Attributive Nouns

    A. It is extremely common in English for nouns to function as adjectives.

    B. Such attributive nouns come before the words they modify.

    C. Thus in these phrases, the first word is an attributive noun: clothes closet, coffee cup, business office, light fixture.

    D. But with rare exceptions, nouns cannot be so flexibly used in Spanish.

    E. The equivalent of such phrases is usually formed by using a preposition such as *de* or *para: armario de ropa, taza para café, oficina de negocios, dispositivo de iluminación.*

    F. In some cases, this is accomplished by Spanish having adjectival forms that do not exist in English.

    G. For example, *informático* can be the equivalent of "computer" as an adjective, so a computer table is a *mesa informática.*

X.   **Subjunctive Mood**

    A. Both English and Spanish use the subjunctive mood, a type of verb used in certain situations where the verb's action is not necessarily factual.

    B. English speakers seldom use the subjunctive, which is necessary for all but basic conversation in Spanish.

    C. An instance of the subjunctive can be found in a simple sentence such as *"Espero que duerma,"* "I hope she is sleeping."

    D. The normal verb form for "is sleeping" would be *duerme*, as in the sentence *"Sé que duerme,"* "I know she is sleeping."

    E. Note how Spanish uses different forms in these sentences even though English does not.

    F. Almost always, if an English sentence uses the subjunctive, so will its Spanish equivalent. "Study" in "I insist that she study" is in the subjunctive mood (the regular or indicative form "she studies" is not used here), as is *estudie* in *"Insisto que estudie."*

XI.   **Spanish Word Changes for *AND* and *OR***

    A. In Spanish, the words used for *AND* and *OR* change when followed by a word starting with the same sound.

    B. Examples of AND:

English	Spanish
• man and wife	hombre y mujer
• faith and love	fe y amor
• church and state	iglesia y estado
• state and church	estado e iglesia [the "y" changes to an "e" (the vowel sound *before* "i")]

    C. Examples of OR:

English	Spanish
• water or juice	agua o jugo
• juice or water	jugo o agua
• one or the other	uno o el otro
• one or another	uno u otro [the "o" changes to a "u" (the vowel sound after "o")]

XII.   **Article changes for *EL, LA, UNO,* and *UNA* Depending on Gender**

    A. Normally articles match gender for word words either ending in "a" or "o"

    B. Word gender sometimes is male even if the word ends in "a"

    C. Word gender sometimes is female even if the word ends in "o"

       • El agua
       • El aroma

- El clima
- El cometa
- El cura
- El diagrama
- El tema
- El poema
- El problema
- El programa
- La dynamo
- La disco   (discoteca)
- La foto (fotografia)
- La Gestapo
- La libido
- La magneto
- La mano
- La moto (motocicleta)
- La polio
- La radio

D. Many times words that start with "a" use "el" or "un" for the article.

- El Árbol de Navidad
- Un avión
- El arpa
- El ala
- El agua

E. The plural forms resort to gender

- Las aguas
- Las alas

F. Adjectives follow gender

- Esta agua
- Estas aguas
- Mucha agua
- Muchas aguas
- Nuestra agua
- Nuestras aguas

G. The names of letters A and H follow gender

- La hache
- La a

H. Parts of the body always use *el* or *la,* never mi (my)

- La pierna
- El ojo
- La cabeza
- El brazo
- El pie

XIII. Months of the Year and Days are Not Capitalized

A. January through December:
- enero
- febrero
- marzo
- abril
- mayo
- junio
- julio
- agosto
- septiembre
- octubre
- noviembre
- diciembre

B. Days of the week are like English – no capitalization, but use an article

- el lunes - Monday
- el martes - Tuesday
- el miércoles - Wednesday
- el jueves - Thursday
- el viernes - Friday
- el sábado - Saturday
- el domingo - Sunday
- la semana - the week

C. Seasons are like English – no capitalization, but use an article

- la primavera – spring
- el verano – summer
- el otoño – autumn/fall
- el invierno -- winter

XIV. Punctuation Use in Spanish is Different than English

A. Questions and exclamations use an inverted mark at the beginning of the sentence.

- ¿Dónde estás?
- ¡Conseguí el trabajo!

B. The comma indicates a brief pause to be made within a sentence. Its use in Spanish has three key differences to how it is used in English:

1. Spanish does not use Oxford Comma. This means that when listing a series of things, do not write a comma before the word y ("and").

2. Commas can be used to set off exclamations

3. A comma goes before the following conjunctions:

   - pero (but)
   - mas (but)
   - excepto (except)
   - salvo (except)
   - menos (except)

Lesson 44: Examples of Differences Between Comparison Languages

I.   <u>Referencing Spanish Grammar</u>

    A. Comparing English to Spanish is an easy way to show how languages differ in grammatical structure.
    B. We use Spanish as an example.
    C. Spanish is a popular second language for English speakers.

II.   <u>Differences When Comparing Spanish to English</u>

    A. Some differences are strange or contrary to English-speakers
    B. For example, many sentences do not a subject. The verb used contains the subject.
    C. Words are masculine and feminine
    D. Rules for use of commas and periods are different
    E. Rules for capitalization are different
    F. Rules for punctuation is different
    G. Small differences in a language can change meaning
    H. When studying Spanish, first recognizing the similarities and differences between English is a good practice to figure out what you already know, and what needs work.

III.   <u>Spanish Nouns Have a Gender</u>

    A. While assigning gender to objects is something that is common in other languages, it is rare in modern English.
    B. In the Spanish language, every noun is either masculine or feminine, and the articles "the," el (masculine) or la (feminine), will often accompany the noun to demonstrate which gender the noun is.
    C. Gender of words affects various parts of the sentence.
    D. In order to speak the language properly, there is much more to be learned than just the articles that precede the word.
    E. Relative pronouns, adjectives and more within the sentence must also be modified according to the specific gender of the subject.
    F. Another difficulty of learning gender is simply remembering and recognizing what the gender of a word is.
    G. Usually words that end with the letter o are masculine, and words that end in the letter a are feminine, which is simple enough to remember.
    H. There are many words that have different endings and those that are irregular and unintuitive.

IV.   <u>Adjectives Come After the Noun</u>

    A. Adjectives bring forth several differences in use from Spanish to English.
    B. In Spanish the adjective generally comes after the noun instead of before.

C. For example, if you wanted to say, "the black suit," in Spanish, you'd say el traje negro (literally: the suit black).

D. Most all of the time, this will be the setup.

E. There are always a few exceptions to every rule.

F. With select types of adjectives – such as quantifiers, for example – they come before the noun.

G. So if you wanted to say, "the only house," it would have the same order as English, la única casa.

H. The most difficult part of mastering adjectives in Spanish could be remembering to correctly modify them. What is simple about English is that many parts of the sentence will stay the same despite the subject.

I. In Spanish, however, if the subject is plural and feminine (for example), the article and adjective accompanying the subject must also be plural and feminine.

J. Her is an actual example:

- To say, "the red flowers," in Spanish, we say "las flores rojas."

K. See how the article, noun and adjective all end in –s since it's plural, and las and rojas end in –as since flor is feminine.

L. If we only had "the red flower," singular, it would be la flor roja.

M. And if it were a masculine word like el gato (the cat), the plural would be los gatos rojos (the red cats).

V. <u>Negation is Much Simpler in Spanish</u>

A. Is the word "unefficient," "inefficient," or "nonefficient"?

B. In English, negation can be much more complicated than it has to be.

C. The variety of prefixes – like "non-," "un-," "dis-," "in-" – and many other negative words are often required in order to properly negate a word.

D. When constructing sentences, we also must be careful to avoid using double negatives.

E. In Spanish, usually just putting no before the verb will negate it, and there are fewer prefixes to confuse you.

F. When making Spanish sentences, double negatives are supposed to be used, rather than avoided.

G. English requires that we mix negative and affirmative words, which may create confusion for non-native English speakers.

H. In Spanish, it is far easier to determine what is being said since the words agree with each other.

I. For example, to say "I do not want anything" in Spanish, you would say "No quiero nada," which translates literally to "I don't want nothing."

J. It keeps the two negative words together (no, nada) rather than mixing a negative with a positive.

VI. <u>Possessive Nouns Do Not Exist in Spanish</u>

A. In English, adding an apostrophe "s" to the end of a noun and presto makes it possessive: "Adam's jacket."

B. This is not the case in Spanish; to specify belonging in Spanish, most often **de** is used to connect the possession to its owner.
C. To say, "Adam's jacket," for example, we would say la chaqueta de Adam, which translates literally to "the jacket of Adam."
D. Possessive adjectives and pronouns are also used in Spanish and follow a very similar format to English.

VII. In Spanish, the Subject of a Sentence Often Does Not Have to be Stated

A. Why are the conjugations of Spanish verbs so complicated?
B. By using the proper conjugation in Spanish, you already know the tense and the subject without explicitly stating it.
C. Because of this, it is more acceptable to leave out some parts of a sentence that we would normally state in English, such as the subject.
D. For example, to say "I sleep" in Spanish, it's okay to just say duermo, rather than both the subject and verb, yo duermo.

VIII. In Spanish, the Verb "to have" is Often Used to Express Feeling

A. In English, if a person were to say, "I have 20 years," we may think they were referring to a prison sentence.
B. When translated directly to Spanish, this would be the usual way for a person to express their age.
C. In Spanish, there are several instances in which the verb **tener** (to have) is used to stay phrases that are expressed with "to be" in English.
D. Tener is often used when speaking about something that is attributed to us, or something that we are experiencing.
E. For example, age is stated with tener:

- "Tengo 20 años." (I'm 20 years old.) – Literally: "I have 20 years."

F. It is also the verb that's used to say "I'm hungry": Tengo hambre (literally: I have hunger), tengo prisa (I'm in a hurry) or tengo miedo (I'm scared).

IX. There are Fewer Prepositions in Spanish

A. English prepositions include: In, over, under, about, on, across, behind, etc.
B. In English, we use dozens of prepositions to determine the exact location in time and space of an object.
C. Prepositions have a smaller role in Spanish, with fewer words.
D. In many cases in which we would use "in," "on," and "at" in English, we just use the word en in Spanish.
E. Here are a few examples:

- "La manzana está en el refrigerador." (The apple is in the refrigerator.)

- "Mi perro se sienta en la alfombra." (My dog sits on the carpet.)

- "Estoy en la fiesta." (I am at the party.)

F. The word *de* in Spanish can also take the place of many English prepositions. It may be used to mean "from," "in," "of" and in some cases even more.

G. Here are a few more examples:

- "Soy de Tejas." (I am from Texas.)

- "Los Estados Unidos de América" (The United States of America)

X.   The Word "it" is Often Omitted

A. We use the word "it" in many contexts every day in English.
B. In Spanish the word "it" is found much less often.
C. This is due to the subject being inferred through the conjugated verb.
D. We say "it is big" in English, but in Spanish you only have *es grande.*
E. The same pattern is followed for many similar sentences.

XI.   Capitalization and Punctuation is Different in Spanish

A. While much of the punctuation in Spanish writing and English writing is the same for these two languages, there are a few slight differences to note.
B. In English, there is only punctuation at the end of a sentence.
C. In Spanish when asking a question or expressing excitement, punctuation is placed at both the beginning and the end of the sentence.
D. An upside-down question mark or upside-down exclamation point will start the sentence, and a right-side up mark will end it. For example:

- "¡Qué suerte!" (How lucky!)

- "¿Quieres cenar conmigo mañana?" (Do you want to have dinner with me tomorrow?)

E. Secondly, in the Spanish language when writing out numbers, a period will separate numbers by the thousands instead of a comma, and a comma will separate whole numbers from decimals.
F. For example, thirteen-thousand dollars and twelve cents would be written as $13.000,12 in Spanish.
G. There are a few simple differences in capitalization between the two languages.
H. Days of the week, months of the year and languages are not capitalized in Spanish.
I. There are more situations where Spanish does not capitalize words that English does.

XII. Spelling is Easier in Spanish

A. In the English language, many word spellings are irregular, difficult, and unintuitive.
B. In Spanish, usually spelling a word is so simple that it can almost always be accomplished just by sounding it out.
C. In English, letters can sound long, short or even silent – creating over a dozen different vowel sounds
D. In Spanish, there are only five. Simply enough, each vowel in the Spanish language only has one unique sound.
E. While English and Spanish use many of the same letters, the way some of them are pronounced can sound rather different in the Spanish language.
F. Spanish letters also may have a diaereses (two dots over the u – *vergüenza),* accents over the vowels (é – *bebé),* and a tilde (the letter ñ – *niño);* changing the sound that English speakers would expect.
G. The most trouble with spelling in Spanish for English speakers comes from the false cognitive sound of letters.
H. For instance, in Spanish, the letter "v" is often pronounced like English "b," and what sounds like an English "y" is actually a Spanish "ll."

XIII. Spanish Has to Verbs for *To Be – Ser* and *Estar*

A. *Ser* and *estar* can both be translated into English as 'to be.'
B. This distinction does not exist in other languages (except from Iberian Romance languages: Spanish, Portuguese, Galician and Catalan; and Mandarin).
C. The rules for when to use *ser* or *estar* might not be always that obvious.
D. The Spanish verb *ser* is usually used to describe traits that are permanent. On the other hand, *estar* is used to refer to conditions that are temporary.
E. Table below gives two key words to help: DOCTOR and PLACE:

SER	ESTAR
Date	**P**osition
Occupation	**L**ocation
Characteristic	**A**ction
Time	**C**ondition
Origin	**E**motion
Relation	

F. Conjugations of both verbs:

	SER	ESTAR
Yo	soy	estoy
Tú	eres	estás
Él / Ella / Usted	es	está
Nosotros / Nosotras	somos	estamos
Vosotros / Vosotras	sois	estáis
Ellos / Ellas / Ustedes	son	están

G. Combined table:

Lesson 45: Spanish Syntax

II.   **A Quick Guide to Spanish Syntax**

    A. Adapted from a document provided by Germanna Community College
    B. www.germanna.edu
    C. Syntax is the order of words and phrases that create a sentence.
    D. This quick guide will discuss the word pattern for basic Spanish sentences.
    E. This order, however, is flexible, which will be demonstrated.
    F. Because sentences have many elements, such as pronouns, subjects, and verbs, please refer to the following key as you progress through this guide:

- S = subject
- V = verb
- n = negation
- A = auxiliary
- O = object
- I = infinitive form of the verb
- p = preposition
- PP = present progressive
- IN = interrogative
- d = direct object pronoun
- i = indirect object pronoun

S = subject	O = object	IN = interrogative
V = verb	I = infinitive form of the verb	d = direct object pronoun
n = negation	p = preposition	i = indirect object pronoun
A = auxillary	PP = present progressive	

III.   **Syntax and One-Verb Sentence Constructions**

    A. Spanish word order follows a Subject-Verb-Object (SVO) pattern.
    B. Spanish word order is very similar to English word order, as English also follows SVO pattern.
    C. The sentence's subject is the "doer" of the action; the verb is the action, and the object is the person or thing affected by the action.
    D. In addition, when a negation (n) is necessary, the negative is placed before the verb.
    E. While English typically adds an auxiliary verb (A), such as a conjugation of *to be* or to *do,* to a negation, Spanish does not.
    F. SVO Pattern Examples:

Positive:

English	Spanish

Maria reads the books.
  S   V   O
	Maria lee los libros.
	  S V O

Negative:

English	Spanish

Eduardo does not eat meat.
  S   A   n   V   O
	Eduardo no come el carne.
	  S n V O

G. Often, the subject in Spanish is implied by the verb conjugation.

Positive:

English	Spanish
I have the money. S V O	Tengo el dinero. S/V O

Negative:

English	Spanish
We did not speak last night. S A n V O	No hablamos anoche. n S/V O

IV. **Two-Verb Constructions**

A. Sometimes, two verbs are needed to express an action.
B. In English, for instance, the first verb is conjugated to agree with the subject, and the second verb is left in its infinitive form (I); that is, the verb will remain in its "to" + verb form. For example, "to eat" is the infinitive verb that is conjugated to agree with the person who eats, i.e. I eat, you eat, she eats, etc.
C. The same rule of syntax applies to Spanish.
D. When using two verbs, the first verb will be conjugated to match the subject, and the second verb will remain in the infinitive.
E. In addition, the negation will continue to be placed before the first verb.
F. Two-Verb Construction Examples:

Positive:

English	Spanish
I need to shop for jeans. S V I O	Necesito comprar para los jeans. S/V I O

Negative:

English	Spanish
They are not able to see the stars. S A n V I O	Ellos no pueden ver las estrellas. S n V I O

G. There are two common exceptions to this syntax rule.
H. First, if the purpose of the sentence is to imply that a person or thing must perform an action, as in "I have to go to the store," then the verb construction must include the word que placed between the conjugated form of *tener* (to have) and the infinitive.
I. Example:

English	Spanish
I have to go to the store. S V I O	Tengo **que** ir a la tienda. S/V I O

J. Second, to express a future action or condition, use a conjugated form of the verb ir (to go) plus the preposition (p) a, followed by the infinitive. In English, this is often expressed with the present progressive tense (PP) conjugation of the verb to go, followed by the infinitive form of the verb.
K. Example:

English	Spanish
Tia is going to dance. S PP I	Tia va a bailar. S V p I

L. Lastly, there are verb tenses that do not require an infinitive verb in a two-verb construction.
M. Instead, both verbs will be conjugated.
N. Tenses that follow this rule include the progressive tenses and the perfect tenses.
O. For example, the present progressive tense, which in English is conjugated with the verb ending ing, requires that the first verb is conjugated to match the subject, and the second verb is conjugated for the present progressive tense.
P. Example:

English	Spanish
Mateo is not opening the door. S V n PP O	Mateo no está abriendo la puerta. S n V PP O

V.   **Interrogatives**

    A. Interrogatives are questions.

    B. In general, when asking questions in Spanish, the order of the subject and the verb are reversed.

    C. This is similar to English.

    D. Also, like English, a question in Spanish may include an interrogative word (IN), such as *qué, por qué, cuándo, cuánto, cuál, cómo,* and *dónde.*

    E. Example:

English	Spanish
When is Carlos coming to the party?	¿Cuándo viene Carlos a la fiesta?
IN V S PP p O	IN V S p O

    F. Questions in Spanish may also be posed without an interrogative word.

    G. Sometimes, the subject is implied with the verb conjugation.

    H. However, at other times, the subject needs to be expressed for clarity.

    I. Examples:

English	Spanish
Do you teach on Saturdays?	¿Eseñas los sabados?
A S V p O	S/V O

English	Spanish
Do all of you want a drink?	¿Desean ustedes una bebida?
A S V O	V S O

VI.   **Direct and Indirect Object Pronouns**

    A. Direct object nouns and pronouns are the person or thing directly affected by the verb in the sentence.

    B. For example, in the sentence "Josh washed the car," to find the direct object (d) of the sentence, ask a question that includes both the subject and the verb: "What did Josh wash?"

    C. The answer is "the car"; therefore, "the car" is the direct object. In Spanish, the direct object functions the same way; however, when a direct object refers to a person, a group of people, or a pet, the personal "a" must be included.

    D. Examples:

English	Spanish
Ayla bathed the dog.	Ayla bañó al perro.
S V d	S V d

English	Spanish
I bought the gift.	Compré el regalo.
S V d	S/V d

E. Indirect object nouns and pronouns tell *to whom* or for whom an action is performed. In Spanish, an indirect object (i) is often signaled by the prepositions *a* or *para* before the indirect object.

F. Example:

English	Spanish
I bought the gift for Isa.	Compré el regalo para Isa.
S V d p i	S/V d p i

G. Direct and indirect object pronouns can be used to replace the corresponding nouns in the sentence to avoid repeating them when speaking or writing.

H. In Spanish, when using both a direct and an indirect object pronoun in a sentence, the indirect object pronoun will always precede the direct object pronoun. In addition, when both the indirect object pronoun and thedirect object pronoun are in the third person, whether singular or plural, the indirect object pronoun must be changed from *le* or *les* to *se*.

VII. **One-Verb Constructions:**

A. Object pronouns precede the verb in a sentence that consists of only one verb.

B. Example:

English (without pronouns)	Spanish (without pronouns)
I bought the gift for Isa.	Compré el regalo para Isa.
S V d p i	S/V d p i
English (with pronouns)	**Spanish (with pronouns)**
I bought it for her.	Se lo compré.
S V d p i	i d S/V

VIII. **Two-Verb Constructions**

A. When a sentence necessitates two verbs to indicate the action, the object pronouns can either precede the first verb, or they can be attached to the second verb.

B. However, when attaching the object pronouns to the second verb, an accent mark may be needed to indicate a change in syllabic emphasis.

C. Examples:

English (without pronouns)	Spanish (without pronouns)
Tom is going to buy a car for his mother.	Tom va a comprar un coche para su madre.
S PP I d p i	S V p I d p i
Spanish (with pronouns preceding verb)	**Spanish (with pronouns attached to verb)**
Tom se lo va a comprar.	Tom va a comprárselo.
S i d V p I	S V p I i/d

English (without pronouns)	Spanish (without pronouns)
They are preparing dinner for us.	Ellos están preparando la cena para nosotros.
S V PP d p i	S V PP d p i
Spanish (with pronouns preceding verb)	**Spanish (with pronouns attached to verb)**
Ellos nos la están preparando.	Ellos están preparádonosla.
S i d V PP	S V PP i/d

IX. **Commands**

   A. Commands are sentences that tell others to do something.
   B. In Spanish, there are formal and informal commands, as well as affirmative and negative commands.
   C. Regardless of whether a command is formal or informal, when using object pronouns with an affirmative command, always attach the pronouns to the end of the verb.
   D. An accent mark may need to be added to show the syllabic change to the verb.
   E. If both an indirect and direct object pronoun are needed, the indirect object pronoun will be placed before the direct object pronoun.
   F. Affirmative Command Example:

English	Spanish
Talk to them.	Hábleles.
V p i	V i

   G. If the command is a negative command, then the object pronouns must be placed between the negation and the verb.
   H. Negative Command Example:

English	Spanish
Do not talk to them.	No les hable.
A n V p i	n i V

X. **Verbs like *Gustar***

   A. There are verbs that do not follow the traditional SVO pattern.

B. *Gustar* is one of these verbs.
C. *Gustar* is a verb that is sed to express likes and dislikes in Spanish.
D. However, it is not used in the same way as the English verb to like.
E. Instead, *gustar* translates more accurately as to be pleasing (to someone), which means that the subject of the sentence is the person or thing that is liked.
F. Because of this, the verb *gustar* is conjugated to correspond with the number of people or things being liked.
G. In addition, the indirect object pronoun shows to whom the person or thing is pleasing.
H. Lastly, if a negation is needed, place the object pronouns between the negation and conjugated form of the verb.
I. Examples:

English	Spanish
I like the flower.	Me gusta la flor.
S V d	i V S

English	Spanish
I do not like the flowers.	No me gustan las flores.
S A n V d	n i V S

XI. Other Verbs that Function Like *Gustar*

A. Verbs that function like *gustar,* include the following (not a colpete list):

- encantar to delight or like very much
- importer to be important or to matter
- quedar to remain or have left
- faltar to lack or be lacking
- interesar to interest or to be interesting
- parecer to appear or to seem
- molestar to annoy, to irritate, or to bother
- resultar to result or to turn ou

encantar	to delight or like very much
importer	to be important or to matter
quedar	to remain or have left
faltar	to lack or be lacking
interesar	to interest or to be interesting
parecer	to appear or to seem
molestar	to annoy, to irritate, or to bother
resultar	to result or to turn out

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Lesson 46: Comparison Languages – Contractions

I.   **Contractions / Contracciones**

    A. Contractions in Spanish and English are very different
    B. English contractions, such as *it is > it's*, are considered somewhat informal and are optional.
    C. In Spanish, however, contractions are required.

II.   **Spanish Contractions**

    A. There are essentially 3 types of Spanish contractions.
    B. Points III, IV, and V illustrate these contractions

III.   ***A* and *de* Plus Definite Article**

    A. The prepositions *a* and *de* contract with the masculine singular definite article *el*. They do not contract with the feminine *la* or the plurals *los* and *las*.

a + el	*al*
a + la, a + los, a + las	*a la, a los, a las*
de + el	*del*
de + la, de + los, de + las	*de la, de los, de las*

IV. *Con* **Plus Prepositional Pronoun**

   A. The preposition *con* contracts with the prepositional pronouns *mí*, *ti*, and *sí*, and the suffix *–go* is added to each one.

con + mí	*conmigo (with me)*
con + ti	*contigo (with you)*
con + sí	*consigo (with him, her self)*

V. **Verbs plus object pronouns**

   A. When object pronouns follow certain verb forms, they all contract into a single word, and <u>accents</u> may need to be added to maintain proper word stress.

ver + lo	*verlo*
mostrar + me + la	*mostrármela*
ayuda + me	*ayúdame*
vaya + se	*váyase*
haciendo + lo	*haciéndolo*
hablando + te	*hablándote*

Lesson 47: Creative Language Use

I.   <u>**An Example of a Contradictory Poem**</u>

    A. Poem uses humor
    B. Poem uses contradictory juxtaposition

    A Poem of Contradictions
    Tyler Rager

    My children learned this poem when they were young.

    Ladies and gentlemen, skinny and stout
    I'll tell you a tale I know nothing about
    The admission is free so pay at the door
    Now pull out a chair and sit on the floor

    On one bright day in the middle of the night
    Two dead boys got up to fight
    Back-to-back they faced each other
    Drew their swords and shot each other

    The blind man came to see fair play
    The mute man came to shout hooray
    The deaf policeman heard the noise
    And came to stop those two dead boys

    He lived on the corner in the middle of the block
    In a two-story house on a vacant lot
    A man with no legs came walking by
    And kicked the lawman in his thigh

    He crashed through a wall without making a sound
    Into a dry creek bed and suddenly drowned
    A long black hearse came to cart him away
    But he ran for his life and is still gone today

    I watched from the corner of the table
    The only eyewitness to facts of my fable
    If you doubt my lies are true
    Just ask the blind man, he saw it too

II.   <u>**Kid's Riddle**</u>

    Why was 9 afraid of 7?
    Because 7, 8, 9.

III. **Examples of a Spanish Poem**

A. Poem uses a reverse-epanalepsis technique – repeating the fist word at the end.
B. Poem uses a modified anadiplosis – the repeating the last word to start the next sentence.
C. Poem uses assonance – words sounding the same or the repetition of identical words.
D. This is an old poem passed down for generations. It is at least 100 years old.

El Sin Par Borracho Antón

El sin par borracho Antón,
cayendo de un tropezón,
gritó con todo el aliento:
¿Quién se cayó?

Y en la pared de un convento,
el eco le respondió: *YO*

Mientes picaro, yo fuí, y si el casco me rompí,
lo taparé con pelucas: *LUCAS*

¿Me conoces tú tunante? más aguárdame un instante
y conocerás mi navaja: *BAJA*

¿Que bajé yo? ¿Te figuras que me asusto?
Al contrario más me exalto: *ALTO*

¿Alto yo? Piensa el osado, que el rico laurel ganado
dejaré yo aquí marchito: *CHITO*

No callaré en todo el día, hasta que tu lengua impía
con un acero taladre: *LADRE*

¿Cúal perro ladrar me mandas? ¿Por dónde estás? ¿Por dónde andas?
Que de no verte me aburro: *BURRO, BURRO, BURRO....*

Cansado al fin de vocear, por fin Antón se durmió,
y el eco también ceso, al punto de no sonar!

E. The way I learned the poem (Mexico Version?)

El Borracho Lucas Antón

El borracho Lucas Antón,
cayendo de un tropezón,
gritó con todo su aliento:
¿Quién se cayó?

Desde la pared de un convento,
el eco le contestó:

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YO

Mientes pícaro, yo fuí,
y si el casco me rompí,
lo cubriré con pelucas:
LUCAS

¿Me conoces o tunante?
Pues espérame un instante,
y probarás mi navaja:
BAJA

Bajaré con sumo gusto,
y si crees que así me asusto,
al contrario, más me exalto:
ALTO

¿Alto yo? piensalo osado,
que el rico laurel de ganado,
aquí dejaré marchito:
CHITO

Y si atreve el insolente,
mandar a callar un valiente,
¿Que calle yo, miserable?:
HABLE

Hablaré de noche y día,
hasta mi lengua un día,
como un acero taladre:
LADRE

¿Cúal perro ladrar me mandas?
¿Dónde estas y por dónde andas?
Por que de no verte me aburro:
BURRO

Al fin el borracho durmió, y el eco también ceso.

IV.   **An Example of a Spanish Riddle**

A. Riddles do not usually translate well into other languages as they are generally a play on
   words.
B. The examples below only work is Spanish

   ¿Que tienen en común un elefante y un colchón?
   Uno es paquidermo, el otro es pa' que duermes.

¿Cuando va uno a un hospital barrato?
Cuando el codo duele.

V.   A Classic Poem by Gerard Nolst Trenité, called The Chaos (1922)

A. The poem contains 800 of the worst irregularities in English spelling
B. Only a master of pronunciation can read the poem correctly
C. The author of The Chaos was a Dutchman, the writer and traveler, Dr. Gerard Nolst Trenité.
D. Born in 1870, he studied classics, then law, then political science at the University of Utrecht, but without graduating (his Doctorate came later, in 1901).
E. From 1894 he was for a while a private teacher in California, where he taught the sons of the Netherlands Consul-General.
F. From 1901 to 1918 he worked as a schoolteacher in Haarlem, and published several schoolbooks in English and French, as well as a study of the Dutch constitution.
G. From 1909 until his death in 1946 he wrote frequently for an Amsterdam weekly paper, with a linguistic column under the pseudonym *Charivarius.*

The Chaos

Dearest creature in creation
Studying English pronunciation,
I will teach you in my verse
Sounds like corpse, corps, horse and worse.

I will keep you, Susy, busy,
Make your head with heat grow dizzy;
Tear in eye, your dress you'll tear;
Queer, fair seer, hear my prayer.

Pray, console your loving poet,
Make my coat look new, dear, sew it!
Just compare heart, hear and heard,
Dies and diet, lord and word.

Sword and sward, retain and Britain
(Mind the latter how it's written).
Made has not the sound of bade,
Say-said, pay-paid, laid but plaid.

Now I surely will not plague you
With such words as vague and ague,
But be careful how you speak,
Say: gush, bush, steak, streak, break, bleak ,

Previous, precious, fuchsia, via
Recipe, pipe, studding-sail, choir;
Woven, oven, how and low,
Script, receipt, shoe, poem, toe.

Say, expecting fraud and trickery:
Daughter, laughter and Terpsichore,
Branch, ranch, measles, topsails, aisles,
Missiles, similes, reviles.

Wholly, holly, signal, signing,
Same, examining, but mining,
Scholar, vicar, and cigar,
Solar, mica, war and far.

From "desire": desirable-admirable from "admire,"
Lumber, plumber, bier, but brier,
Topsham, brougham, renown, but known,
Knowledge, done, lone, gone, none, tone,

One, anemone, Balmoral,
Kitchen, lichen, laundry, laurel.
Gertrude, German, wind and wind,
Beau, kind, kindred, queue, mankind,

Tortoise, turquoise, chamois-leather,
Reading, Reading, heathen, heather.
This phonetic labyrinth
Gives moss, gross, brook, brooch, ninth, plinth.

Have you ever yet endeavoured
To pronounce revered and severed,
Demon, lemon, ghoul, foul, soul,
Peter, petrol and patrol?

Billet does not end like ballet;
Bouquet, wallet, mallet, chalet.
Blood and flood are not like food,
Nor is mould like should and would.

Banquet is not nearly parquet,
Which exactly rhymes with khaki.
Discount, viscount, load and broad,
Toward, to forward, to reward,

Ricocheted and crocheting, croquet?
Right! Your pronunciation's OK.
Rounded, wounded, grieve and sieve,
Friend and fiend, alive and live.

Is your r correct in higher?
Keats asserts it rhymes Thalia.
Hugh, but hug, and hood, but hoot,

Buoyant, minute, but minute.

Say abscission with precision,
Now: position and transition;
Would it tally with my rhyme
If I mentioned paradigm?

Two-pence, three-pence, tease are easy,
But cease, crease, grease and greasy?
Cornice, nice, valise, revise,
Rabies, but lullabies.

Of such puzzling words as nauseous,
Rhyming well with cautious, tortious,
You'll envelop lists, I hope,
In a linen envelope.

Would you like some more? You'll have it!
Affidavit, David, davit.
To abjure, to perjure. Sheik
Does not sound like Czech but ache.

Liberty, library, heave and heaven,
Rachel, loch, moustache, eleven.
We say hallowed, but allowed,
People, leopard, towed but vowed.

Mark the difference, moreover,
Between mover, plover, Dover.
Leeches, breeches, wise, precise,
Chalice, but police and lice,

Camel, constable, unstable,
Principle, disciple, label.
Petal, penal, and canal,
Wait, surmise, plait, promise, pal,

Suit, suite, ruin. Circuit, conduit
Rhyme with "shirk it" and "beyond it,"
But it is not hard to tell
Why it's pall, mall, but Pall Mall.

Muscle, muscular, gaol, iron,
Timber, climber, bullion, lion,
Worm and storm, chaise, chaos, chair,
Senator, spectator, mayor,

Ivy, privy, famous; clamour
Has the a of drachm and hammer.

Pussy, hussy and possess,
Desert, but desert, address.

Golf, wolf, countenance, lieutenants
Hoist in lieu of flags left pennants.
Courier, courtier, tomb, bomb, comb,
Cow, but Cowper, some and home.

"Solder, soldier! Blood is thicker,"
Quoth he, "than liqueur or liquor,"
Making, it is sad but true,
In bravado, much ado.

Stranger does not rhyme with anger,
Neither does devour with clangour.
Pilot, pivot, gaunt, but aunt,
Font, front, wont, want, grand and grant.

Arsenic, specific, scenic,
Relic, rhetoric, hygienic.
Gooseberry, goose, and close, but close,
Paradise, rise, rose, and dose.

Say inveigh, neigh, but inveigle,
Make the latter rhyme with eagle.
Mind! Meandering but mean,
Valentine and magazine.

And I bet you, dear, a penny,
You say mani-(fold) like many,
Which is wrong. Say rapier, pier,
Tier (one who ties), but tier.

Arch, archangel; pray, does erring
Rhyme with herring or with stirring?
Prison, bison, treasure trove,
Treason, hover, cover, cove,

Perseverance, severance. Ribald
Rhymes (but piebald doesn't) with nibbled.
Phaeton, paean, gnat, ghat, gnaw,
Lien, psychic, shone, bone, pshaw.

Don't be down, my own, but rough it,
And distinguish buffet, buffet;
Brood, stood, roof, rook, school, wool, boon,
Worcester, Boleyn, to impugn.

Say in sounds correct and sterling

Hearse, hear, hearken, year and yearling.
Evil, devil, mezzotint,
Mind the z! (A gentle hint.)

Now you need not pay attention
To such sounds as I don't mention,
Sounds like pores, pause, pours and paws,
Rhyming with the pronoun yours;

Nor are proper names included,
Though I often heard, as you did,
Funny rhymes to unicorn,
Yes, you know them, Vaughan and Strachan.

No, my maiden, coy and comely,
I don't want to speak of Cholmondeley. No.
Yet Froude compared with proud
Is no better than McLeod.

But mind trivial and vial,
Tripod, menial, denial,
Troll and trolley, realm and ream,
Schedule, mischief, schism, and scheme.

Argil, gill, Argyll, gill.
Surely May be made to rhyme with Raleigh,
But you're not supposed to say
Piquet rhymes with sobriquet.

Had this invalid invalid
Worthless documents? How pallid,
How uncouth he, couchant, looked,
When for Portsmouth I had booked!

Zeus, Thebes, Thales, Aphrodite,
Paramour, enamoured, flighty,
Episodes, antipodes,
Acquiesce, and obsequies.

Please don't monkey with the geyser,
Don't peel 'taters with my razor,
Rather say in accents pure:
Nature, stature and mature.

Pious, impious, limb, climb, glumly,
Worsted, worsted, crumbly, dumbly,
Conquer, conquest, vase, phase, fan,
Wan, sedan and artisan.

The th will surely trouble you
More than r, ch or w.
Say then these phonetic gems:
Thomas, thyme, Theresa, Thames.

Thompson, Chatham, Waltham, Streatham,
There are more but I forget 'em-
Wait! I've got it: Anthony,
Lighten your anxiety.

The archaic word albeit
Does not rhyme with eight-you see it;
With and forthwith, one has voice,
One has not, you make your choice.

Shoes, goes, does. Now first say: finger;
Then say: singer, ginger, linger.
Real, zeal, mauve, gauze and gauge,
Marriage, foliage, mirage, age,

Hero, heron, query, very,
Parry, tarry fury, bury,
Dost, lost, post, and doth, cloth, loth,
Job, Job, blossom, bosom, oath.

Faugh, oppugnant, keen oppugners,
Bowing, bowing, banjo-tuners
Holm you know, but noes, canoes,
Puisne, truism, use, to use?

Though the difference seems little,
We say actual, but victual,
Seat, sweat, chaste, caste, Leigh, eight, height,
Put, nut, granite, and unite.

Reefer does not rhyme with deafer,
Feoffer does, and zephyr, heifer.
Dull, bull, Geoffrey, George, ate, late,
Hint, pint, senate, but sedate.

Gaelic, Arabic, pacific,
Science, conscience, scientific;
Tour, but our, dour, succour, four,
Gas, alas, and Arkansas.

Say manoeuvre, yacht and vomit,
Next omit, which differs from it
Bona fide, alibi
Gyrate, dowry and awry.

Sea, idea, guinea, area,
Psalm, Maria, but malaria.
Youth, south, southern, cleanse and clean,
Doctrine, turpentine, marine.

Compare alien with Italian,
Dandelion with battalion,
Rally with ally; yea, ye,
Eye, I, ay, aye, whey, key, quay!

Say aver, but ever, fever,
Neither, leisure, skein, receiver.
Never guess-it is not safe,
We say calves, valves, half, but Ralf.

Starry, granary, canary,
Crevice, but device, and eyrie,
Face, but preface, then grimace,
Phlegm, phlegmatic, ass, glass, bass.

Bass, large, target, gin, give, verging,
Ought, oust, joust, and scour, but scourging;
Ear, but earn; and ere and tear
Do not rhyme with here but heir.

Mind the o of off and often
Which may be pronounced as orphan,
With the sound of saw and sauce;
Also soft, lost, cloth and cross.

Pudding, puddle, putting.
Putting? Yes: at golf it rhymes with shutting.
Respite, spite, consent, resent.
Liable, but Parliament.

Seven is right, but so is even,
Hyphen, roughen, nephew, Stephen,
Monkey, donkey, clerk and jerk,
Asp, grasp, wasp, demesne, cork, work.

A of valour, vapid vapour,
S of news (compare newspaper),
G of gibbet, gibbon, gist,
I of antichrist and grist,

Differ like diverse and divers,
Rivers, strivers, shivers, fivers.
Once, but nonce, toll, doll, but roll,

Polish, Polish, poll and poll.

Pronunciation-think of Psyche! –
Is a paling, stout and spiky.
Won't it make you lose your wits
Writing groats and saying "grits"?

It's a dark abyss or tunnel
Strewn with stones like rowlock, gunwale,
Islington, and Isle of Wight,
Housewife, verdict and indict.

Don't you think so, reader, rather,
Saying lather, bather, father?
Finally, which rhymes with enough,
Though, through, bough, cough, hough, sough, tough??
Hiccough has the sound of sup...
My advice is: GIVE IT UP!

VI.   **The Prodigal Son in the Key of F**

An Adaptation of Luke 15:11-32

Feeling footloose and frisky, a feather-brained fellow forced his father to fork over his farthings. Fast he flew to foreign fields and frittered his family's fortune, feasting fabulously with floozies and faithless friends. Flooded with flattery he financed a full-fledged fling of "funny foam" and fast food.

Fleeced by his fellows in folly, facing famine, and feeling faintly fuzzy, he found himself a feed-flinger in a filthy foreign farmyard.

Feeling frail and fairly famished, he fain would have filled his frame with foraged food from the fodder fragments.

"Fooey," he figured, "my father's flunkies fare far fancier," the frazzled fugitive fumed feverishly, facing the facts. Finally, frustrated from failure and filled with foreboding (but following his feelings) he fled from the filthy foreign farmyard.

Faraway, the father focused on the fretful familiar form in the field and flew to him and fondly flung his forearms around the fatigued fugitive. Falling at his father's feet, the fugitive floundered forlornly, "Father, I have flunked and fruitlessly forfeited family favor."

Finally, the faithful Father, forbidding and forestalling further flinching, frantically flagged the flunkies to fetch forth the finest fatling and fix a feast.

Faithfully, the father's first-born was in a fertile field fixing fences while father and fugitive were feeling festive. The foreman felt fantastic as he flashed the

fortunate news of a familiar family face that had forsaken fatal foolishness. Forty-four feet from the farmhouse the first-born found a farmhand fixing a fatling.

Frowning and finding fault, he found father and fumed, "Floozies and foam from frittered family funds and you fix a feast following the fugitive's folderol"? The first-born's fury flashed, but fussing was futile. The frugal first-born felt it was fitting to feel "favored" for his faithfulness and fidelity to family, father, and farm. In foolhardy fashion, he faulted the father for failing to furnish a fatling and feast for his friends. His folly was not in feeling fit for feast and fatling for friends; rather his flaw was in his feeling about the fairness of the festival for the found fugitive.

His fundamental fallacy was a fixation on favoritism, not forgiveness. Any focus on feeling "favored" will fester and friction will force the frayed facade to fall.

Any focus on feeling "favored" will fester and friction will force the faded facade to fall. Frankly, the father felt the frigid first-born's frugality of forgiveness was formidable and frightful. But the father's former faithful fortitude and fearless forbearance to forgive both fugitive and first-born flourishes.

The fugitive's fault-finding brother frowned on fickle forgiveness of former folderol. His fury flashed.   But fussing was futile. For the far-sighted faithful father figured, "Filial fidelity is fine, but the fugitive is found! What forbids fervent festivity for the fugitive that is found? Unfurl the flags and finery, let fun and frolic freely flow. Former failure is forgotten, folly is forsaken. Let fanfares flare"

And the father's forgiveness formed the foundation for the former fugitive's future faith, fortune, and fortitude.

Four facets of the father's fathomless fondness for faltering fugitives are:
1) Forgiveness
2) Forever faithful friendship
3) Fadeless love, and
4) A facility for forgetting flaws

VII.   Poem by Rudyard Kipling

A. Rudyard Kipling, *Just So Stories* (1902)
B. I Keep Six Honest Serving Men

I keep six honest serving-men
(They taught me all I knew);
Their names are What and Why and When
And How and Where and Who.

I send them over land and sea,
I send them east and west;
But after they have worked for me,
I give them all a rest.

I let them rest from nine till five,
For I am busy then,
As well as breakfast, lunch, and tea,
For they are hungry men.

But different folk have different views;
I know a person small—
She keeps ten million serving-men,
Who get no rest at all!

She sends 'em abroad on her own affairs,
From the second she opens her eyes—
One million Hows, two million Wheres,
And seven million Whys!

Lesson 48: English is a Strange Language

I.   **Examples of English as a Strange or a Funny Language**

1.   Put *only* anywhere in the sentence and see how the sentence changes in meaning: She told him that she loved him.

2.   Although English is weird, it can be understood through tough thorough thought, though.

3.   Adjectives in English must be in a certain order:

- Opinion
- Size
- Age
- Shape
- Color
- Origin
- Material
- Purpose
- then the noun.

For example: "I have a lovely little old rectangular green French silver whittling knife." Change the word order and the sentence sounds wrong. Green cheap green apples do not exist, but cheap green apples do.

4.   Tomb, womb, and bomb are similarly spelled but different pronunciation.

5.   Confusing definitions:

- Chuffed – 1. pleased, delighted, gratified, etc.; or, 2. disgruntled, displeased, unhappy, etc.
- Egregious – 1. outstandingly bad; flagrant; or, 2. Archaic distinguished; eminent
- Nonplussed – 1. completely puzzled or perplexed by something unexpected; or, Nonstandard. not dismayed; indifferent or unexcited; calm
- Peruse – 1. Obsolete to examine in detail; scrutinize; or, 2. to read carefully or thoroughly; study; or, 3. to read in a casual or leisurely way

6.   This sentence has seven different meaning depending on which word is stressed:

"I never said she stole my money."

7.   Goodbye – means God be with ye, written originally as *God B W Ye.*

8.   Cough, rough, though, and through do not rhyme; but pony and bologna do.

9.   Queue is pronounced "kyoo" – only pronounce the first letter.

10. Australia has three A's all pronounced differently.

11. Why do we say "pineapple" when there is no pine and there is no apple? No one else does.

Arabic	أناناس ('ananās)
Armenian	wմ wմ wu (ananas)
Danish	ananas
Dutch	ananas
English	**pineapple**
Esperanto	ananaso
Finnish	ananas
French	ananas
German	Ananas
Georgian	ანანასი (ananasi)
Greek	ανανάς (ananás)
Hebrew	אננס (ananás)
Hindi	अनानास (anānās)
Hungarian	ananász
Icelandic	ananas
Italian	ananas
Latin	ananas
Macedonian	ананас (ánanas)
Norwegian	ananas
Persian	أناناس (ânânâs)
Polish	ananas
Portuguese (eu)	ananás
Romanian	Ananas
Russian	ананас (ananás)
Swedish	ananas
Turkish	ananas

12. Laid is pronounced like paid, but said is pronounced like bread, but but bead is pronounced like lead, but not lead.

13. Some pairs just sound wrong:

- Dad and mom
- Treat or trick
- Cheese and mac

- Jelly and peanut butter
- White and black
- Juliet and Romeo
- Roll and rock
- Abel and Cain
- Jerry and Tom
- Cream and cookies
- Suffering and pain

14. Tear and tier are pronounced the same, but tear and tear are pronounced differently.

- I am sure that that is an example of using the same word twice in a sentence.
- Minute and minute should not be spelled the same way.
- I am not content with that content.
- And I object to that object.
- I need read what I read again.
- Excuse me but there is no excuse for this.
- Wind up the string and throw it in the wind

15. Redundant names

- Chai tea – tea teas
- Naan bread – bread bread
- Sharia law – law law
- Sahara Desert – desert desert
- Lake Tahoe – lake lake
- El Camino way – the way way
- Penndel Hill – hill hill hill
- Soviet Union – union union
- Mississippi River – big river river
- Los Angeles Angels – the angels angels
- Hula dance – dance dance
- DC Comics – detective comics comics
- The La Brea Tar Pits – the the tar pits tar pits
- The River Avon – the riven river
- The Rio Grande River – the river big river

16. Using the Oxford Comma – why I always use it.

- I had eggs, toast, and orange juice. Or,
- I had eggs, toast and orange juice.

The first sentence uses the Oxford comma and shows I had three things for breakfast. The second omits the Oxford comma and shows I had two things – eggs, and toast with orange juice on top. Interestingly, the spell check wants me to add the comma.

17. English Triple contractions

- I'dn't've – I did not have
- It'dn't've – it did not have
- Y'all'd've – you all would have
- You'dn't've – you do not have
- Y'shouldn't've – you should not have

18. How to spell potato

- If gh stands for p as in "hiccough"
- If ough can stand for o as in "dough"
- If phth can stand for t as in "phthisis"
- If eigh can stand for a as in "neighbor"
- If tte can stand for t as in "gazette"
- If eau can stand for o as in "plateau"

Then we could spell "potato" a *GHOUGHRHTHEIGHTEEAU.*

19. In the UK the season is called Autumn from the French word *autompne*, and later, the Latin *autumnos*.

- In the USA we call the season Fall, because the leaves fall down.

20. The reason the plural of goose is geese, and the plural of moose is moos is because goose is derived from an ancient Germanic word undergoing strong declension, in the pattern of foot/feet and tooth/teeth (oo is changed to ee). Moose is a Native American word and lacks the etymological reason to be pluralized as goose.

21. Changing the w to a t answers the where, what, and when.

22. Eggplants are not eggs, Guinea pigs are not from Guinea, there are no pines or apples in a pineapple, and a hamburger has no ham.

23. I comes before E except … when you are after …

Your weird neighbor who pulls a feisty heist of foreign freight reindeer from Santa's sleigh at a height of 100 feet and a weight of 1 ton eight days before Christmas. Santa's veins were bulging so he covered them with a beige veil, but almost had a seizure. The loot was forfeited because it was counterfeit. He stole heifers instead of reindeer. Turns out it was Santa's heir who leisurely needed the protein so he could reign in his place.

The efficient and proficient scientist realized his deficiency of conscience when he found a glacier had the frozen species of an ancient society. His nescience showed he was not proficient in his science.

24. Firefly and waterfall are opposites.

25. Why can't you go? Is same as. Why cannot you go? Don't you dare! Is the same as Do not you dare!"

26. I'll, aisle, and isle are all pronounced the same way.

27. I'ma is an abbreviation for I am going to – 70% letter reduction.

28. All the money that he had had had had no effect on him until he was broke.

29. The bandage was wound around the wound.

- The farm used to produce produce.
- The dump had to refuse the refuse.
- Polish the Polish furniture
- He could lead if he got the lead out.
- The solder decided to desert in the desert.
- At the present time he will present the present to the man present.
- A bass was painted on the bass drum.
- The dove dove into the trees.
- The insurance of the invalid was invalid.
- There was a row over the way to row.
- He did not object to the object.
- They were not close enough to close the door.
- A sewer lost his thread in a sewer.
- You can teach a sow to sow.
- Shedding a tear will tear me up.
- The subject was subject to a bunch of tests.
- You are pretty pretty.

30. We will meet *on* Wednesday, *at* noon, *in* January.

31. I've not and I haven't mean the same thing.

32. Why do we *take* showers and baths? I will have a shower sounds like it should be correct.

33. Humor:

Officer: "The victims were sacrificed on an altar made of antlers."
Detective: "Dear God!"
Officer: "Most likely, yes."

Man speaking to ladies who have an accent: "Excuse me, are you ladies from England?"
Ladies: "Wales"
Man: "Oh, sorry. Are you whales from England?"

Lesson 49: Basic Grammar

I.   <u>**Definitions of Grammar**</u>

      A. Grammar is the study or use of the rules about how words change their form and combine with other words to make sentences.
      B. Grammar is the whole system and structure of a language or of languages in general, usually taken as consisting of syntax and morphology (including inflections) and sometimes also phonology and semantics.
      C. Grammar is the particular analysis of the system and structure of language or of a specific language.
      D. Grammar includes rules of a language governing the sounds, words, sentences, and other elements, as well as their combination and interpretation.
      E. In a restricted sense, the term refers only to the study of sentence and word structure (syntax and morphology), excluding vocabulary and pronunciation.

II.   <u>**Grammar Basics**</u>

      A. Understanding grammar starts with first knowing and understanding the rules of using the parts of speech.
      B. The basic parts of speech below are the building blocks of every sentence we write.
      C. Knowing the rules of punctuation is also important in understanding grammar.
      D. Punctuation also includes rules for capitalization.

III.   <u>**Basic Sentences**</u>

      A. Understanding grammar requires understanding sentence structure.
      B. A singular subject needs a singular predicate.
      C. A sentence needs to express a complete thought.
      D. Another term for a sentence is an independent clause
      E. Sentences need structure

IV.   <u>**Subjects are Vital**</u>

      A. The subject is the star of the sentence
      B. The subject is the person, place, animal, thing, or idea that's being described or performing the action.
      C. Not every sentence needs a subject.
      D. An example might be, "Run!"

V.   <u>**Predicates are Vital**</u>

      A. Predicates Express Action

B. The predicate expresses the action the subject is taking or shares something more about the subject.

VI. <u>Clauses</u>

A. Clauses, like any sentence, have a subject and predicate.
B. If a group of words does not have a subject and predicate, it is merely a phrase.
C. If a clause can stand alone and make a complete thought, then it is independent and can be considered a sentence.
D. If clauses do not express a complete thought, they are called dependent clauses.
E. An example of a dependent clause, which is not a sentence, is ."..when I finish my work."
F. A dependent clause needs an independent clause to make it whole.

VII. <u>Multiple Parts of Speech May Be Used</u>

A. A single sentence can be filled with many different parts of speech.
B. A basic positive sentence in English will generally adhere to the following formulas:

- subject + predicate
- subject + verb + direct object

C. Not every sentence requires a direct object. "She reads," or "He ran," are two examples of complete sentences that do not require a direct object.

VIII. <u>Four Types of Simple Sentences</u>

A. Parts of speech may be used in any of the four types of sentences:

- Declarative Sentences – These questions make a statement. For example: She walked down the runway.
- Interrogative Sentences – These sentences ask a question. For example: Where did she walk?
- Exclamatory Sentences – These sentences express strong emotion. For example: What an incredible trip!
- Imperative Sentences – These sentences make a strong command. For example: Go follow her down the runway!

IX. <u>Direct Objects are Information Providers</u>

A. When direct objects are involved, they provide more information about the verb.
B. For example:

- She assembled her workstation.
- He hates fighting.

X.   **Indirect Objects Work with Direct Objects**

    A. Indirect objects are receivers of the direct object.
    B. For example:

- James gave Katherine a new diamond necklace.
- I made my dog homemade biscuits.
- She baked her husband some chocolate chip cookies.

XI.   **Next Steps**

    A. Once a cohesive sentence is constructed with all the right elements, including subjects, verbs, and information-providers, it is time to separate those words with proper punctuation.
    B. Follow punctuation rules.
    C. Follow capitalization rules

X.   **From the Mind to the Mouth, From the Mind to Paper**

    A. Thought of what is to be said and how to say it starts in the mind
    B. Speaking and writing are distinct actions.
    C. When speaking, we dispense with many grammatical rules.
    D. When writing, we must be careful to follow grammatical rules.

Lesson 50: Grammatical Structures

I.   **Grammatical Structure**

A. The grammatical function or meaning of a sentence is dependent on this structural organization, which is also called syntax or syntactic structure.
B. In traditional grammar, the four basic types of sentence structures are:

- the simple sentence
- the compound sentence
- the complex sentence
- the compound-complex sentence.

C. In simple terms, a sentence is a set of words that contain:

- a subject (what the sentence is about, the topic of the sentence)
- a predicate (what is said about the subject)
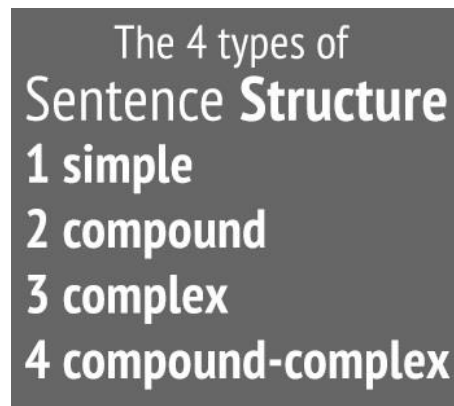
II.   **Simple Sentence Structure**

A. A simple sentence consists of one independent clause.
B. An independent clause contains a subject and verb and expresses a complete thought.

C. Examples:

- I like coffee.
- Mary likes tea.

- The earth goes round the sun.
- Mary did not go to the party.

III.   Compound Sentence Structure

A. A compound sentence is two (or more) independent clauses joined by a conjunction or semicolon.
B. Each of these clauses could form a sentence alone.

C. Examples:

- I like coffee and Mary likes tea.
- Mary went to work but John went to the party.
- Our car broke down; we came last.

D. There are seven coordinating conjunctions:

- And
- But
- Or
- Nor
- For
- Yet
- So

IV.   Complex Sentence Structure

A. A complex sentence consists of an independent clause plus a dependent clause.
B. A dependent clause starts with a subordinating conjunction or a relative pronoun, and contains a subject and verb, but does not express a complete thought.

C. Examples:

- We missed our plane because we were late.
- Our dog barks when she hears a noise.
- He left in a hurry after he got a phone call.
- Do you know the man who is talking to Mary?

D. Here are some common subordinating conjunctions:

- After
- Although
- As
- Because
- Before
- How
- If
- Once
- Since
- Than
- That
- Though
- Till
- Until
- When
- Where
- Whether
- While

E. Here are the five basic relative pronouns:

- That
- Which
- Who
- Whom
- Whose

V. Compound-Complex Sentence Structure

A. A compound-complex sentence consists of at least two independent clauses and one or more dependent clauses.

B. Examples:

- John didn't come because he was ill, so Mary was not happy.
- He left in a hurry after he got a phone call, but he came back five minutes later.
- A *dependent clause* is also called a *subordinate clause*.

C. The above sentences are basic examples only.

D. In some cases other arrangements are possible (for example, a dependent clause can come before an independent clause).

VI. Other Definitions

A. Agreement
In grammar, subject-verb agreement refers to the correspondence in form between a verb and its subject.
Every verb in a clause or sentence must agree in number and person with its subject.
That is, make a verb singular if its subject is singular; make a verb plural if its subject is plural.

B. Antecedents
In English grammar, an antecedent is a subject that will be renamed by another word later in a sentence.
Most often the word replacing the antecedent is a pronoun, though it can also be a noun or noun phrase.

C. Participles
Participles are a type of verbal.
They are formed from verbs, but they do not act as verbs.
Participles act as adjectives.
Example:

- The filtered water tastes delicious.

Filtered is a participle, formed from the verb filter, and it acts as an adjective.
It tells us more about the noun water.

D. Participial Phrase

Participles can be in participial phrases.
A phrase is a group of words without a subject and a verb, acting as one part of speech.
A participial phrase consists of a participle and its complements or modifiers.
All of the words in the participial phrase come together to act as an adjective.
Example:

- Walking to the mailbox, Peter looked at the sky.

Walking to the mailbox is a participial phrase.
It contains the participle walking and the prepositional phrase to the mailbox.
The whole participial phrase is acting as an adjective modifying the noun Peter.

E. Dangling participles

Sometimes, it can be difficult to tell which noun a participial phrase is modifying.
In fact, the noun that it is intended to modify may not be stated in the sentence!

That is not a good thing. When this happens, it is a mistake called a dangling participle because it just dangles there with nothing to modify.
Example:

- Sitting on the park bench, the sun disappeared behind the clouds.

Sitting on the park bench is a dangling participle.
Where is the noun that sitting on the park bench modifies?
It is not modifying sun or clouds.
In fact, the noun that it is modifying is not even in the sentence!

F. Double negatives

A double negative is a non-standard sentence construction that uses two negative forms.
Double negatives are created by adding a negation to the verb and to the modifier of the noun (adjectives, adverbs, etc.) or to the object of the verb.
Examples:

- I won't (will not) bake no cake.
- I can't (cannot) go nowhere tonight.

G. Split infinitive

In the English language, a split infinitive or cleft infinitive is a grammatical construction in which a word or phrase is placed between the particle to and the infinitive that comprise a to-infinitive.
In traditional English grammar, the bare infinitive (e.g., go) is extended by the particle to in order to produce the to-infinitive phrase (sometimes termed a full infinitive), to go.
A split infinitive occurs when one or more items, as an adverb or adverbial phrase, separates the particle and the infinitive.
Sometimes infinitives need a little space.
A split infinitive occurs when there is an adverb between two parts of an infinitive.
Example:

- "to go" vs. "to **boldly** go" (split infinitive).

Lesson 51: Rhetoric

I.   <u>**Rhetoric Meaning**</u>

    A. The art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques.

    B. Language designed to have a persuasive or impressive effect on its audience, sometimes regarded as lacking in sincerity or meaningful content.

    C. The art of speaking or writing effectively: such as a: the study of principles and rules of composition formulated by critics of ancient times. b: the study of writing or speaking as a means of communication or persuasion.

    D. "One horse-laugh is worth ten-thousand syllogisms." – H. L. Mencken

    E. "You can sway a thousand men by appealing to their prejudices quicker than you can convince one man by logic." – Robert A. Heinlein, Revolt in 2100/Methuselah's Children

II.   <u>**Rhetorical Appeals**</u>

    A. There are 5 Rhetorical Appeals

    B. *Ethos*. Ethos refers to your credibility. Focuses attention on the writer's or speaker's trustworthiness. Takes one of two forms: "appeal to character" or "appeal to credibility." A writer may show "ethos" through his tone, such as taking care to show more than one side of an issue before arguing for the other side.

    C. *Pathos*. Pathos refers to emotional appeal. Pathos, or the appeal to emotion, means to persuade an audience by purposely evoking certain emotions to make them feel the way the author wants them to feel. Authors make deliberate word choices, use meaningful language, and use examples and stories that evoke emotion. Pathos is one of the three primary modes of persuasion, along with logos and ethos. Pathos is a also a key component of literature which, like most other forms of art, is designed to inspire emotion from its readers.

    D. *Logos*. Logos refers to using reason. Logos is a rhetorical or persuasive appeal to the audience's logic and rationality. Examples of logos can be found in argumentative writing and persuasive arguments, in addition to literature and poetry.

    E. *Kairos*. Kairos refers to the opportune moment. Kairos (Greek for "right time," "season," or "opportunity") refers to the "timeliness" of an argument. Often, for an ad or an argument to be successful, it needs appropriate tone and. structure and come at the right time. Kairos is important because audience is important. Since rhetoric is about communication, one must think about your audience – what they bring to the table, how they think about the issue, and how they are likely to respond to the message. Naturally, kairos is part of that.

F. **Topos**. Topos (from Ancient Greek: τόπος "place") refers to using a traditional or conventional literary or rhetorical theme or topic.

III. The 3 Main Rhetorical Strategies by Which People are Persuaded

A. Logos: Strategy of reason, logic, or facts.
B. Ethos: Strategy of credibility, authority, or character.
C. Pathos: Strategy of emotions and affect.

IV. Example of Jesus' Teaching

A. Jesus is the Master Teacher
B. Jesus and others in the Bible often iused rhetoric hetoric
C. Triplets in Mark chapter 4

V. Text: Mark 4:19-24

A. Jesus Master teacher
B. Triplets
C. Understand all parables
D. Ask and receive
E. Hearers had no idea of meaning unless they asked the Lord
F. John 15:2 fruit, more fruit, much fruit (v. 5)
G. Hearing and doing the word is what brings forth fruit
H. 7:15 come out—must be in to come out. V 19-23. 13 things.

1. Fruit Hinderers

A. 19 And the cares of this world, and the deceitfulness of riches, and the lusts of other things entering in, choke the word, and it becometh unfruitful.
B. Cares of this world
C. Deceitfulness of riches
D. Lusts of other things

2. Fruit Generators

A. 20 And these are they which are sown on good ground; such as hear the word, and receive it, and bring forth fruit, some thirtyfold, some sixty, and some an hundred.
B. Hear
C. Receive
D. Bring forth fruit

3. Fruit Manifested

A. 21 And he said unto them, Is a candle brought to be put under a bushel, or under a bed? and not to be set on a candlestick?
B. Bushel
C. Bed
D. Candlestick
E. Not what was done or what you will do. What are you doing now?

4.   Fruit Judged

A. 22 For there is nothing hid, which shall not be manifested; neither was any thing kept secret, but that it should come abroad.
B. Hid
C. Secret
D. Abroad
E. 23 If any man have ears to hear, let him hear.

5.   Fruit Multiplied

A. 24 And he said unto them, Take heed what ye hear: with what measure ye mete, it shall be measured to you: and unto you that hear shall more be given.
B. Take heed what ye hear
C. Measure you mete
D. Hear given more

Lesson 52: Rhetorical Devices

I.   <u>**Rhetorical Devices Definition**</u>

    A. [Editor's Note: A good subject for a student's paper would be to give scriptural examples of all these devices. We have given some examples, but a more detailed paper would be beneficial to the work.]

    B. A rhetorical device is a linguistic tool that employs a particular type of sentence structure, sound, or pattern of meaning in order to evoke a particular reaction from an audience.

    C. Each rhetorical device is a distinct tool that can be used to construct an argument or make an existing argument more compelling.

    D. Any time you try to inform, persuade, or argue with someone, you're engaging in rhetoric. If you've ever had an emotional reaction to a speech or changed your mind about an issue after hearing a skilled debater's rebuttal, you've experienced the power of rhetoric.

    E. By developing a basic knowledge of rhetorical devices, you can improve your ability to process and convey information while also strengthening your persuasive skills.

II.   <u>**Types of Rhetorical Devices**</u>

    A. Rhetorical devices are loosely organized into the following four categories:

    B. *Logos*. Devices in this category seek to convince and persuade via logic and reason, and will usually make use of statistics, cited facts, and statements by authorities to make their point and persuade the listener. 2 Timothy 3:16: "All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness:"

    C. *Pathos*. These rhetorical devices base their appeal in emotion. This could mean invoking sympathy or pity in the listener or making the audience angry in the service of inspiring action or changing their mind about something. John 14:15: "If ye love me, keep my commandments."

    D. *Ethos*. Ethical appeals try to convince the audience that the speaker is a credible source, that their words have weight and must be taken seriously because they are serious and have the experience and judgment necessary to decide what's right. John 7:16: "Jesus answered them, and said, My doctrine is not mine, but his that sent me."

    E. *Kairos*. This is one of the most difficult concepts in rhetoric; devices in this category are dependent on the idea that the time has come for a particular idea or action. The very timeliness of the idea is part of the argument. 2 Corinthians 6:2: "(For he saith, I have heard thee in a time accepted, and in the day of salvation have I succoured thee: behold, now is the accepted time; behold, now is the day of salvation.)"

F.   Since rhetoric dates back to ancient times, much of the terminology used to discuss it comes from the original Greek. Despite its ancient origins, however, rhetoric is as vital as ever. The following list contains some of the most important rhetorical devices to understand:

III.   <u>List of 118 Common Rhetorical Devices</u>

118 Common Rhetorical Devices		
No.	**Device**	**Description**
1	*Abstract*	Not related to the concrete properties of an object; pertaining to ideas, concepts, or qualities, as opposed to physical attributes. Ecclesiastes 2:13-14; 1 John 4:8.
2	*Aesthetic*	Pertaining to the value of art for its own sake or for form. Matthew 6:28-29; Psalm 19:1-6.
3	*Allegory*	Narrative form in which characters and actions have meanings outside themselves; characters are usually personifications of abstract qualities. Galatians 4:24; Luke 13:12; Matthew 17:20; 23:27, the parables in Matthew 13; Psalm 19:5.
4	*Alliteration*	The repetition of initial consonant sounds or any vowel sounds within a formal grouping, such as a poetic line or stanza, or in close proximity in prose. A sonic device that is the repetition of the initial sound of each word (e.g. Alan the antelope ate asparagus). Psalm 119; Lamentations; Matthew 7:7 – ASK – ask, seek, knock.
5	*Allusion*	Allusion is a reference to an event, place or person. An example of allusion would be "I can't get changed that quickly, I'm not Superman!" Alluding to something well-known allows the writer to make a point without elaborating in great detail. A figure of speech which makes brief, even casual reference to a historical or literary figure, event, or object to create a resonance in the reader or to apply a symbolic meaning to the character or object of which the allusion consists. For example, in John Steinbeck's *Of Mice and Men,* the surname of the protagonist, George Milton, is an allusion to John Milton, author of Paradise Lost, since by the end of the novel, George has lost the dream of having a little ranch of his own to share with his friend Lennie. 2 Peter 2:22; Mark 10:25; Matthew 6:28-19; James 3:2-12; Luke 13:32.
6	*Ambiguity*	Use of language in which multiple meanings are possible. Ambiguity can be unintentional through insufficient focus on the part of the writer; in good writing, ambiguity is frequently intentional in the form of multiple connotative meanings, or situations in which either the connotative or the denotative meaning can be valid in a reading. Proverbs 22:6; Matthew 10:29; 22:14.

7	*Amplification*	Amplification repeats a word or expression for emphasis, often using additional adjectives to clarify the meaning. "Love, real love, takes time" is an example of amplification because the author is using the phrase "real love" to distinguish his feelings from a love that is mere infatuation. Jeremiah 17:17; Proverbs 6:16; Luke 10:41; John 14:27; Matthew 23:13-29 ("woe unto you" 8 times).
8	*Anadiplosis*	Repetition of the last word of one clause at the beginning of the next clause. For example, "The crime was common, common be the pain." (Alexander Pope) Genesis 1:1-2; John 1:1; 1 John 2:15-16.
9	*Analogy*	An analogy explains one thing in terms of another to highlight the ways in which they are alike. "He's as flaky as a snowstorm" would be one example of an analogy. Analogies that are very well known sometimes fall into the categories of idioms or figures of speech. John 6:35; 8:12; 1 Corinthians 13:1-2.
10	*Anaphora*	Anaphora repeats a word or phrase in successive phrases. "If you prick us, do we not bleed? If you tickle us, do we not laugh?" is an example of anaphora from Shakespeare's Merchant of Venice. The use of anaphora creates parallelism and rhythm, which is why this technique is often associated with music and poetry. However, any form of written work can benefit from this rhetorical device. Matthew 7:1; John 15:8; Matthew 24:46.
11	*Anastrophe*	Anastrophe is a sentence that puts one or two words out of order for effect. Think of the character Yoda from the Star Wars movies, who often speaks in anastrophe (for example, "Judge me by my size, do you?" instead of "Do you judge me by my size?"). Moving more of the sentence around is called hyperbaton. Matthew 7:1; John 15:8; Matthew 24:46.
12	*Antanagoge*	Antanagoge places a critical statement and a compliment together to lessen the impact. "The car is not pretty, but it runs great" would be one example, because you're referring to the vehicle's good performance as a reason to excuse its unattractive appearance. Hebrews 11:25; Proverbs 30:25; John 3:12.
13	*Antimetabole*	Antimetabole repeats words or phrases in reverse order. The famous John F. Kennedy quote, "Ask not what your country can do for you — ask what you can do for your country" is a well-known example. John 2:6; Proverbs 26:4-5; John 17:17; 3:18; Luke 14:11; Matthew 19:30.
14	*Antiphrasis*	Antiphrasis uses a word with an opposite meaning for ironic or humorous effect. "We named our chihuahua Goliath" is an example because a chihuahua is a very small dog and Goliath is a giant warrior from the famous Bible story. Luke 18:25; Matthew 23:24.
15	*Antithesis*	Antithesis makes a connection between two things. An example of antithesis would be the Neil Armstrong quote, "That's one small step for a man, one giant leap for mankind." This pairs the idea of one man's individual action with the greater implication for humanity as a whole. Matthew 22:4-6; Job 3:30.

16	*Antihero*	Protagonist of a literary work who does not embody the traditional qualities of a hero (e.g., honor, bravery, kindness, intelligence); for example, the protagonists created by Byron in Don Juan and Childe Harold, and the characters of Rosencrantz and Guildenstern in Tom Stoppard's Rosencrantz and Guildenstern Are Dead. Satan is described throughout the Bible as the Adversary. Sometimes we see Peter, David, Samson, and others as antiheroes.
17	*Anacoluthon*	A sudden swerve into a seemingly unrelated idea in the middle of a sentence. It can seem like a grammatical mistake if handled poorly, but it can also put powerful stress onto the idea being expressed. Preachers often "chase rabbits." Jesus answered the lawyer with the Parable of the Good Samaritan in Luke 10:29-37.
18	*Anachronism*	Use of historically inaccurate details in a text; for example, depicting a 19th-century character using a computer. Some authors employ anachronisms for humorous effect, and some genres, such as science fiction or fantasy, make extensive use of anachronism. Matthew 9:17; Luke 20:34-36.
19	*Anecdote*	A brief story or tale told by a character in a piece of literature. Used extensively in the Bible – Matthew 15:14; Ezekiel 18:2; Luke 17:32.
20	*Antagonist*	Character or force in a literary work that opposes the main character, or protagonist. Used extensively in the Bible: Satan, Goliath, Job's friends, Bar-Jesus, Saul or Tarsus, Herod, Pharaoh, etc.
21	*Antiphrasis*	Another word for irony. Antiphrasis refers to a statement whose actual meaning is the opposite of the literal meaning of the words within it. Matthew 5:15; 15:14; Mark 2:9.
22	*Antithesis*	The juxtaposition of sharply contrasting ideas in balanced or parallel words or phrases. Romans 6:1; Proverbs 11:32.
23	*Aphorism*	A concise statement designed to make a point or illustrate a commonly held belief. The writings of Benjamin Franklin contain many aphorisms, such as "Early to bed and early to rise/Make a man healthy, wealthy, and wise." Matthew 7:1, 6; 5:38-39; 22:14.
24	*Appeals to:*	Appeals to: authority, emotion, logic are rhetorical arguments in which the speaker: either claims to be an expert or relies on information provided by experts (appeal to authority), attempts to affect the listener's personal feelings (appeal to emotion), or attempts to persuade the listener through use of deductive reasoning (appeal to logic). The Bible uses many appeals using scripture as the authority – for example, Jesus' responses to the tempter in Matthew 4.
25	*Appositive*	An appositive places a noun or noun phrase next to another noun for descriptive purposes. An example of appositive would be, "Mary, queen of this land, hosted the ball." In the phrase, "queen of this land" is the appositive noun that describes Mary's role. Matthew 27:37; Joshua 22:22; 2 Timothy 4:8.

26	*Apostrophe*	A figure of speech in which a person, thing, or abstract quality is addressed as if present; for example, the invocation to the muses usually found in epic poetry. Matthew 16:23.
27	*Apophasis*	The verbal strategy of bringing up a subject by denying that that very subject should be brought up at all. Philemon 1:19; 2 Corinthians 11:21.
28	*Assonance*	The repetition of identical or similar vowel sounds, usually in successive or proximate words. Luke 14:23; Psalm 1:1.
29	*Asterismos*	Look, this is the technique of inserting a useless but attention-grabbing word in front of your sentence in order to grab the audience's attention. It's useful if you think your listeners are getting a bit bored and restless. Although there are no useless words in the Bible, some are given for attention – John 6:26, 32, 53; Psalm 107:8, 15, 21, 31; Matthew 9:2-3.
30	*Asyndeton*	The practice of omitting conjunctions between words, phrases, or clauses. In a list, it gives a more extemporaneous effect and suggests the list may be incomplete. For example, "He was brave, fearless, afraid of nothing." Job 1:1, Hebrews 7:26; Galatians 5:22; Philippians 4:8.
31	*Audience*	The person(s) reached by information spoken or written. Acts 1:1.
32	*Begging the question*	This means to sidestep or evade the real problem. John 21:21. Also, not assuming that an unproved thing is true simply because it is mentioned. For example: "We should task John to be the head of the ethics department so he can promote honestly and integrity." This "begs the question" that John is an honest person with integrity. Galatians 2:9 – were James, Cephas, and John truly pillars? The answer is yes. But the verse begs that question.
33	*Bildungsroman*	A novel or story whose theme is the moral or psychological growth of the main character. Many Bible characters have this – David, Saul of Tarsus, Joseph, Moses, etc.
34	*Cacophony*	A sonic device is the combination of consonant sounds to create a displeasing effect. Exodus 32:17; Judges 7:20.
35	*Canon*	The works of an author that have been accepted as authentic. The New Testament, for example.
36	*Catharsis*	Purification or cleansing of the spirit through the emotions of pity and terror as a witness to a tragedy. Paul, Job, Centurion Mark 15:39.
37	*Colloquial*	Ordinary language; the vernacular. For example, depending on where in the United States you live, a sandwich is called a sub, a grinder, or a hero. Judges 12:6.

38	*Chiasmus*	Figure of speech by which the order of the terms in the first of parallel clauses is reversed in the second. "Has the Church failed mankind, or has mankind failed the Church?" – T. S. Eliot. A technique wherein the speaker inverts the order of a phrase in order to create a pretty and powerful sentence. The best example comes from President John F. Kennedy's inaugural address: "Ask not what your country can do for you – ask what you can do for your country." Matthew 7:6, 17-18; 1 John 4:16.
39	*Connotation*	That which is implied by a word. For example, the words sweet, gay, and awesome have connotations that are quite different from their actual definitions. Luke 13:32Matthew 5:13-14; Galatians 2:9.
40	*Consonance*	The repetition of two or more consonants with a change in the intervening vowels, such as pitter-patter, splish-splash, and click-clack. Matthew 5:37; James 5:12.
41	*Contradiction*	A direct opposition between things compared, inconsistency. There are no contradictions in the Bible – only apparent contradictions. All apparent contradictions can be studied out to prove they are not real contradictions. Example is Proverbs 26:4-5. Also Luke 13:30; 22:26; Matthew 20:16; 5:43-48.
42	*Deductive*	The reasoning process by which a conclusion is drawn from set of premises and contains no more facts than these premises. Bible study involves both inductive and deductive study.
43	*Delayed sentence*	A sentence that withholds its main idea until the end. For example: Just as he bent to tie his shoe, a car hit him. 2 Samuel 12:7; John 1:5; Acts 4:19.
44	*Denotation*	The dictionary definition of a word; the direct and specific meaning. For proper Bible study, the Bible defines itself.
45	*Deus ex machina*	As in Greek theater, use of an artificial device or contrived solution to solve a difficult situation, usually introduced suddenly and unexpectedly. The phrase is Latin for "God from the machine." The Bible shows God using miracles that are beyond the power of men – Israel at the Red Sea with Egypt coming to destroy them. For the New Testament, the gospel (crucifixion, burial, and resurrection) is the pinnacle of God's work.
46	*Devices*	A particular word pattern or combination of words used in a literary work to evoke a desired effect or arouse a desired reaction in the reader. This current list is a list of rhetorical devices.
47	*Dialogismus*	Refers to moments when the speaker imagines what someone else is thinking, or speaks in the voice of someone else, in order to explain and then subvert or undermine counterpoints to the original argument. In the gospels, Jesus knew the thoughts and taught accordingly. For example, Luke 7:36-50.
48	*Diction*	An author's choice of words to convey a tone or effect. This is found throughout the Bible. Students of the Bible should identify the style of

		writing to better understand the tone of the passage. For example, 1 Corinthians 14:4 is not Paul encouraging self-edification, but the opposite.
49	*Didactic*	Intended for teaching or to teach a moral lesson. The New Testament gives us the commandments of Jesus Christ, that we are to learn, to do, and to teach the world – Matthew 28:18-20.
50	*Doppelganger*	Ghostly counterpart of a living person or an alter ego. We see examples of people faking to be others – Jacob impersonating Esau to get the blessing; the Beast being anti-christ, many false prophets, etc.
51	*Elegy*	Poem or prose lamenting the death of a particular person. Perhaps the most famous elegy is Thomas Grey's poem, "Elegy Written in a Country Churchyard." David mourned Absalom in 2 Samuel 18:33, and spoke of Abner is 2 Samuel 3:33-34.
52	*Enumeration*	Enumeration makes a point with details. For example, saying "The hotel renovation, including a new spa, tennis court, pool, and lounge, is finally complete" uses specific details to describe how large the renovation was. See Proverbs 6:16-19; Amos 1:3, 6, 9, 11, 13; Matthew 15:18-20, etc.
53	*Epanalepsis*	Epanalepsis repeats something from the beginning of a clause or sentence at the end. Consider the Walmart slogan as an example of epanalepsis, "Always Low Prices. Always." The repeated words act as bookends, driving the point home. Philippians 4:4; 1 John 2:16.
54	*Epigraph*	Quote set at the beginning of a literary work or at its divisions to set the tone or suggest a theme. Hebrews 1:1-2; Jude 1:1.
55	*Epiphany*	A sudden or intuitive insight or perception into the reality or essential meaning of something usually brought on by a simple or common occurrence or experience. Luke 15:17; Matthew 26:74-75; Acts 9:3-6.
56	*Epistolary*	A piece of literature contained in or carried on by letters. The Pauline Epistles, Acts 15:22-29.
57	*Epitaph*	A piece of writing in praise of a deceased person. Jesus died and is alive. The gospels show his resurrection – Luke 1:1; Luke 23:38.
58	*Epithet*	An epithet is a descriptive word or phrase expressing a quality of the person or thing, such as calling King Richard I "Richard the Lionheart." Contemporary examples of epithets often denote an abusive or derogatory term describing race, gender, sexual orientation, or other characteristics of a minority group. Acts 4:36; 2 Thessalonians 2:3.
59	*Epizeuxis*	Epizeuxis repeats one word for emphasis. A child who says, "The amusement park was fun, fun, fun" is using epizeuxis to convey what a wonderful time he had at the park. Matthew 27:46; Isaiah 28:10, 13; John 3:3; Matthew 7:21-22.

60	*Ethos*	In dramatic literature, the moral element that determines a character's actions, rather than thought or emotion. A speech or writing in praise of a person or thing; an oration in honor of a deceased person. Nabal = fool, 1 Samuel 25;
61	*Eulogy*	A speech or writing in praise of a person or thing; an oration in honor of a deceased person. Matthew 11:7-14.
62	*Euphemism*	Substitution of a milder or less direct expression for one that is harsh or blunt. For example, using "passed away" for "dead." Luke 13:32; Matthew 9:24; John 11:11.
63	*Eutrepismus*	One of the most common rhetorical devices, is simply the act of stating points in the form of a numbered list. Why is it useful? First off, this devices makes information seem official and authoritative. Second, it gives speech a sense of order and clarity. And third, it helps the listener keep track of the speaker's points.
64	*Expeditio*	The trick of listing a series of possibilities and then explaining why all but one of those possibilities are non-starters. This device makes it seem as though all choices have been considered, when in fact you've been steering your audience towards the one choice you desired all along. Matthew 5:38-39; Romans 6:1-2, 15; Matthew 16:13-17.
65	*Expletive*	A single word or short phrase intended to emphasize surrounding words. Commonly, expletives are set off by commas. Examples: in fact, of course, after all, certainly. Bible examples include "verily, verily"; "Lord, Lord"; "woe unto you" in Matthew 23.
66	*Foil*	A person or thing that makes another seem better by contrast. Matthew 5:20; Luke 13:4-5; Luke 18:11.
67	*Foreshadow*	To hint at or present things to come in a story or play. The Bible is true, and it also includes many foreshadows. John 2:19; Matthew 17:1-2.
68	*Formal Language*	Language that is lofty, dignified, or impersonal. Paul's Epistle to the Hebrews, Paul before Agrippa – Acts 26.
69	*Genre*	Term used to describe literary forms, such as tragedy, comedy, novel, or essay. Song of Solomon – love and romance. Lamentations – funeral dirge. Ecclesiastes – the benefit of wisdom. Proverbs – wisdom documented. Psalms – praise and worship.
70	*Gish-galloping*	A rhetorical technique in which a person in a debate attempts to overwhelm their opponent by providing an excessive number of arguments with no regard for the accuracy or strength of those arguments. In essence, it is prioritizing quantity of one's arguments at the expense of quality of said arguments. When God speaks, all his arguments are accurate.
71	*Humor*	Creates connection and identification with audience members, thus increasing the likelihood that they will agree with the speaker. Humor can also be used to deflate counter-arguments and make opposing points of view appear ridiculous. 2 Kings 19:35; 2 Kings 2:23; 1 Kings 12:10; 1 Samuel 15:14.

72	*Hyperbole*	An exaggerated statement that conveys emotion and raises the bar for other speakers. Once you make a hyperbolic statement like "My idea is going to change the world," other speakers will have to respond in kind, or their more measured words may seem dull and uninspiring in comparison. An overstatement characterized by exaggerated language. Hyperbole refers to an exaggeration. Saying "I have done this a thousand times" to indicate that you're very familiar with a task is an example of hyperbole because it is unlikely you've really performed the task a thousand times. Jesus used hyperbole often: Matthew 23:24; 21:13; Matthew 7:5; 5:29.
73	*Hypophora*	The trick of posing a question and then immediately supplying the answer. Do you know why hypophora is useful? It's useful because it stimulates listener interest and creates a clear transition point in the speech. Romans 6:1; Luke 15:17-19; Luke 13:4-5.
74	*Imagery*	Sensory details in a work; the use of figurative language to evoke a feeling, call to mind an idea, or describe an object. Imagery involves any or all of the five senses. Jesus uses this often. Matthew 6:26, 28; John 4:35; John 10:9.
75	*In medias res*	Opening a story in the middle of the action, requiring filling in past details by exposition or flashback. John 5:1-9; Matthew 14:1-13.
76	*Inductive*	Conclusion or type of reasoning whereby observation or information about a part of a class is applied to the class as a whole. Contrast with deductive (q.v.).
77	*Invective*	The use of angry and insulting language in satirical writing. The Bible uses harsh language, but not is satirical form necessarily – Matthew 3:7; 12:34. Satire is found in Matthew 23:3; 2 Corinthians 11:19; Haggai 1:6; Luke 12:15-21; Isaiah 36:6; 2 Chronicles 25:18; 1 Samuel 17:43.
78	*Isocolon*	Parallel structure in which the parallel elements are similar not only in grammatical structure, but also in length. For example, "An envious heart makes a treacherous ear" (Their Eyes Were Watching God, Zora Neale Hurston). This style is used extensively in the Bible, especially in Proverbs.
79	*Irony*	A situation or statement characterized by significant difference between what is expected or understood and what actually happens or is meant. Irony is frequently humorous and can be sarcastic when using words to imply the opposite of what they normally mean. John 21:3; 1 Kings 18:27.
80	*Juxtaposition*	Placing of two items side by side to create a certain effect, reveal an attitude, or accomplish some other purpose. 2 Samuel 12:5-6; Proverbs 27:3; 2 Corinthians 10:10.
81	*Litote*	Form of understatement in which the negative of the contrary is used to achieve emphasis and intensity. For example, "She is not a bad cook." Or "No man ever followed his genius until it misled him." Thoreau.

82	*Litotes*	Litotes make an understatement by using a negative to emphasize a positive. In examples of litotes, a double negative is often used for effect. So saying someone is "not a bad singer" actually means you enjoyed hearing them sing. Luke used this method – see Acts 12:18; 15:12; 19:23-24; 27:20; 28:2.
83	*Meiosis*	A type of euphemism that intentionally understates the size or importance of its subject. It can be used to dismiss or diminish a debate opponent's argument. Isaiah 64:6; Romans 3:23; John 8:7.
84	*Metanoia*	Metanoia corrects or qualifies a statement. "You are the most beautiful woman in this town; nay, the entire world" is an example of metanoia because the speaker is further clarifying the extent of the woman's beauty. Matthew 16:26; Romans 8:35-37; Luke 13:2-3; Matthew 8:10; Proverbs 6:16.
85	*Metaphor*	A metaphor is a type of implied comparison that compares two things by stating one is the other. An example of a metaphor would be "Your eyes are the windows of your soul," which means you "see" someone's emotional state by looking into their expressive eyes – eyes are not literally windows. Matthew 5:13-14; Luke 8:11.
86	*Metonymy*	Metonymy is a type of metaphor where something being compared is referred to by something closely associated with it. An example of metonymy would be when writers often refer to the "power of the pen" to convey the idea that the written word can inspire, educate and inform. A pen has no power as an inanimate object, but the writer's words can reach a broad audience. Matthew 5:15; 23:37; Revelation 1:15.
87	*Mood*	The feeling or ambience resulting from the tone of a piece as well as the writer/narrator's attitude and point of view. The effect is created through descriptions of feelings or objects that establish a particular feeling such as gloom, fear, or hope. We see this used in Song of Solomon, Job, Psalms, Lamentations, etc.
88	*Motif*	Recurrent device, formula, or situation that often serves as a signal for the appearance of a character or event. "Thus saith the LORD" used over 400 times in the Old Testament; "And it came to pass" is used 396 times in the Bible.
89	*Nostalgia*	Desire to return in thought or fact to a former time. Numbers 11:5.
90	*Onomatopoeia*	A word capturing or approximating the sound of what it describes, such as buzz or hiss. Onomatopoeia refers to words that imitate the sound they describe. Examples of onomatopoeia are "plunk," "whiz" or "pop." This type of figurative language is often used in poetry because it conveys specific images to the reader based on universal experiences. We are all familiar with the "squeal" of tires as a vehicle stops abruptly or the "jingle" of car keys in your pocket. A sonic device that refers to a word that emulates the real-life sound it signifies (e.g. using the word "bang" to signify an explosion). Murmur – Matthew 20:11; Barbarous – Acts 28:2; Peep and mutter – Isaiah 8:19, etc.

91	*Oxymoron*	A figure of speech that combines two apparently contradictory elements, as in "jumbo shrimp" or "deafening silence." An oxymoron creates a two-word paradox. "Near miss" or "seriously funny" are examples of oxymorons. An oxymoron is sometimes called a contradiction in terms and is most often used for dramatic effect. Matthew 23:27; Acts 23:3; Matthew 7:6.
92	*Paradox*	A statement that seems contradictory but is actually true. Luke 13:30; Matthew 23:11; Galatians 2:20; Matthew 10:39; etc.
93	*Parallelism*	Recurrent syntactical similarity where several parts of a sentence or several sentences are expressed alike to show that the ideas in the parts or sentences equal in importance. It also adds balance, rhythm, and clarity to the sentence. For example, "I have always searched for, but never found the perfect painting for that wall." Parallelism uses words or phrases with a similar structure. "Like father, like son" is an example of parallelism in a popular phrase. This technique creates symmetry and balance in your writing. Mark 7:27; Philemon is a prime example of parallelism, Proverbs, Psalm 119.
94	*Parody*	A satirical imitation of a work of art for purpose of ridiculing its style or subject. 1 Kings 12:11-14.
95	*Persona*	The voice or figure of the author who tells and structures the story and who may or may not share of the values of the actual author. Luke 16:19-31.
96	*Personification*	Treating an abstraction or nonhuman object as if it were a person by giving it human qualities. Luke 16:9; Matthew 6:24; Proverbs 9:1.
97	*Perspective*	A character's view of the situation or events in the story. Much of the history of the Bible involves the writers' perspective – Acts, the gospels, etc.
98	*Poetry*	Writing that evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound, and rhythm. Job, Psalms, Song of Solomon, etc.
99	*Point of view*	This is the view the reader gets of the action and characters in a story. Luke's point of view in Acts, etc.
100	*Propaganda*	Information or rumor deliberately spread to help or harm a person, group, or institution. Matthew 28:15; Acts 8:9; 1 Samuel 18:7.
101	*Prose*	The ordinary of form of written language without metrical structure, as distinguished from poetry or verse. Much of the narrative of the Bible is prose.
102	*Protagonist*	The chief character in a work of literature. Jesus and the Bible – John 5:39.
103	*Syntax*	The way words are put together to form phrases, clauses, and sentences. It is sentence structure and how it influences the way a reader perceives a piece of writing. Various writing styles are used throughout the Bible.

104	*Realism*	The literary practice of attempting to describe life and nature without idealization and with attention to detail. Ecclesiastes is a good example of realism.
105	*Sarcasm*	A sharp caustic remark. A form of verbal irony in which apparent praise is actually bitterly or harshly critical. For example, a coach saying to a player who misses the ball, "Nice catch." 1 Kings 20:11; 1 Kings 14:9; Matthew 7:3.
106	*Satire*	A literary style used to make fun of or ridicule an idea or human vice or weakness. 1 Kings 18:27; Matthew 7:15.
107	*Simile*	A simile directly compares one object to another using "like" or "as." "He smokes like a chimney" is one example of a simile. Similes are often confused with metaphors, but metaphors do not use "like" or "as" in their comparisons. The book of Proverbs is filled with similes.
108	*Syllogism*	A form of deduction. An extremely subtle, sophisticated, or deceptive argument. 2 Samuel 14:1-9; Joshua 24:15-16; Matthew 12:24; 15:26.
109	*Theme*	The central or dominant idea or concern of a work; the main idea or meaning. Jesus is the theme of the Bible.
110	*Thesis*	Focus statement of an essay; premise statement upon which the point of view or discussion in the essay is based. Jesus is the thesis of the Bible – John 5:39.
111	*Tone*	The attitude a literary work takes towards its subject and theme. It reflects the narrator's attitude. Ecclesiastes, Lamentations, Song of Solomon, etc., all have a different tone.
112	*Transition words*	Words and devices that bring unity and coherence to a piece of writing. Examples: however, in addition, and on the other hand. Transitional words are used throughout the Bible.
113	*Utopia*	An imaginary place of ideal perfection. The opposite of a dystopia. An imaginary place where people live dehumanized, often fearful lives. Bible describes the Tower of Babel, the desire of the Jews in Exodus thinking of the leeks and garlic in Egypt, forgetting the bonds and ships.
114	*Understatement*	An understatement makes an idea less important than it really is. "The hurricane disrupted traffic a little" would be an example of an understatement because hurricanes cause millions of dollars in damage and can lead to injuries or fatalities. A description of Jesus Christ is usually an understatement, because he is greater than our words can describe.
115	*Voice*	The acknowledged or unacknowledged source of words of the story; the speaker, a "person" telling the story or poem. There are many narratives in the Bible.
116	*Zeugma*	Grammatically correct linkage of one subject with two or more verbs or a verb with two or more direct objects. The linking shows a relationship between ideas more clearly. Matthew 16:26; Ephesians 2:8-9.

IV. **Examples of Rhetorical Devices (Thoughtco.com)**

A. Rhetoric isn't just for debates and arguments. These devices are used in everyday speech, fiction and screenwriting, legal arguments, and more. Consider these famous examples and their impact on their audience.

B. "Fear leads to anger. Anger leads to hate. Hate leads to suffering." – Star Wars: The Empire Strikes Back.

   Rhetorical Device: Anadiplosis. The pairs of words at the beginning and ending of each sentence give the impression that the logic invoked is unassailable and perfectly assembled.

C. "Ask not what your country can do for you, ask what you can do for your country." – President John F. Kennedy.

   Rhetorical Device: Chiasmus. The inversion of the phrase *can do* and the word country creates a sense of balance in the sentence that reinforces the sense of correctness.

D. "I will not make age an issue of this campaign. I am not going to exploit, for political purposes, my opponent's youth and inexperience." – President Ronald Reagan

   Rhetorical Device: Apophasis. In this quip from a presidential debate, Reagan expresses mock reluctance to comment on his opponent's age, which ultimately does the job of raising the point of his opponent's age.

E. "But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground." – Abraham Lincoln, Gettysburg Address.

   Rhetorical Device: Anaphora. Lincoln's use of repetition gives his words a sense of rhythm that emphasizes his message. This is also an example of kairos: Lincoln senses that the public has a need to justify the slaughter of the Civil War, and thus decides to make this statement appealing to the higher purpose of abolishing slavery.

F. "Ladies and gentlemen, I've been to Vietnam, Iraq, and Afghanistan, and I can say without hyperbole that this is a million times worse than all of them put together." – The Simpsons.

   Rhetorical Device: Hyperbole. Here, hyperbole is used to humorous effect in order to undermine the superficial point of the sentence.

IRONY

Lesson 53: The Use of Humor

I.   **God Has Humor**

    A. Psalm 2:4 – He that sitteth in the heavens shall laugh: the Lord shall have them in derision.
    B. Psalm 37:13 – The Lord shall laugh at him: for he seeth that his day is coming.
    C. Psalm 59:8 – But thou, O LORD, shalt laugh at them; thou shalt have all the heathen in derision.
    D. Proverbs 1:26 – I also will laugh at your calamity; I will mock when your fear cometh;

II.   **God Created Man with Humor**

    A. Thank God he created man with a sense of humor.
    B. Humor is one of many things that separates man from beast.
    C. Genesis 17:17 – Then Abraham fell upon his face, and laughed, and said in his heart, Shall a child be born unto him that is an hundred years old? and shall Sarah, that is ninety years old, bear?

III. **Benefits of Using Humor**

    A. Proverbs 15:13 – A merry heart maketh a cheerful countenance: but by sorrow of the heart the spirit is broken.
    B. 15 All the days of the afflicted are evil: but he that is of a merry heart hath a continual feast.
    C. Proverbs 17:22 – A merry heart doeth good like a medicine: but a broken spirit drieth the bones.

IV.   **Use Humor Wisely**

    A. Carefully
    B. Sparingly
    C. In good taste
    D. Use positive humor

Negative Humor	Positive Humor
Puts others down.	Lifts others up.
Laughs at the expense of others.	Laughs with others.
Humiliates, discounts, ridicules.	Gently makes it safe to admit our frailties.
Stereotypes people as all alike.	Lifts up and honors difference.
Is mean spirited.	Is gentle spirited.
Is self-aggrandizing.	Is humble.
Is defensive, competitive, and offensive.	Is open, vulnerable, and safe.
Polarizes the listener, splitting off from empathy.	Integrates the listener with self and others.
Challenges the right of others to think differently.	Invites the listener to be curious about the unexplored and undiscussed aspects of life, such as our common human foibles.
Belittles, demeans, ridicules.	Giggles at the human frailties we all share.
Erodes our dignity and the pride and spirit of others.	Lifts us up as precious beyond those moments of embarrassment and failure we all wish to forget.

V.   Humor and Execution

1. Humor improves productivity. In one study of more than 2,500 employees, 81 percent said they believe a fun working environment would make them more productive. [1]

2. Humor reduces stress. People with a sense of humor have less stress and anxiety than those with a low sense of humor, despite experiencing the same number of problems at work. [2]

3. Humor prevents burnout. Humor has also been identified as a communication tool that, when used effectively, can prevent burnout, and create a resilience to stress. [3]

4. Humor prevents long-term burnout. [4]

5. Humor provides motivation. The use of humor in organizations has been associated with improving morale among workers, creating a more positive organizational culture, and increasing peoples' motivation. [5]

6. Humor increases size of paycheck. "The size of their bonuses correlated positively with their use of humor – 'In other words, the funnier the executives were, the bigger the bonuses.'" [6] [7]

VI.   Humor and Thinking

7. Humor boosts overall brainpower. A dose of humor releases the chemical serotonin in your brain, which improves focus, increases objectivity, and improves overall brainpower. [8]

8. Humor improves decision-making. Positive moods prompt more flexible decision-making and wider search behavior and greater analytic precision. [9]

9. Humor increases the acceptance of new ideas. Unconventional interactions can lower the barrier for people to posit novel things. [10]

10. Humor triggers new connections. Humor in the design and problem-solving classroom can promote divergent thinking. [11]

11. Humor enhances one's ability to solve problems. Studies have shown that simply watching comedy films can improve creative problem-solving skills. [12]

12. Humor improves one's understanding. [13]

VII. Humor and Communication

13. Humor gets people to listen. Consistent use of appropriate humor makes people want to read and hear what you say. [14]

14. Humor helps communicate messages. [15]

15. Humor improves memory retention. Instructional messages that gain students' attention and help them make sense of course content (clarity behaviors) enhance students' ability to process the content resulting in greater retention and learning. [16]

16. Humor boosts persuasion. Humor can be highly persuasive when presenting a message that people disagree with because the humor distracts them from immediately creating counter arguments, in part because they do not feel like the message is being crammed down their throats. [13]

17. Humor assists in learning. The use of humor as a pedagogical tool has been shown to reduce classroom anxiety, create a more positive atmosphere, as well as facilitate the learning process. [17]

18. Humor increases likability. Good humor increases likeability and attraction. [18]

19. Humor builds confidence. [6]

VIII. Humor and Connection

20. Humor connects us with others. Positive sounds such as laughter or a triumphant 'woo hoo!' can trigger a response in the listener's brain. The response is automatic and helps us interact socially by making us smile or laugh and connecting us with the other person. [19]

21. Humor fosters rapport. Humor is valued as a social asset and exercised judiciously, confers upon its encoder the animated interest and welcoming approval of others. Sharing humor

fosters rapport and intimacy and promotes friendship by showing common sentiment and reducing tensions. [20]

22. Humor reduces status differentials. Humor can help to reduce the social distance between managers and employees. [21]

23. Humor builds trust. Negotiators who start an online transaction with a humorous experience will have more interpersonal trust, greater joint gains, and more satisfaction with the process and their partner. [22]

24. Humor encourages collaboration. Research shows that when you share a laugh with someone, you are mirroring not only one another's body language, but also the hormonal and neuronal activity, prompting a mutual investment in each other's well-being. [23]

25. Humor brings people closer together. [23]

IX.   Humor and Leadership

26. Humor enhances perceived leadership skills. People who use humor, particularly in stressful or seemingly one-down positions, are viewed as being on top of things, being in charge and in control, whether they are in fact or not. [24]

27. Humor diffuses conflict. Humor has long been seen as the great equalizer – a means to facilitate conversation and bridge differences. Humor has been identified as a key factor in peace-building and international mediation. [25]

28. Humor creates more opportunities. Research has shown that people displaying good humor are given more opportunities in organizations than those without a sense of humor. [26]

29. Humor builds credibility. Humor users are seen as more credible and more competent. [27]

30. Humor improves ratings. Supervisor use of humor is associated with enhanced subordinate work performance, satisfaction, perception of supervisor performance, satisfaction with supervisor, and workgroup cohesion, as well as reduced work withdrawal. [27] [28]

31. Humor improves group cohesiveness. [19]

X.   Humor and Health

32. Humor increases ability to cope. By finding humor in stressful or potentially threatening situations, people can replace negative with positive affect, thereby giving them an increased ability to cope with negative states of affairs. [29]

33. Humor strengthens the immune system. Laughter may improve immune function by blocking production of stress hormones, such as cortisol, and by increasing the release of immune-enhancers, such as beta-endorphin. [30]

34. Humor relaxes muscles. Humor relaxes muscles, decreases blood pressure, and improves our immune system. [31]

35. Humor reduces the risk of heart disease. [32]

36. Humor lowers blood pressure. [2]

37. Humor burns calories. Laughing 100 times can burn as many calories as 10-minutes on a stationary bicycle. [33]

38. Humor increases happiness. Humor is one of the healthiest ways to being happy in life. [34]

39. Humor boosts energy. [15]

40. Humor increases attractiveness. [35]

Top 10 Reasons to Use Humor in the Classroom

10 Humor reduces stress in the classroom.

9 Humor increases creativity.

8 Humor reduces negative talk.

7 Humor creates more memorable lessons.

6 Humor leads to more work being completed.

5 Humor leads to fewer discipline problems.

4 Humor creates more student buy-in.

3 Humor improves your relationship with families.

2 Humor is team- and family-building.
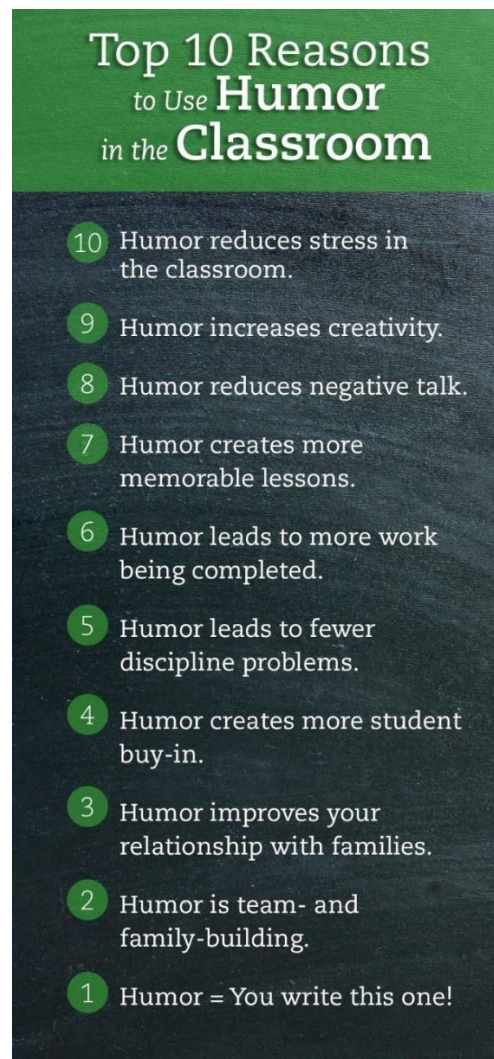
1 Humor = You write this one!

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Lesson 54: The Parts of Speech

I.   The Eight Parts of Speech

    A. There are eight parts of speech in the English language:

- Noun
- Pronoun
- Verb
- Adjective
- Adverb
- Preposition
- Conjunction
- Interjection

    B. The part of speech indicates how the word functions in meaning as well as grammatically within the sentence.

    C. An individual word can function as more than one part of speech when used in different circumstances.

    D. Understanding parts of speech is essential for determining the correct definition of a word when using the dictionary.

II.   Noun

    A. A noun is the name of a person, place, thing, or idea.

    B. Nouns are often used with an article (the, a, an), but not always.

    C. Proper nouns always start with a capital letter; common nouns do not.

    D. Nouns can be singular or plural, concrete or abstract.

    E. Nouns show possession by adding 's.

    F. Nouns can function in different roles within a sentence; for example, a noun can be a subject, direct object, indirect object, subject complement, or object of a preposition.

III.   Pronoun

    A. A pronoun is a word used in place of a noun.

- She
- We
- They
- It

    B. A pronoun is usually substituted for a specific noun, which is called its antecedent.

    C. Pronouns are further defined by type:

- personal pronouns refer to specific persons or things
- possessive pronouns indicate ownership
- reflexive pronouns are used to emphasize another noun or pronoun
- relative pronouns introduce a subordinate clause
- demonstrative pronouns identify, point to, or refer to nouns.

IV. **Verb**

    A. A verb expresses action or being.

- Jump
- Is
- Write
- Become

    B. The verb in a sentence expresses action or being.
    C. There is a main verb and sometimes one or more helping verbs. ("She can sing." Sing is the main verb; can is the helping verb.)
    D. A verb must agree with its subject in number (both are singular, or both are plural).
    E. Verbs also take different forms to express tense.

V. **Adjective**

    A. An adjective modifies or describes a noun or pronoun.

- Pretty
- Old
- Blue
- Smart

    B. It usually answers the question of which one, what kind, or how many.
    C. (Articles [a, an, the] are usually classified as adjectives.)

VI. **Adverbs**

    A. An adverb modifies or describes a verb, an adjective, or another adverb.

- Gently
- Extremely
- Carefully
- well

    B. An adverb describes or modifies a verb, an adjective, or another adverb, but never a noun.
    C. It usually answers the questions of when, where, how, why, under what conditions, or to what degree. Adverbs often end in -ly.

VII. **Preposition**

    A. A preposition is a word placed before a noun or pronoun to form a phrase modifying another word in the sentence.

- By
- With
- About
- Until

    B. A preposition is a word placed before a noun or pronoun to form a phrase modifying another word in the sentence.
    C. Therefore a preposition is always part of a prepositional phrase.
    D. The prepositional phrase almost always functions as an adjective or as an adverb.

VIII. **Conjunction**

    A. A conjunction joins words, phrases, or clauses.

- And
- But
- Or
- While
- because

    B. A conjunction joins words, phrases, or clauses, and indicates the relationship between the elements joined.
    C. Coordinating conjunctions connect grammatically equal elements: and, but, or, nor, for, so, yet.
    D. Subordinating conjunctions connect clauses that are not equal: because, although, while, since, etc.
    E. There are other types of conjunctions as well.

IX. **Interjection**

    A. An interjection is a word used to express emotion.

- Oh!
- Wow!
- Oops!

    B. An interjection is a word used to express emotion.
    C. It is often followed by an exclamation point.

Lesson 55: Nouns

I.   **Nouns**

A. A noun is a word (other than a pronoun) used to identify any of a class of people, places, or things (common noun), or to name a particular one of these (proper noun).
B. A noun (from Latin nōmen 'name') is a word that functions as the name of a specific object or set of objects, such as living creatures, places, actions, qualities, states of existence, or ideas.
C. However, noun is not a semantic category, so it cannot be characterized in terms of its meaning.
D. Thus, actions and states of existence can also be expressed by verbs, qualities by adjectives, and places by adverbs.
E. Linguistically, a noun is a member of a large, open part of speech whose members can occur as the main word in the subject of a clause, the object of a verb, or the object of a preposition.
F. Many different types of nouns exist, including proper and common nouns, collective nouns, mass nouns, and so forth.
G. Lexical categories (parts of speech) are defined in terms of the ways in which their members combine with other kinds of expressions.
H. The syntactic rules for nouns differ between languages.
I. In English, nouns are those words which can occur with articles and attributive adjectives and can function as the head of a noun phrase.
J. As far as we know, every language makes a grammatical distinction that looks like a noun verb distinction."

II.   **Types of Nouns**

A. The following is a list of the most commonly used nouns in the English language.
B. They are sorted alphabetically and by their grammatical functions.
C. The noun is one of the most important types of word within any language
D. The importance of nouns applies to all languages.
E. There is more than one type of noun,
F. Grouped by grammatical function

- Concrete Nouns
- Common Nouns and Proper Nouns
- Abstract Nouns
- Countable and Uncountable Nouns (Mass Nouns)
- Collective Nouns
- Compound Nouns
- Possessive Nouns
- Regular Plural Nouns
- Irregular Plural Nouns
- Nouns by Gender

III. **Concrete Nouns**

    A. A concrete noun is a noun which is real or physical, you might think of it as something which can be perceived by your senses.

Concrete Nouns List	
Armchair	Candy
Aunt	Cabinet
Ball	Cat
Bermudas	Coffee
Beans	Charlie
Balloon	Dog
Bear	Deer
Blouse	Donkey
Bed	Desk
Baby	Desktop
Book	Dentist
Blender	Drum
Bucket	Dresser
Bakery	Designer
Bow	Detective
Bridge	Frog
Boat	Fan
Car	Freezer
Cow	Fish
Cap	Film
Cooker	Foot
Cheeks	Flag
Crest	Guest
Chest	Hamburger
Chair	Jewelry

IV. **Common Nouns**

    A. A common noun is a noun which can refer to a general name of an object.
    B. This type of noun does not use a capital letter unless it is appearing at the start of a sentence.
    C. The common noun is not used to identify a specific person, thing, or place.

Common Nouns			
A	**L**	Department	Record
Ability	Lab	Departure	Recording
Access	Ladder	Depression	Reflection

Accident	Lady	Depth	Refrigerator
Account	Lake	Description	Region
Act	Language	Design	Relation
Action	Law	Desk	Relationship
Activity	Leader	Development	Replacement
Actor	Leadership	Device	Republic
Ad	Length	Diamond	Reputation
Addition	Level	Difference	Requirement
Address	Library	Difficulty	Research
Administration	Life	Dinner	Resolution
Advantage	Light	Direction	Resource
Advertising	Line	Director	Response
Advice	Link	Dirt	Responsibility
Affair	List	Disaster	Restaurant
Age	Literature	Discipline	Result
Agency	Location	Discussion	Revenue
Agreement	Loss	Disease	Review
Air	Love	Disk	Revolution
Airport	**M**	Distribution	Risk
Alcohol	Machine	Dog	River
Ambition	Magazine	Drama	Road
Amount	Maintenance	Drawer	Rock
Analysis	Mall	Drawing	Role
Analyst	Man	Driver	Room
Animal	Management	**E**	Rule
Answer	Manager	Ear	**S**
Anxiety	Manufacturer	Earth	Safety
Apartment	Map	Economics	Salad
Appearance	Market	Economy	Salt
Apple	Marketing	Editor	Sample
Application	Marriage	Education	Satisfaction
Appointment	Material	Effect	Scale
Area	Math	Efficiency	Scene
Argument	Matter	Effort	School
Army	Meal	Egg	Science
Arrival	Meaning	Election	Screen
Art	Measurement	Elevator	Secretary
Article	Meat	Emotion	Section
Aspect	Media	Emphasis	Sector
Assignment	Medicine	Employee	Security

Assistance	Medium	Employer	Selection
Assistant	Member	Employment	Sense
Association	Membership	End	Series
Assumption	Memory	Energy	Service
Atmosphere	Menu	Engine	Session
Attempt	Message	Entertainment	Setting
Attention	Metal	Enthusiasm	Shape
Attitude	Method	Entry	Share
Audience	Midnight	Environment	Shirt
Aunt	Mind	Equipment	Side
Average	Mixture	Error	Sign
Awareness	Mode	Establishment	Signature
B	Model	Estate	Significance
Back	Mom	Event	Singer
Bad	Moment	Exam	Sir
Balance	Money	Examination	Sister
Ball	Month	Example	Site
Bank	Mood	Exchange	Situation
Baseball	Morning	Excitement	Size
Basis	Mouse	Exercise	Skill
Basket	Movie	Experience	Society
Bath	Mud	Explanation	Software
Bathroom	Music	Expression	Soil
Bedroom	N	Extent	Solution
Beer	Name	Eye	Son
Beginning	Nation	**F**	Song
Benefit	Nature	Face	Sound
Bird	Negotiation	Fact	Soup
Birth	Network	Failure	Source
Birthday	News	Family	Space
Bit	Newspaper	Farmer	Speaker
Blood	Night	Fat	Speech
Board	Note	Feature	Sport
Boat	Nothing	Feedback	Square
Body	Number	Field	Standard
Bonus	**O**	Figure	Star
Book	Object	Film	State
Boss	Obligation	Finding	Statement
Bottom	Office	Fire	Steak
Box	Oil	Fish	Step

Boy	Operation	Flight	Stock
Boyfriend	Opinion	Focus	Storage
Bread	Opportunity	Food	Store
Breath	Orange	Football	Story
Brother	Order	Force	Stranger
Building	Organization	Form	Strategy
Bus	Outcome	Fortune	Stress
Business	Outside	Foundation	Structure
Buyer	Oven	Frame	Student
C	Owner	Freedom	Studio
Cabinet	**P**	Friendship	Study
Camera	Page	Fun	Style
Cancer	Paint	Funeral	Subject
Candidate	Painting	Future	Success
Capital	Paper	G	Suggestion
Car	Part	Game	Sun
Card	Passenger	Garbage	Supermarket
Care	Passion	Garden	Surgery
Career	Patience	Gate	Sympathy
Case	Payment	Gene	System
Cash	Penalty	Gift	**T**
Cat	People	Girl	Table
Category	Percentage	Girlfriend	Tale
Cause	Perception	Goal	Task
Celebration	Performance	Government	Tax
Cell	Period	Grandmother	Tea
Championship	Permission	Grocery	Teacher
Chance	Person	Group	Technology
Chapter	Personality	Growth	Television
Charity	Perspective	Guest	Temperature
Cheek	Philosophy	Guidance	Tennis
Chemistry	Phone	Guide	Tension
Chest	Photo	Guitar	Term
Chicken	Physics	**H**	Test
Child	Piano	Hair	Thanks
Childhood	Picture	Half	Theory
Chocolate	Pie	Hall	Thing
Choice	Piece	Hand	Thought
Church	Pizza	Hat	Throat
Cigarette	Place	Head	Time

City	Plan	Health	Tongue
Class	Platform	Hearing	Tool
Classroom	Player	Heart	Tooth
Client	Poem	Heat	Top
Climate	Poet	Height	Topic
Clothes	Poetry	Highway	Town
Coast	Point	Historian	Trade
Coffee	Police	History	Tradition
Collection	Policy	Home	Trainer
College	Politics	Homework	Training
Combination	Pollution	Honey	Transportation
Committee	Population	Hope	Truth
Communication	Position	Hospital	Two
Community	Possession	Hotel	Type
Company	Possibility	House	U, V
Comparison	Post	Housing	Uncle
Competition	Pot	**I**	Understanding
Complaint	Potato	Ice	Union
Computer	Power	Idea	Unit
Concept	Practice	Image	University
Conclusion	Preference	Imagination	User
Condition	Preparation	Impact	Value
Confusion	Presence	Importance	Variation
Connection	Presentation	Impression	Variety
Consequence	President	Improvement	Vehicle
Construction	Pressure	Income	Version
Contact	Price	Independence	Video
Context	Priority	Indication	View
Contract	Problem	Industry	Village
Contribution	Procedure	Inflation	Virus
Control	Process	Information	Voice
Conversation	Product	Initiative	Volume
Cookie	Profession	Injury	**W - Y**
Country	Professor	Insect	War
County	Profit	Inside	Warning
Courage	Program	Inspection	Water
Course	Promotion	Inspector	Way
Cousin	Property	Instance	Weakness
Craft	Proposal	Instruction	Wealth
Credit	Protection	Insurance	Weather

Criticism	Psychology	Intention	Web
Culture	Purpose	Interaction	Wedding
Currency	**Q - R**	Interest	Week
Customer	Quality	Internet	While
Cycle	Quantity	Introduction	Wife
D	Queen	Investment	Wind
Dad	Question	Issue	Winner
Data	Radio	Item	Woman
Database	Range	**J - K**	Wood
Date	Rate	Jab	Word
Day	Ratio	Jar	Work
Dealer	Reaction	Job	Worker
Death	Reality	Judgment	World
Debt	Reason	Key	Writer
Decision	Reception	Kind	Writing
Definition	Recipe	King	Year
Delivery	Recognition	Knowledge	Youth
Demand	Recommendation		

V. Proper Nouns

A. The other type of noun is a proper noun and this is used to talk about a specific person, item or place.
B. The proper noun always uses a capital letter, whether it appears at the beginning, middle or end of the sentence.

VI. Abstract Nouns

A. The abstract noun is used to refer to something which is not tangible.
B. Nouns in the following list are not things which can be physically sensed.

Abstract Nouns	
Awareness	Luck
Awe	Luxury
Beauty	Maturity
Belief	Need
Childhood	Opinion
Clarity	Opportunity
Cleverness	Pain
Confusion	Principle
Contentment	Reality
Courage	Relaxation

Crime	Sanity
Growth	Satisfaction
Happiness	Self-control
Hate	Speed
Hatred	Strength
Inflation	Strictness
Insanity	Tiredness
Intelligence	Tolerance
Joy	Trend
Justice	Union
Kindness	Unreality
Laughter	Victory
Law	Wariness
Liberty	Warmth
Love	Wealth

VII. **Countable and Uncountable Nouns**

    A. Countable and Uncountable nouns vary from language to language.
    B. In some languages, there are no countable nouns.
    C. In addition, some nouns that are uncountable in English may be countable in other languages.

    D. **Countable nouns** are individual objects, people, places, etc. which can be counted.

Countable Nouns	
Apple	Tree
School	Box
Student	Book
Picture	Customer
House	Friend

    E. **Uncountable nouns** (or, Mass Nouns) are substances, concepts, materials, information, etc., that we cannot divide into separate elements. They cannot be counted.

Uncountable Nouns	
Access	Freedom
Adulthood	Glass
Alcohol	Grass
Business	Golf
Blood	Hair

Botany	Hardware
Bacon	Hydrogen
Chaos	Hatred
Clothing	Hunger
Confidence	Honey
Compassion	Importance
Calm	Intelligence
Cotton	Industry
Childhood	Jealousy
Coffee	Jam
Danger	Jewelry
Data	Innocence
Dancing	Iron
Distribution	Linguistics
Dirt	Light
Duty	Loneliness
Education	Music
Economics	Meat
Equipment	Nurture
Fame	Psychology

VIII. **Collective Nouns**

    A. The collective noun is used to refer to a collection of things or people.

    B. They are used to refer to a singular verb and make it as though it were one entity.

Collective Nouns	
Herd	Orchestra
Pack	Panel
Flock	Board
Swarm	Troupe
Shoal	Bunch
Group	Pile
Crowd	Heap
Gang	Set
Mob	Stack
Staff	Series
Crew	Shower
Choir	Fall

IX. **Compound Nouns**

    A. Compound nouns are words for people, animals, places, things, or ideas, made up of two or more words.

    B. Most compound nouns are made with nouns that have been modified by adjectives or other nouns.

Compound Nouns	
Airline	Haircut
Airport	Homework
Aircraft	Horsefly
Armchair	Houseboat
Boyfriend	Inside
Battlefield	Moonlight
Briefcase	Myself
Butterfly	Notebook
Countdown	Overdue
Comeback	Pancake
Background	Partnership
Cupboard	Photocopy
Chopstick	Raincoat
Classmate	Rattlesnake
Daredevil	Ringworm
Daydream	Skyscraper
Dragonfly	Sandcastle
Everybody	Snowboard
Everything	Sunshine
Fireworks	Teardrop
Football	Teacup
Footprint	Teapot
Greenhouse	Thunderstorm
Hallway	Timetable
Handcuff	Yourself

X. **Possessive Nouns**

    A. Possessive nouns are nouns that show ownership or possession.

    B. Normally these words would be a singular or plural noun, but in the possessive form they are used as adjectives to modify another a noun or pronoun.

    C. Examples below of possessive nouns

Possessive Nouns	
Cat's toy	Lemons' acidity
Charles's car	Owls' eyes
Chris's exam	Sister's room
Children's clothes	Jim's pen
Men's shoes	My mom's bag
Babies' shoes	

XI. **Regular Plural Nouns**

A. Most singular nouns are made plural by adding -s to the end of the singular form.
B. When a noun ends in a sibilant sound – /s/, /z/, /ʃ/, /ʒ/, /tʃ/ or /dʒ/ – the plural is formed by adding -es, or -s if the singular already ends in -e.
C. The plural form of some nouns that end in 'f' or 'fe' is made by changing the ending to -v(es).
D. When a noun ends in "o" preceded by a consonant, the plural in many cases is spelled by adding -es.
E. Nouns that end in 'o' preceded by a vowel are made plural by adding -s.
F. When the 'y' follows a consonant, changing 'y' to 'i' and adding -es.
G. When the 'y' follows a vowel, the plural is formed by retaining the 'y' and adding -s.

Regular Plural Nouns	
car – cars	belief – beliefs
bag – bags	roof – roofs
table – tables	chief – chiefs
house – houses	potato – potatoes
dog – dogs	tomato – tomatoes
kiss – kisses	hero – heroes
dish – dishes	echo – echoes
witch – witches	veto – vetoes
judge – judges	domino – dominoes
half – halves	mosquito – mosquitoes
hoof – hooves	volcano – volcanoes
calf – calves	piano – pianos
elf – elves	photo – photos
shelf – shelves	halo – halos
leaf – leaves	soprano – sopranos
loaf – loaves	radio – radios
thief – thieves	stereo – stereos
wolf – wolves	video – videos
life – lives	country – countries

knife – knives	family – families
scarf – scarves	cherry – cherries
wife – wives	lady – ladies
cuff – cuffs	puppy – puppies
knockoff – knockoffs	party – parties
chef – chefs	holiday – holidays

XII. **Irregular Plural Nouns**

    A. Irregular plural nouns are nouns that do not become plural by adding -s or -es, as most nouns in the English language do.

    B. For example, the plural form of man is men, not mans.

    C. The plural form of woman is women, not womans.

Irregular Plural Nouns	
Aircraft – aircraft	Caveman – cavemen
Barracks – barracks	Policeman – policemen
Deer – deer	Child – children
Gallows – gallows	Tooth – teeth
Moose – moose	Foot – feet
Salmon – salmon	Goose – geese
Hovercraft – hovercraft	Mouse – mice
Spacecraft – spacecraft	Louse – lice
Series – series	Penny – pence
Species – species	Index – indices /indexes
Means – means	Matrix – matrices
Offspring – offspring	Vertex – vertices
Deer – deer	Appendix – appendices
Fish – fish	Alumnus – alumni
Sheep – sheep	Corpus – corpora
Offspring – offspring	Census – censuses
Trout – trout	Focus – foci
Swine – swine	Genus – genera
Person – people	Prospectus – prospectuses
Ox – oxen	Radius – radii
Man – men	Campus – campuses
Woman – women	Succubus – succubi

XIII. **Nouns by Gender**

    A. Masculine and feminine words in English
    B. Examples below of nouns with gender:

Nouns by Gender	
Masculine – Feminine	Benefactor – Benefactress
Sir – Madam	Hunter – Huntress
Uncle – Aunt	Tempter – Temptress
Nephew – Niece	Master – Mistress
Wizard – Witch	Tiger – Tigress
Hart – Roe	Duke – Duchess
Drake – Duck	Enchanter – Enchantress
Lion – Lioness	Songster – Songstress
Priest – Priestess	Hero – Heroine
Prophet – Prophetess	Sultan – Sultana
Patron – Patroness	Czar – Czarina
Host – Hostess	Signor – Signora
Viscount – Viscountess	Manservant – Maidservant
Shepherd – Shepherdess	He-goat – She-goat
Steward – Stewardess	Cock – Hen
Heir – Heiress	Bull-calf – Cow-calf
Baron – Baroness	Grandfather – Grandmother
Peer – Peeress	Landlord – Landlady
Abbot – Abbess	Milkman – Milkmaid
Emperor – Empress	Peacock – Peahen
Traitor – Traitress	Giant – Giantess
Actor – Actress	Count – Countess

Lesson 56: Pronouns

I. Definition of Pronoun

A. A pronoun takes the place of a noun.
B. A pronoun is the part of speech that is used as a substitute for an antecedent noun that is clearly understood, and with which it agrees in person, number, and gender.
C. Pronouns are classified as *Personal* (*I, we, you, he, she, it, they*)
D. *Demonstrative* (*this, these, that, those*)
E. *Relative* (*who, which, that, as*)
F. *Indefinite* (*each, all, everyone, either, one, both, any, such, somebody*)
G. *Interrogative* (*who, which, what*), reflexive (*myself, herself*), possessive (*mine, yours, his, hers, theirs*).
H. *Pronominal adjectives,* sometimes called possessive adjectives (*my, your, his, her, our, their*).
I. There are more than 100 pronouns in the English language

II. Personal Pronouns / Subject Pronouns

A. Subject pronouns are used to replace the subject in a sentence.
B. Subject pronouns are also called "personal" pronouns, as they designate the person speaking (*I, me, we, us*), the person spoken to (*you*), or the person or thing spoken about (*he, she, it, they, him, her, them*).
C. The following commonly used words are subject pronouns:

- I
- we
- you (singular and plural)
- he
- she
- it
- they

D. Personal pronoun examples:

- *I* will be leaving soon.
- *You* are welcome.
- *She* is the new teacher.
- *He* speaks three languages.
- *They* are very friendly neighbors.

III. Object Pronouns

A. Object pronouns are used as the object of a verb or a preposition.
- me
- us

- you (singular and plural)
- her
- him
- it
- them

B. Object pronoun examples:

- They offered *me* a ride. ("Me" is the object of the verb "offered.")
- This letter is addressed to *me*. ("Me" is the object of the preposition "to.")
- They gave *us* free tickets to the show. ("Us" is the object of the verb "gave.")

IV.   **Possessive Pronouns**

A. A possessive pronoun designates ownership and can substitute for noun phrases.

- mine
- ours
- yours (singular and plural)
- hers
- his
- theirs

B. Possessive pronoun examples:

- The green gloves are *mine*.
- That cat is *hers*.
- The red house is *theirs*.

V.   **Possessive Adjectives / Pronominal Adjectives**

A. "Pronominal" describes something that resembles a pronoun, as by specifying a person, place, or thing, while functioning primarily as another part of speech.
B. A pronominal adjective is an adjective that resembles a pronoun. "Her" in "her car" is a pronominal adjective.

- my
- our
- your
- her
- his
- their

VI.   **Reflexive Pronouns**

A. Reflexive pronouns might be the easiest group to remember because they all have one thing in common: the ending "self" or "selves."
B. Reflexive pronouns show how the actions of an aforementioned person or group affects him or her (or them).

- myself
- yourself
- herself
- himself
- itself
- ourselves
- yourselves
- themselves

C. Reflexive pronoun examples:

- I bought **myself** a new car.
- That man thinks a great deal of **himself**.
- We may be deceiving **ourselves**.

VII.   **Intensive Pronouns**

A. Intensive and reflexive pronouns are actually the exact same words (ending with "self" or "selves"), but they function differently in a sentence.
B. Intensive pronouns not only refer back to a previously mentioned person or people, but they also emphasize.
C. As their name suggests, they intensify.

- myself
- yourself
- herself
- himself
- itself
- ourselves
- yourselves
- themselves

D. Intensive pronoun examples:

- I *myself* was certain of the facts.
- The trouble is in the machine *itself*.
- The cooks *themselves* eat after all the guests have finished.

VIII. **Indefinite Pronouns**

A. As the word "indefinite" suggests, these pronouns do not specify the identity of their referents. They are more vague than other pronouns.

- all
- another
- any
- anybody
- anyone
- anything
- both
- each
- either
- everybody
- everyone
- everything
- few
- many
- most
- neither
- nobody
- none
- no one
- nothing
- one
- other
- others
- several
- some
- somebody
- someone
- something
- such

B. Indefinite pronouns examples

- ***Both*** were candidates.
- ***No one*** is home.
- ***Several*** of the workers went home sick.

IX. **Demonstrative Pronouns**

C. Demonstrative pronouns specify a particular person or thing.

- such
- that
- these

- this
- those

D. Demonstrative pronouns examples

- I don't much care for *these*.
- Who's *that?*
- *Such* are the fortunes of war.

X. **Interrogative Pronouns**

A. This group of pronouns question which individual referent or referents are intended by the rest of the sentence.

- what
- whatever
- which
- whichever
- who
- whoever
- whom
- whomever
- whose

B. Interrogative pronoun examples

- *Who* left?
- *Which* of these is yours?
- Do *whatever* you please.

XI. **Relative Pronouns**

A. Relative pronouns introduce a dependent clause and refer to an antecedent (simply the word or phrase to which a pronoun refers). For instance, *who* in *the child who is wearing a hat* or *that* in *the house that you live in.*

- as
- that
- what
- whatever
- which
- whichever
- who
- whoever
- whom
- whomever
- whose

B. Relative pronoun examples

- The car **that** has a flat tire needs to be towed.
- The visitor **who** came yesterday left his phone number.
- Do **whatever** you like.

XII.   <u>Archaic Pronouns</u>

A. There are several pronouns that have fallen out of common usage but appear frequently in older texts, so there is still a good chance that you will encounter them.
B. "Thee" is an old word for "you" used only when addressing one person, while "thy" is an old word for "your."
C. "Thine" indicates the one or ones belonging to thee.

- thou
- thee
- thy
- thine
- ye

D. Archaic pronoun examples

- **Thou** shalt not kill.
- With this ring, I **thee** wed.
- **Thy** name is more hateful than **thy** face.
- To **thine** own self be true.

XIII.   <u>List of all Pronouns</u>

A. A full list of every word that can be considered a pronoun or pronominal adjective:

List of All Pronouns		
all	nought	whatnot
another	one	whatsoever
any	one another	whence
anybody	other	where
anyone	others	whereby
anything	ought	wherefrom
as	our	wherein
aught	ours	whereinto
both	ourself	whereof
each	ourselves	whereon

each other	several	wherever
either	she	wheresoever
enough	some	whereto
everybody	somebody	whereunto
everyone	someone	wherewith
everything	something	wherewithal
few	somewhat	whether
he	such	which
her	suchlike	whichever
hers	that	whichsoever
herself	thee	who
him	their	whoever
himself	theirs	whom
his	theirself	whomever
I	theirselves	whomso
idem	them	whomsoever
it	themself	whose
its	themselves	whosever
itself	there	whosesoever
many	these	whoso
me	they	whosoever
mine	thine	ye
most	this	yon
my	those	yonder
myself	thou	you
naught	thy	your
neither	thyself	yours
no one	us	yourself
nobody	we	yourselves
none	what	
nothing	whatever	

Lesson 57: Verbs

Section 1: Verb Basics

I.   **Definition of a Verb**

    A. A verb is a word used to describe an action, state, or occurrence, and forming the main part of the predicate of a sentence, such as hear, become, happen.

    B. Every sentence requires a verb (with a few exceptions: "Wow!").

    C. The basic form of a verb is known as its infinitive.

    D. There are seven types of verbs:
- Regular Verb.
- Irregular Verb.
- Linking Verb.
- Transitive Verb.
- Intransitive Verb.
- Finite Verb.
- Infinitive Verb.

    E. Action verbs are words that express action (give, eat, walk, etc.) or possession (have, own, etc.).

    F. Action verbs can be either transitive or intransitive.

II.   **Verb Tenses in English**

    A. The 12 Verb Tenses in English

- Present Simple
- Present Continuous/Progressive
- Present Perfect
- Present Perfect Continuous/Progressive
- Past Simple
- Past Continuous/Progressive
- Past Perfect
- Past Perfect Continuous/Progressive
- Future Simple
- Future Perfect
- Future Continuous/Progressive
- Future Perfect Continuous/Progressive

III.   **Present Simple Verb Tense**

    A. When you use the present simple, you are using a routine.

    B. It's something that you always do every day, month or year. Or it's something that you never do.

- I, You, We, They: <u>travel</u> every day.
- He, She, It: <u>travels</u> every day.

IV. Present Continuous/Progressive Verb Tense

A. When you use present continuous, you are referring to what is happening right now.
B. Also, it can be an action that is not yet complete.

- I: <u>am traveling</u> right now.
- You, We, They: <u>are traveling</u> right now.
- He, She, It: <u>is traveling</u> right now.

V. Present Perfect Verb Tense

A. Although it's easy to confuse this verb tense with present simple, the main difference is that the action is complete for present perfect.
B. In other words, you are looking at the result right now without any words referring to time.

- I, You, We, They: <u>have traveled</u> to France.
- He, She, It: <u>has traveled</u> to France.

VI. Present Perfect Continuous/Progressive Verb Tense

A. In this verb tense, an action starts in the past but it's still continuing now.
B. You have been performing the action and still are performing the action in the present.

- I, You, We, They: <u>have been traveling</u> for a day.
- He, She, It: <u>has been traveling</u> for a day.

VII. Past Simple Verb Tense

A. For past simple, it includes a finished action and time.

- I, You, We, They, He, She, It: <u>traveled</u> to France yesterday.

VIII. Past Continuous/Progressive Verb Tense

A. When you use past continuous, you are often using two actions.
B. However, one action is not finished in the past, and another is complete interrupting the other action.

- I, He, She, It: <u>was traveling</u> by bus when the deer crossed the road.
- You, We, They: <u>were traveling</u> when the deer crossed the road.

IX.   **Past Perfect Verb Tense**

    A. This verb tense uses two actions at two different times.
    B. Before the second action occurs, the first action is complete.

- I, You, We, They, He, She, It: <u>had traveled</u> by car when the bus arrived.

X.   **Past Perfect Continuous/Progressive Verb Tense**

    A. For colloquial English, we don't use past perfect continuous very often.
    B. But in textbooks, it's a bit more common.
    C. This very tense has a complete action that happened before a second action.
    D. But in this case, you can describe how long.

- I, You, We, They, He, She, It: <u>had been traveling</u> for one hour when the car broke down.

XI.   **Future Simple Verb Tense**

    A. This verb tense is about planning things to do in the future.
    B. For example, what will you do tomorrow or next week?
    C. Instead of using "will," you can use "going to" for future tense.
    D. But this lesson uses "will" for the future tense.

- I, You, We, They, He, She, It: <u>will travel</u> to France tomorrow.

XII.   **Future Continuous/Progressive Verb Tense**

    A. The action is not complete when another action happens in the future.
    B. This is similar to past continuous, but it refers to the future.

- I, You, We, They, He, She, It: <u>will be traveling</u> when you arrive.

XIII.   **Future Perfect Verb Tense**

    A. An action will be completed in the future before another is completed.

- I, You, We, They, He, She, It: <u>will have traveled</u> to France by the time you arrive.

XIV.   **Future Perfect Continuous/Progressive Verb Tense**

    A. An action will be continuing in the future when it is interrupted by another action.

B. This future verb tense often includes an indication of how long the action has been happening.

- I, You, We, They, He, She, It: <u>will have been traveling</u> for one hour when you arrive.

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Section 2: Verb Conjugation – Grammar Rules

</div>

I. <u>Verb Conjugation</u>

    A. Verb conjugation refers to how a verb changes to show a different person, tense, number or mood.

II. <u>Person</u>

    A. In English, we have six different persons:

first person singular (I)
second person singular (you)
third person singular (he/she/it/one)
first person plural (we)
second person plural (you)
third person plural (they).

    B. We must conjugate a verb for each person.
    C. The verb *to be* is a particularly notable verb for conjugation because it's irregular.
    D. Conjugation of the Irregular Verb ***To Be****:*

First Person Singular	Second Person Singular	Third Person Singular
I am	you are	he/she/it is
First Person Plural	**Second Person Plural**	**Third Person Plural**
we are	you are	they are

III. <u>Tense</u>

    A. Verbs are also conjugated according to their tenses.
    B. Verb tense indicates when the action in a sentence is happening (e.g., in the present, future, or past).
    C. Regular verbs follow a standard pattern when conjugated according to tense.
    D. Look at the examples below:
    E. Conjugation of the Regular Verb **to Live** (based on tense):

Simple Present	Simple Past	Simple Future
live	lived	will live
Present Continuous	**Past Continuous**	**Future Continuous**
am living	was living	will be living
Present Perfect	**Past Perfect**	**Future Perfect**
have lived	had lived	will have lived
Present Perfect Continuous	**Past Perfect Continuous**	**Future Perfect Continuous**
have been living	had been living	will have been living

F. Conjugation of the Regular Verb **to Work** (based on tense):

Simple Present	Simple Past	Simple Future
work	worked	will work
Present Continuous	**Past Continuous**	**Future Continuous**
am working	was working	will be working
Present Perfect	**Past Perfect**	**Future Perfect**
have worked	had worked	will have worked
Present Perfect Continuous	**Past Perfect Continuous**	**Future Perfect Continuous**
have been working	had been working	will have been working

G. Irregular verbs do not follow a standard pattern when conjugated according to verb tense. The following examples illustrate this point: Conjugation of the Irregular Verb **to Eat** (based on tense):

Simple Present	Simple Past	Simple Future
eat	ate	will eat
Present Continuous	**Past Continuous**	**Future Continuous**
am eating	was eating	will be eating
Present Perfect	**Past Perfect**	**Future Perfect**
have eaten	had eaten	will have eaten
Present Perfect Continuous	**Past Perfect Continuous**	**Future Perfect Continuous**
have been eating	had been eating	will have been eating

H. Conjugation of the Irregular Verb **to Drink** (based on tense):

Simple Present	Simple Past	Simple Future
drink	drank	will drink
Present Continuous	**Past Continuous**	**Future Continuous**
am drinking	was drinking	will be drinking
Present Perfect	**Past Perfect**	**Future Perfect**
have drunk	had drunk	will have drunk
Present Perfect Continuous	**Past Perfect Continuous**	**Future Perfect Continuous**
have been drinking	had been drinking	will have been drinking

IV.   **Irregular Verb List**

A. Improve your English by learning and memorizing the common irregular verbs in English below.

Regular Verbs	Irregular Verbs
Base Form / Past Simple / Past Participle Verb / Verb + ed / Verb + ed work / worked / worked **Verbs ending in 'Y'** Verb / Verb + ied / Verb + ied study / studied / studied	These are ALL different. Please see below and memorize them.

V1 Base Form of Verb	V2 Past Simple	V3 Past Participle
be (is, am,are)	was, were	been
beat	beat	beaten
become	became	become
begin	began	begun
bend	bent	bent

V1 Base Form of Verb	V2 Past Simple	V3 Past Participle
bet	bet	bet
bid	bid	bid
bite	bit	bitten
blow	blew	blown
break	broke	broken
bring	brought	brought
build	built	built
burn	burned/**burnt**	burned/**burnt**
buy	bought	bought
catch	caught	caught
choose	chose	chosen
come	came	come
cost	cost	cost
cut	cut	cut
dig	dug	dug
dive	dove	dived
do	did	done
draw	drew	drawn
dream	dreamed/**dreamt**	dreamed/**dreamt**
drive	drove	driven
drink	drank	drunk
eat	ate	eaten
fall	fell	fallen
feel	felt	felt

V1 Base Form of Verb	V2 Past Simple	V3 Past Participle
fight	fought	fought
find	found	found
fly	flew	flown
forget	forgot	forgotten
forgive	forgave	forgiven
freeze	froze	frozen
get	got	gotten
give	gave	given
go	went	gone
grow	grew	grown
hang	hung	hung
have	had	had
hear	heard	heard
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
know	knew	known
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let

V1 Base Form of Verb	V2 Past Simple	V3 Past Participle
lie	lay	lain
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid
put	put	put
read	read	read
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
sell	sold	sold
send	sent	sent
show	showed	shown
shut	shut	shut
sing	sang	sung
sit	sat	sat
sleep	slept	slept
speak	spoke	spoken
spend	spent	spent
stand	stood	stood

V1 Base Form of Verb	V2 Past Simple	V3 Past Participle
swim	swam	swum
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
understand	understood	understood
wake	woke	woken
wear	wore	worn
win	won	won
write	wrote	written

Section 3: Common English Verbs with Examples

I. **Verbs -- Review**

    A. A verb is a word that shows action, occurrence, or a state of being.
    B. When written with the particle 'to' the verb is in its infinitive form.
    C. This is where you would write it like this:

- To bake
- To clean
- To cook
- To sing

II. **Verb Examples**

    A. Verb Examples in the Simple Tenses

- *I bake* *everyday* – here the sentence works as a simple present tense sentence. Let's change it to past.

- *I **baked** everyday* – changing it to past simple tense means we say 'baked' not 'bake'. This shows that 'I' used to bake everyday, but don't any longer.
- *I **will bake** everyday* – again, changing to the future means you need the word 'will' between the subject 'I' and the verb 'bake'. There are other tenses that aren't simple, but we couldn't possibly explain each one thoroughly here, but take a look at some more examples below and notice the changes that have been made for yourself. We'll provide a brief explanation to help you slightly.

B. Examples of Verbs in the Continuous Tenses

Throughout each of these next three sections, the past tense version will be written on top, the middle will be present tense, and the future tense will be at the bottom.

In this case, the top one is written in the past continuous tense, the middle in the present continuous tense, and the third in the future continuous tense.

The same pattern will be used in the following two sections, but continuous will be replaced with 'perfect' and 'perfect continuous' respectively.

The easiest way to remember continuous tense, is that it's referring to a verb that was happening over time, is still happening now, or will be happening in the future.
Look at the examples below and see how the sentences change to show what is happening and how the verb looks different from its infinitive form:

- *I **was cleaning** when you arrived.*
- *I **am cleaning** right now.*
- *I **will be cleaning** when you get here.*

C. Verb Examples in the Perfect Tenses

The best way to remember the perfect tense, is that it is referring to something that was completed, has just been completed, or will be completed in the future.

Again notice how the verb looks different this time compared to its infinitive form, and how the surrounding words are different to accommodate the tense:

- *I **had cooked** everything when you arrived.*
- *I **have cooked** everything.*
- *I **will have cooked** everything when you arrive.*

D. Verbs Examples in the Perfect Continuous Tenses

The simplest way to remember the perfect continuous tense is that it's the previous two combined.

So, it refers to something that was happening but has recently been completed, something that is happening now but will soon stop, and something that will happen and then be completed.

- *I **had been singing** for an hour when you arrived.*
- *I **have been singing** for an hour.*
- *I **will have been singing** for an hour when you arrive.*

III.   List of Verbs

A. The following list of verbs will take you through various verbs in alphabetical order for you to consider.
B. The student should read the list and know each word:

Verbs List (A)

- **Accept**: I accept your apology.
- **Accuse**: Tom accused me of lying.
- **Achieve**: She achieved remarkable results
- **Acknowledge**: She acknowledged receiving assistance.
- **Acquire**: Meg acquired many new friends.
- **Adapt**: He adapted himself to his new life.
- **Add**: I added a room to my house.
- **Adjust**: You will soon adjust to living in a dormitory.
- **Admire**: I admire your confidence.
- **Admit**: He was embarrassed to admit making a mistake.
- **Adopt**: I liked your idea and adopted it.
- **Adore**: He adores his grandfather.
- **Advise**: He advised applying at once.
- **Afford**: I can't afford to spend any more money this week.
- **Agree**: Why did you agree to meet her in the first place?
- **Aim**: We aim to increase the speed of delivery.
- **Allow**: Swimming isn't allowed here.
- **Announce**: She announced her intention to retire.
- **Anticipate**: I didn't anticipate having to do the cooking myself!
- **Apologize**: You don't have to apologize.
- **Appear**: Jack appears to be tired today.
- **Apply**: Tom applied for a leave of absence.
- **Appreciate**: I appreciate having a trouble with his supervisor.
- **Approach**: She approached him with a smile on her face.
- **Approve**: I don't think Tom would approve.
- **Argue**: I don't want to argue with you.
- **Arise**: The problem has arisen simply because you didn't follow my instructions.
- **Arrange**: Have you arranged to meet Mark this weekend?
- **Arrive**: We arrived home late.
- **Ask**: Historians frequently ask to consult the collection.
- **Assume**: I assume Tom didn't show up.
- **Assure**: I assure you Tom will be perfectly safe.
- **Astonish**: I was astonished by his ignorance.
- **Attach**: You need to attach your photo to the application form.
- **Attempt**: Are you going to attempt to pass the exam?
- **Attend**: She attends school at night.

- **Attract**: Tom certainly attracted a lot of attention.
- **Avoid**: She decided to be a nun in order to avoid meeting him.
- **Awake**: Tom awoke at daybreak.

Verbs List (B)

- **Bake**: Tom baked some muffins.
- **Bathe**: I bathe every day.
- **Be**: He is immature.
- **Bear**: I wish she wouldn't eat so fast. I can't bear watching her.
- **Beat**: You can't beat me.
- **Become**: John became very sick.
- **Beg**: I beg to differ with you.
- **Begin**: The leaves begin to fall when autumn comes.
- **Behave**: Tom always behaves himself well. However, Mary does not.
- **Believe**: I believe you're right.
- **Belong**: This bicycle belongs to me.
- **Bend**: Lie flat and let your knees bend.
- **Bet**: I bet you know French.
- **Bind**: Do you bind books?
- **Bite**: I got bitten by mosquitoes.
- **Blow**: Tom blew himself up accidentally.
- **Boil**: Please boil an egg for me.
- **Borrow**: I need to borrow your car.
- **Bounce**: Bounce the ball and try and hit it over the net.
- **Bow**: Every child bowed to the teacher.
- **Break**: We broke up.
- **Breed**: Rabbits breed quickly.
- **Bring**: I brought some dessert.
- **Broadcast**: We broadcast news on the hour.
- **Build**: We need to build a fire.
- **Burn**: The spy burned the papers.
- **Burst**: John burst into the room.
- **Buy**: I'll buy a lot of candies for you.

Verbs List (C)

- **Calculate**: A computer can calculate very rapidly.
- **Can/Could**: Can you give me a ring at about 10?
- **Care**: Would you care to join us for dinner?
- **Carry**: I don't carry cash anymore.
- **Catch**: Let's catch a bite.
- **Celebrate**: We're celebrating Tom's birthday.
- **Change**: I changed my mind.
- **Choose**: Every day is beautiful if you choose to see it.
- **Chop**: Tom chopped down the tree that was in our front yard.
- **Claim**: This diet claims to eliminate toxins from the body.
- **Climb**: Carlos climbed the mountain.
- **Cling**: The mud clung to his shoes.

- **Come**: I'm coming today.
- **Commit**: David didn't commit those crimes.
- **Communicate**: I can't communicate with Anna like I used to.
- **Compare**: They compared the new car with the old one.
- **Compete**: I competed with him for the first prize.
- **Complain**: John complained about the weather.
- **Complete**: He completed drawing his pictures.
- **Concern**: I'm concerned for Anna's safety.
- **Confirm**: The report has yet to be confirmed.
- **Consent**: We hope you will consent to act in his stead.
- **Consider**: Investors should consider putting some money into an annuity.
- **Consist**: A soccer team consists of eleven players.
- **Consult**: You'd better consult your doctor.
- **Contain**: This box contains five apples.
- **Continue**: The finance minister will continue to mastermind Poland's economic reform.
- **Convince**: I'm not totally convinced of that.
- **Cook**: The pizza will then take about twenty minutes to cook.
- **Cost**: It'll cost about 10,000 yen.
- **Count**: We're counting on you.
- **Crawl**: Tom crawled into bed just before midnight.
- **Create**: I have to create a new website.
- **Creep**: We crept toward the enemy.
- **Criticize**: Tom criticized Mary for not doing the job correctly.
- **Cry**: The baby is crying.
- **Cut**: John cut his finger.

Verbs List (D)

- **Dance**: I want to dance.
- **Dare**: He didn't dare to speak to her.
- **Deal**: I have to dealt with it.
- **Decide**: He has decided to live in France.
- **Defer**: She deferred writing my thesis.
- **Delay**: Big companies often delay paying their bills.
- **Deliver**: Letters are delivered every day.
- **Demand**: I demand to know what's going on.
- **Deny**: She denied taking the money.
- **Depend**: I can't depend on you anymore.
- **Describe**: John can't describe how painful it was.
- **Deserve**: They didn't deserve to win.
- **Desire**: We all desire success.
- **Destroy**: John's house was destroyed by a hurricane.
- **Determine**: I am determined to carry out this plan.
- **Develop**: Swimming develops our muscles.
- **Differ**: My opinion differs from yours.
- **Disagree**: It pains me to disagree with your opinion.
- **Discover**: The miner discovered a valuable pocket of gold.
- **Discuss**: We briefly discussed buying a second car.

- **Dislike**: I dislike being the centre of attention.
- **Distribute**: The teacher distributed the leaflets.
- **Dive**: John learned to dive when he was five.
- **Do**: I don't know.
- **Doubt**: I doubt if it'll snow.
- **Drag**: I had to drag him out of bed.
- **Dream**: I dreamt about you.
- **Drill**: They intended to drill for oil.
- **Drink**: Can I have something to drink?
- **Drive**: He drives a truck.
- **Drop**: I dropped my sandwich.
- **Dry**: Raisins are dried grapes.

Verbs List (E)

- **Earn**: He earns three times more than me.
- **Eat**: You can't eat your cake and have it.
- **Emphasize**: I want to emphasize this point in particular.
- **Enable**: His wealth enables him to do anything.
- **Encourage**: John encouraged Mary to learn how to speak French.
- **Engage**: We used to be engaged.
- **Enhance**: Can we enhance the image?
- **Enjoy**: I really enjoy talking to you.
- **Ensure**: This medicine will ensure you a good night's sleep.
- **Entail**: This review procedure entails repeating the test.
- **Enter**: He entered the room.
- **Establish**: The school was established in 1650.
- **Examine**: The doctor examined the patients.
- **Exist**: I don't believe such things to exist.
- **Expand**: The workers are expanding the road.
- **Expect**: What time do you expect to arrive home?
- **Experiment**: They're experimenting with a new car.
- **Explain**: I can explain everything.
- **Explore**: He explored the Amazon jungle.
- **Extend**: We extended a hearty welcome to them.

Verbs List (F)

- **Fail**: I fail to comprehend their attitude.
- **Fall**: I fell in the pool.
- **Feed**: We just fed the baby.
- **Feel**: I feel that Mr. Peter is a good teacher.
- **Fight**: Don't fight with me.
- **Find**: I can find them.
- **Finish**: He finished cleaning the kitchen.
- **Fit**: This coat doesn't fit me.
- **Fly**: Tom wishes he could fly.
- **Fold**: Tom and Mary folded up the flag.
- **Follow**: We must follow the rules of the game.

- **Forbid**: I forbid you to smoke.
- **Forget**: I'll never forget visiting them.
- **Forgive**: We have already forgiven you.
- **Freeze**: It's freezing cold in this country.
- **Fry**: She fried fish in salad oil.

Verbs List (G)

- **Generate**: This machine generates electricity.
- **Get**: We've got to get the economy under control or it will literally eat us up.
- **Give**: The waiter gives me the menu.
- **Go**: Let's go eat.
- **Grind**: We grind our coffee by hand.
- **Grow:** Apples grow on trees.

Verbs List (H)

- **Hang**: Don't you hang up on me.
- **Happen**: You made it happen.
- **Hate**: I hate getting to the theatre late.
- **Have**: I have a car.
- **Hear**: I will hear me.
- **Hesitate**: I hesitate to spend so much money on clothes.
- **Hide**: I'm hiding from Tim.
- **Hit**: I hit the jackpot.
- **Hold**: Hold the knife at an angle.
- **Hop**: I tried to hop on my good foot while holding onto Jim…
- **Hope**: I hope to see you again soon.
- **Hug**: I really need a hug.
- **Hurry**: It had to hurry to find a home because I was already on to something else.
- **Hurt**: I hurt my elbow.

Verbs List (I-J)

- **Identify**: She identified him as the murderer.
- **Ignore**: He ignored her advice.
- **Illustrate**: The teacher will illustrate how to do it.
- **Imagine**: I can imagine how you felt.
- **Imply**: Silence implies consent.
- **Impress**: We're not impressed.
- **Improve**: I need to improve my French.
- **Include**: Tom's lunch includes a sandwich and an apple.
- **Incorporate**: Her business was incorporated.
- **Indicate**: The arrow indicates the way to go.
- **Inform**: I'll inform John about our decision.
- **Insist**: She insisted on going there.
- **Install**: The man tried to install his own antenna.
- **Intend**: I heard they intend to marry.
- **Introduce**: I'll introduce you to Tom.

- **Invest**: He invested his money in stocks.
- **Investigate**: I came here to investigate Tom's death.
- **Involve**: This procedure involves testing each sample twice.
- **Iron**: I iron my clothes almost every day.
- **Jog**: I make it a rule to jog every morning.
- **Jump**: Can you jump over the river?
- **Justify**: My results justify taking drastic action.

Verbs List (K)

- **Keep**: I keep thinking about Joe, all alone in that place.
- **Kick**: The kids love to kick a ball against my wall.
- **Kiss**: Did you kiss anybody?
- **Kneel**: Do not run, stand, kneel or spin in the slide.
- **Knit**: She knit him a sweater for his birthday.
- **Know**: We know him.

Verbs List (L)

- **Lack**: Tom seems to lack energy.
- **Laugh**: Tom is laughing.
- **Lay**: He laid on his back.
- **Lead**: Tom leads a quiet life.
- **Lean**: He leaned on his elbows.
- **Leap**: Ken leapt over the wall.
- **Learn**: Children learn to creep ere they can go.
- **Leave**: Leave me alone!
- **Lend**: Tom lent Mary his camera.
- **Lie (in bed)**: Lie back down.
- **Lift**: He couldn't lift the table and no more could I.
- **Light**: Better to light one candle than to curse the darkness.
- **Lie (not to tell the truth)**: He hated lying.
- **Like**: She likes playing tennis.
- **Listen**: Why won't you listen?
- **Look**: It looks cold outside.
- **Lose**: She lost a book.
- **Love**: I love going out to restaurants.

Verbs List (M, N)

- **Maintain**: Tom maintained eye contact with Mary.
- **Make**: I'm making tea.
- **Manage**: Did you manage to catch the post?
- **Matter**: It doesn't matter, Tom.
- **May:** Each nurse may be responsible for up to twenty patients.
- **Mean**: I didn't mean to hurt your feelings.
- **Measure**: The surfboard measures 2 meters by 55 centimeters.
- **Meet**: We've never met.
- **Melt**: The snow is melted.

- **Mention**: He mentioned going to that college.
- **Might**: Donna might be able to come tomorrow, but it's very unlikely.
- **Mind**: Would you mind repeating what you just said?
- **Miss**: He had missed being elected by a single vote.
- **Mix**: If you mix blue and red, you get violet.
- **Mow**: I mowed Tom's lawn.
- **Must**: I really must get some exercise.
- **Need**: You need to change your eating habits.
- **Neglect**: Don't neglect to lock the door when you leave.
- **Negotiate**: The two countries negotiated a treaty.

Verbs List (O)

- **Observe**: You must observe those rules.
- **Obtain**: I obtained the painting at an auction.
- **Occur**: The accident occurred yesterday morning
- **Offer**: She offered to help me move my things to my new house.
- **Open**: Open the windows.
- **Operate**: I can't figure out how to operate this machine.
- **Order**: What do you suggest I order?
- **Organize**: They want me to organize the party.
- **Ought to**: You ought to get your watch repaired.
- **Overcome**: We have to overcome many difficulties.
- **Overtake**: Their car overtook ours.
- **Owe**: Tom owes me money.
- **Own**: I own a German car.

Verbs List (P)

- **Paint**: She painted the wall pink.
- **Participate**: He participated in the debate.
- **Pay**: Can I pay by installment payment?
- **Peel**: Anna peeled the apple.
- **Perform**: Tom performs in a jazz club three nights a week.
- **Persuade**: I persuaded Tom to help me.
- **Pinch**: He pinched and scraped for many years to save money.
- **Plan**: Next year I plan to travel around the world.
- **Play**: I can play tennis.
- **Point**: Tom pointed to the sky.
- **Possess**: The old man possesses great wealth.
- **Postpone**: He postponed returning to Paris.
- **Pour**: She poured tea for me.
- **Practice**: Today we're going to practice parking.
- **Prefer**: Chantal prefers travelling by train.
- **Prepare**: The doctor prepared to prescribe a receipt.
- **Pretend:** She was pretending to cry. I knew she was lying.
- **Prevent**: The rain prevented me from coming.
- **Proceed**: They will proceed to build another laboratory building.
- **Promise**: He promised to collect her from the airport.

- **Propose**: We propose to deal with this subject in the following chapter.
- **Protect**: We're supposed to be protecting John.
- **Prove**: I'll prove it to you.
- **Pull**: John pulled out a pen.
- **Punch**: You punch like a girl.
- **Pursue**: The police pursued the murderer.
- **Push**: We had to push our way through the crowd.
- **Put**: I put on my shoes.

Verbs List (Q, R)

- **Qualify**: He is qualified as an English teacher.
- **Quit**: She quits worrying about the problem.
- **React**: Tom reacted appropriately.
- **Read**: I read the book.
- **Realize**: I didn't realise we were late.
- **Recall**: I don't recall seeing any cars parked outside.
- **Receive**: We received a warm welcome.
- **Recollect**: I recollect seeing Ryder some years ago in Bonn.
- **Recommend**: I would never recommend using a sunbed on a regular basis.
- **Reduce**: I think we should reduce the price.
- **Refer**: I often refer to the dictionary.
- **Reflect**: She reflected on what she had done.
- **Refuse**: She refused to answer questions about her personal finances.
- **Regret**: I regret leaving school so young.
- **Relate**: She is related to him by marriage.
- **Relax**: We're supposed to relax.
- **Relieve**: I was relieved to hear that he was alive.
- **Rely**: You can certainly rely on him.
- **Remain**: He remained poor all his life.
- **Remember**: He had remembered to bring a pair of gloves, unlike me.
- **Remind**: It reminds me of the good old days.
- **Repair**: He repaired his watch by himself.
- **Replace**: The car replaced the bicycle.
- **Represent**: He represented the labor union on the committee.
- **Require**: This task requires dexterity.
- **Resent**: Many conscripts resent having to do their military service.
- **Resist**: She can never resist buying new shoes.
- **Retain**: We had to retain a lawyer.
- **Retire**: I have decided to retire.
- **Rid**: You've got to get rid of it
- **Ride**: Life is a horse, and either you ride it or it rides you.
- **Ring**: The phone is ringing.
- **Rise**: The sun is about to rise.
- **Risk**: He risked being caught.
- **Roast**: He is roasting coffee beans.
- **Run**: Do not run too fast after gain.

Verbs List (S)

- **Sanction**: They will not sanction copying without permission.
- **Satisfy**: He satisfied his thirst with a large glass of beer.
- **Say**: No one says that.
- **Scrub**: Tom asked Mary to scrub the toilet.
- **See**: Do you see that bird?
- **Seem**: I always seem to be unlucky at cards.
- **Sell**: I can't sell you that.
- **Send**: They're sending help.
- **Serve**: They serve good nosh in the cafeteria.
- **Set**: I'm going to set the table.
- **Settle**: The problem is not settled yet.
- **Sew**: Mary is sewing baby clothes.
- **Shake**: They shook hands when they met at the airport.
- **Shall**: Shall I add your name to the list?
- **Shed**: She tried not to shed a tear.
- **Shine**: Susan shined your father's shoes.
- **Shoot**: I'll shoot both of you.
- **Should**: The university should provide more sports facilities.
- **Show**: I'll show you later.
- **Shrink**: My jeans shrank after I washed them.
- **Shut**: I shut my eyes again.
- **Sing**: Tom loves to sing.
- **Sink**: A ship sank near here yesterday.
- **Sit**: Sit on the floor, stretching your legs out in front of you.
- **Ski**: I like skiing very much.
- **Sleep**: I slept too much.
- **Slice**: It's best to slice into a rich cake from the middle.
- **Slide**: He slid the money into my pocket.
- **Slip**: She slipped into her clothes.
- **Smell**: Something smells bad. What is this?
- **Snore**: Tom snored loudly with his mouth open.
- **Solve**: He solved the difficult problem.
- **Sow**: Farmers sow seeds in the spring.
- **Speak**: He speaks English.
- **Specify**: Tom didn't specify how many pencils to buy.
- **Spell**: I don't know how to spell the word.
- **Spend**: I spent some time in Boston.
- **Spill**: I'm afraid I spilled coffee on the tablecloth.
- **Spit**: I can't put up with the way he spits.
- **Spread**: He spread some strawberry jam on his toast.
- **Squat**: Tom squatted down next to his dog.
- **Stack**: They are specially packaged so that they stack easily.
- **Stand**: Can you stand up?
- **Start**: He started tipping the pea pods into a pan.
- **Steal**: My watch was stolen.
- **Stick**: He stuck to his job.
- **Sting**: I was stung by a bee.

- **Stink**: It stinks in here.
- **Stir**: She stirred the soup with a spoon.
- **Stop**: I hoped he would stop asking awkward questions.
- **Stretch**: Breathe in through your nose as you stretch up.
- **Strike**: Tom struck the wall with his fist.
- **Struggle**: He struggled to keep his footing on the slippery floor.
- **Study**: She studies hard.
- **Submit**: I submitted the application myself.
- **Succeed**: He'll succeed for sure.
- **Suffer**: We suffered a pretty big loss.
- **Suggest**: Tracey suggested meeting for a drink after work.
- **Supply**: I supplied Tom with everything he needed.
- **Suppose**: I suppose you're hungry.
- **Surprise**: She surprised him when she arrived early.
- **Survive**: He survived the plane crash.
- **Swear**: Do you swear to tell the whole truth?
- **Sweep**: I will sweep out my room.
- **Swell**: The river swelled rapidly because of the heavy rain.
- **Swim**: She swims well.
- **Swing**: The lamp was swinging back and forth.

Verbs List (T)

- **Take**: I took a walk.
- **Talk**: Tom talked a lot.
- **Taste**: The soup tastes salty.
- **Teach**: I'll teach you how to swim.
- **Tear**: I tore the picture out of the album.
- **Tell**: I told him to come.
- **Tend**: She tends to be late for school.
- **Think**: I think that Mr. Peter is a good teacher.
- **Threaten**: They threatened to ban the book.
- **Throw**: I threw away my shoes.
- **Tiptoe**: Tom quietly tiptoed out of the room.
- **Tolerate**: We don't tolerate smoking in the library.
- **Translate**: He translated the verse into English.
- **Try**: We tried to confuse the enemy.

Verbs List (U, V, W)

- **Understand**: I knew you'd understand.
- **Vacuum**: Tom vacuumed his bedroom.
- **Value**: We value our customers.
- **Vary**: The boxes vary in size from small to large.
- **Volunteer**: They volunteer to teach introductory courses.
- **Wait**: I can't wait to see you.
- **Wake**: I have to wake Tom up.
- **Walk**: Don't try to walk before you can crawl.
- **Want**: I want to watch TV.

- **Warn**: We've got to warn Tom.
- **Wash**: Tom washed his hands.
- **Watch**: We watched a movie.
- **Wave**: She waved her hand to me.
- **Wear**: Tom wore black pants.
- **Weep**: She wept over her child's death.
- **Weigh**: The suitcase weighs 20 pounds.
- **Whip**: She whipped out her pistol.
- **Will**: I don't think Emma will get the job.
- **Win**: I can win this time.
- **Wish**: I wish to insert an advertisement in your newspaper.
- **Would**: If I lived on an island, I would know how to swim.
- **Write**: Write it down on a piece of paper.

IV.   List of Verbs (by Grammatical Functions)

A. Sometimes verbs don't always behave the same in a sentence, so to make things easier for you to follow along, we've split these verbs up into their grammatical functions so you can see how they would be used in a sentence slightly differently.
B. In this section, you will be learning about the different verbs in grammar and this will enable you to form much more concise and comprehensive sentences.

V.   Stative Verbs List

Mental State

- Know
- Believe
- Understand
- Doubt
- Think (have an opinion)
- Suppose
- Recognize
- Forget
- Remember
- Imagine
- Mean
- Agree
- Disagree
- Deny
- Promise
- Satisfy
- Realize
- Appear
- Astonish
- Please
- Impress

- Surprise
- Concern

Possession

- Have
- Own
- Possess
- Lack
- Consist
- Involve
- Include
- Contain

Emotions

- Love
- Like
- Dislike
- Hate
- Adore
- Prefer
- Care for
- Mind
- Want
- Need
- Desire
- Wish
- Hope
- Appreciate
- Value

Measure, cost, others

- Cost
- Measure
- Weigh
- Owe
- Seem
- Fit
- Depend
- Matter

Dynamic Verbs List

1. In English grammar, a "dynamic verb" means that the verb describes an action rather than a state.
2. In contrast, a "stative verb" means that the verb describes a state rather than an action.
3. Dynamic verbs are sometimes known as "action verbs."

4. List of Verbs Can be Both Stative and Dynamic Verbs

- Look
- Appear
- Think
- Feel
- Have
- See
- Taste
- Smell
- Be
- Weigh
- Measure
- Mind

Modal Verbs List
List of modal verbs in English

- Will
- Shall
- Would
- Should
- Ought to
- Must
- Mustn't
- May
- Might
- Can
- Could
- Have to/ Has to
- Don't/ Doesn't have to

VI. **Irregular Verbs List**

A. Learn a useful list of Irregular Verbs in English

List of Irregular Verbs		
Arise	Freeze	Sew
Awake	Get	Shake
Be	Give	Shed
Bear	Go	Shine
Beat	Grind	Shoot
Become	Grow	Show
Begin	Hang	Shrink
Bend	Have	Shut
Bet	Hear	Sing

Bind	Hide	Sink
Bite	Hit	Sit
Bleed	Hold	Sleep
Blow	Hurt	Slide
Break	Keep	Smell
Breed	Kneel	Sow
Bring	Know	Speak
Broadcast	Lay	Spell
Build	Lead	Spend
Burn	Lean	Spill
Burst	Learn	Spit
Buy	Leave	Spread
Can	Lent	Stand
Catch	Lie (in bed)	Steal
Choose	Lie (opp. truth)	Stick
Cling	Light	Sting
Come	Lose	Stink
Cost	Make	Strike
Creep	May	Swear
Cut	Mean	Sweep
Deal	Meet	Swell
Dig	Mow	Swim
Do	Must	Swing
Draw	Overtake	Take
Dream	Pay	Teach
Drink	Put	Tear
Drive	Read	Tell
Eat	Ride	Think
Fall	Ring	Throw
Feed	Rise	Understand
Feel	Run	Wake
Fight	Saw	Wear
Find	Say	Weep
Fly	See	Win
Forbid	Sell	Wind
Forget	Send	Write
Forgive	Set	

50 MOST-COMMON IRREGULAR VERBS

Base Form	Past Simple	Participle	Base Form	Past Simple	Participle
awake	awoke	awoken	quit	quit	quit
be	was/were	been	read	read	read
blow	blew	blown	ride	rode	ridden
build	built	built	run	ran	run
buy	bought	bought	say	said	said
catch	caught	caught	seek	sought	sought
choose	chose	chosen	sell	sold	sold
dream	dreamt	dreamt	send	sent	sent
drink	drank	drunk	shake	shook	shaken
eat	ate	eaten	shine	shone	shone
fall	fell	fallen	sing	sang	sung
fight	fought	fought	sink	sank	sunk
fly	flew	flown	sit	sat	sat
freeze	froze	frozen	sleep	slept	slept
grow	grew	grown	spend	spent	spent
hear	heard	heard	spread	spread	spread
hide	hid	hidden	stand	stood	stood
hold	held	held	steal	stole	stolen
know	knew	known	swear	swore	sworn
lay	laid	laid	swim	swam	swum
leave	left	left	teach	taught	taught
lend	lent	lent	tell	told	told
lie	lay	lain	think	thought	thought
lose	lost	lost	wear	wore	worn
pay	paid	paid	write	wrote	written

VII. **Participles, Gerunds & Infinitives**

    A. The three verbals – gerunds, infinitives, and participles – are formed from verbs, but are never used alone as action words in sentences. Instead, verbals function as nouns, adjectives, or adverbs.

    B. These verbals are important in phrases.

VIII. **Participles**

    A. A participle is a verbal that is used as an adjective and most often ends in -ing or -ed. They function as adjectives; thus participles modify nouns or pronouns.

IX. **Gerunds**

    A. Gerunds are verbals that function as nouns and have an –*ing* ending.

    B. Useful list of Verbs + *ing* making Gerunds

Verbs Used to Make Gerunds		
Admit	Entail	Quit
Advise	Finish	Recall
Anticipate	Forget	Recollect
Acknowledge	Hate	Recommend
Appreciate	Intend	Regret
Avoid	Involve	Resent
Bear	Justify	Resist
Begin	Keep	Risk
Complete	Like	Sanction
Consider	Love	Start
Defer	Mention	Stop
Delay	Mind	Suggest
Deny	Miss	Tolerate
Discuss	Postpone	Try
Dislike	Practice	
Enjoy	Prefer	

VERBS FOLLOWED BY GERUNDS

Verb	Example
Admit	He was embarrassed to admit making a mistake.
Advise	He advised applying at once.
Anticipate	I didn't anticipate having to do the cooking myself!
Acknowledge	She acknowledged receiving assistance.
Appreciate	I appreciate having enough time to finish.
Avoid	She decided to be a nun in order to avoid meeting him.
Bear	I wish she wouldn't eat so fast. I can't bear watching her.
Begin	I began teaching in 1984.
Complete	He completed drawing his pictures.
Consider	Investors should consider putting some money into an annuity.
Defer	She deferred writing my thesis.
Delay	Big companies often delay paying their bills.
Deny	She denied taking the money.
Discuss	We briefly discussed buying a second car.
Dislike	I dislike being the centre of attention.

X. Infinitives: List of Verbs Followed by Infinitives

A. A **to-infinitive** is a verbal consisting of **to + a verb**, and it acts like a subject, direct object, subject complement, adjective, or adverb in a sentence. Infinitives are easy to identify because they're written with to + a verb.

B. A useful list of commonly used Verbs Followed by Infinitives

Verbs Followed by Infinitives		
Afford	Expect	Pretend
Agree	Fail	Proceed
Aim	Forget	Promise
Appear	Get	Propose
Attempt	Hesitate	Refuse

Ask	Hope	Remember
Arrange	Hurry	Seem
Beg	Intend	Start
Begin	Learn	Stop
Care	Like	Struggle
Choose	Love	Swear
Claim	Manage	Threaten
Consent	Mean	Try
Continue	Neglect	Volunteer
Dare	Need	Wait
Decide	Offer	Want
Demand	Plan	Wish
Deserve	Prefer	
Dislike	Prepare	

VERBS FOLLOWED BY INFINITIVES

Verb	Example
Afford	I can't afford to spend any more money this week.
Agree	Why did you agree to meet her in the first place?
Aim	We aim to increase the speed of delivery.
Appear	Police say there appear to be signs of a break-in.
Attempt	Are you going to attempt to pass the exam?
Ask	Historians frequently ask to consult the collection.
Arrange	Have you arranged to meet Mark this weekend?
Beg	I beg to differ with you.
Begin	The leaves begin to fall when autumn comes.
Care	Would you care to join us for dinner?
Choose	Every day is beautiful if you choose to see it.
Claim	This diet claims to eliminate toxins from the body.
Consent	We hope you will consent to act in his stead.
Continue	The High Street banks continue to prosper.
Dare	He didn't dare to speak to her.
Decide	He has decided to live in France.
Demand	I demand to know what's going on.

XI. Auxiliary Verbs List

A. List of Auxiliary Verbs in English

- Do
- Have
- Be
- Will

XII. Causative Verbs List

A. List of Causative Verbs in English

- Have
- Get
- Make
- Let

CAUSATIVE VERBS

LET

Subject + LET + Person + Verb

Meaning — to allow someone to do something

Example — Henry let me drive his new car.

MAKE

Subject + MAKE + Person + Verb

Meaning — to force someone to do something

Example — She made her son clean his room.

HAVE

Subject + HAVE + Person + Verb

Meaning — to authorize someone to do something

Example — I had the mechanic check the brakes.

GET

Subject + GET + Person + TO + Verb

Meaning — to convince s.one to do s.thing/ to trick s.one into doing s.thing

Examples —
- The students got the teacher to dismiss class early.
- We couldn't get him to sign the agreement.

XIII. Verbs List (by Activity)

B. The following is a list of verbs by activity.

Action Verbs List

Bathe	Eat	Sleep
Bow	Fight	Smell

Buy	Fly	Snore
Clap	Give	Stack
Climb	Hug	Stand up
Close	Jump	Talk
Cook	Kiss	Turn off
Crawl	Knit	Turn on
Cry	Laugh	Think
Cut	Listen	Throw away
Dance	Open	Wait
Dig	Paint	Wash
Dive	Play	Watch TV
Dream	Read	Win
Drink	Ride	Write
Shake	Sew	Sing

Cooking Verb Examples

Add	Peel
Bake	Pinch
Barbecue	Pour
Boil	Roast
Break	Roll out
Cut	Sauté
Chop	Slice
Fry	Spread
Grate	Steam

Layer	Stir
Melt	Taste
Mix	Weigh

Restaurant Verbs List

Give	Order
Drink	Spread
Serve	Lift
Pay	Write
Eat	Slice
Cook	Stack
Hold	Set
Light	Stretch
Mop	Wrap
Toss	Wipe

Sports Verbs List

Bend	Pass
Bounce	Ride
Catch	Run
Dribble	Serve
Hit	Shoot
Hop	Sit
Jump	Skip
Kick	Stretch
Kneel	Throw

Lie down	Walk

Learning Verb Examples

Ask	Open
Calculate	Paint
Close	Play
Count	Read
Cut	Say
Draw	Show
Experiment	Sing
Explain	Spell
Give	Study
Listen	Teach
Observe	Think

Body Movement Verbs List

Bend	Push	Dance
Lift	Run	Break
Carry	Lean	Stand
Kneel	Squat	Jog
Hold	Throw	March
Sit	Tiptoe	Wave
Drag	Walk	Talk
Jump	Hit	Open
Leap	Catch	Cartwheel
Pick up	Kick	Put down

Punch	Kiss	Stretch
Pull	Clap	Drop
Dive	Laugh	Point
Look	Trip	Slip
Crawl	Pour	Cry

Lesson 58: Adjectives

Section 1: Adjectives

I.   **Definition of an Adjective**

    A. Adjectives are words that describe or modify another person or thing in the sentence. The **Articles** — *a, an*, and *the* — are adjectives.

    B.
- <u>the tall</u> professor
- <u>the lugubrious</u> lieutenant
- <u>a solid</u> commitment
- <u>a month's</u> pay
- <u>a six-year-old</u> child
- <u>the unhappiest, richest</u> man

    C. In linguistics, an adjective (abbreviated adj) is a word that modifies a noun or noun phrase or describes its referent.

    D. Its semantic role is to change information given by the noun.

    E. Traditionally, adjectives were considered one of the main parts of speech of the English language, although historically they were classed together with nouns.

    F. Certain words that usually had been classified as adjectives, including the, this, my, etc., typically are classed separately, as determiners.

II.   **Adjective Usage**

    A. An adjective is a word used to describe, or modify, noun or a pronoun. Adjectives usually answer questions like which one, what kind, or how many:

    B. In English adjectives usually precede nouns or pronouns.

    C. However, in sentences with linking verbs, such as the to be verbs or the "sense" verbs, adjectives can follow the verb (for more information on to be or "sense" verbs, see the TIP Sheet "Verbs"):

    D. One good adjective can be invaluable in producing the image or tone you want.

    E. You may also "stack" adjectives--as long as you don't stack them too high.

    F. In general, if you think you need more than three adjectives, you may really just need a better noun.

    G. For instance, instead of saying the unkempt, dilapidated, dirty little house, consider just saying the hovel. It's not true that he who uses the most adjectives wins; it's he who uses the most suitable adjectives.

III. **Descriptive Adjectives**

    A. Descriptive adjectives (steamy, stormy) call up images, tones, and feelings.

    B. Steamy weather is different from stormy weather. Steamy and stormy conjure different pictures, feelings, and associations.

C. Many descriptive adjectives come from verbs.
D. The verb had broken, without the helper had, is an adjective: a broken keyboard.
H. Likewise, the -ing verb form, such as is running, used without its helper is, can be an adjective: running shoes. (For more on -ed and -ing forms, see the TIP SheetS "Verbs" and "Consistent Verb Tense.")
I. Nouns can be used as adjectives, too.
J. For instance, the noun student can be made to modify, or describe, the noun bookstore: the student bookstore.
K. Nouns often combine to produce compound adjectives that modify a noun as a unit, usually joined by hyphens when they precede the noun.
L. When they follow the noun, the hyphens are omitted:
M. He was an 18-year-old boy, but the girl was only 16 years old.
N. Other compound adjectives do not use hyphens in any case.
O. In income tax forms, income tax is a compound adjective that does not require a hyphen.

IV. Articles

A. The, an, and a, called articles, are adjectives that answer the question which one?
B. The modifies a noun or pronoun by limiting its reference to a particular or known thing, either singular or plural.
C. A expands the reference to a single non-specific or previously unknown thing.
D. An is similar to a, but is used when the word following it begins with a vowel sound.

V. Demonstrative adjectives

A. Demonstrative adjectives answer the question which one(s)?
B. They are the only adjectives that have both a singular and plural form--this and that are singular; these and those are plural.
C. Demonstrative adjectives point to particular or previously named things.
D. This and these indicate things nearby (in time or space), while that and those suggest distance (in time or space):
This novel is the worst I've ever read; these biographies are much better.
Tell me more about that author; why does she write about those events?

VI. Possessive Adjectives

A. Possessive adjectives answer the question whose?
B. They include my, our, your, his, her, its, and their:

our joke book
its well-worn pages

VII. Indefinite Adjectives

A. Indefinite adjectives include some, many, any, few, several, and all:

some jokes
few listeners

B. Note that these words can also be used as pronouns:
Some were in bad taste; few could carpool.

VIII. Questioning Adjectives

A. Which and what are adjectives when they modify nouns or pronouns:
B. Which joke did you like better, and what reason can you give for your preference?
C. Like indefinite adjectives, the questioning (or interrogative) adjectives can also function as pronouns.

Section 2: Adjectives

I. Adjective Order and Punctuation

A. Some stacks of adjectives can be rearranged freely without changing the meaning.
B. They are coordinate adjectives, and they are equal and separate in the way they modify a noun.
C. For example, we can freely rearrange a dull, dark, and depressing day: a depressing, dark, dull day.
D. Separate two or more coordinate adjectives with commas (note that no comma goes immediately before the noun).
E. Other adjective groups cannot be freely rearranged.
F. These cumulative adjectives **are not** separated by commas.
G. Rich chocolate layer cake cannot be changed to layer chocolate rich cake.
H. If you were born to English, you may not realize that there are rules for placing adjective groups in order. For example, the determiner (a, an, the) comes first, then size words, then color, then purpose:
I. a large, purple sleeping bag
J. You can't freely rearrange these adjectives and say, for example, sleeping, purple, a large bag without awkwardness, absurdity, or loss of meaning,
K. The rule is that a stack of adjectives generally occurs in the following order: opinion (useful, lovely, ugly), size (big, small), age (young, old), shape (square, squiggly), color (cobalt, yellow), origin (Canadian, solar), material (granite, wool), and purpose (shopping, running).

II. Degrees of Adjectives

A. Adjectives can express degrees of modification:

- Gladys is a *rich* woman, but Josie is *richer* than Gladys, and Sadie is the *richest* woman in town.

The degrees of comparison are known as the **positive**, the **comparative**, and the **superlative**. (Actually, only the comparative and superlative show degrees.) We use the comparative for comparing two things and the superlative for comparing three or more things. Notice that the word *than* frequently accompanies the comparative and the word *the* precedes the superlative. The inflected suffixes *-er* and *-est* suffice to form most comparatives and superlatives, although we need *-ier* and *-iest* when a two-syllable adjective ends in *y* (happier and happiest); otherwise we use *more* and *most* when an adjective has more than one syllable.

Positive	Comparative	Superlative
rich	richer	richest
lovely	lovelier	loveliest
beautiful	more beautiful	most beautiful

B. Certain adjectives have irregular forms in the comparative and superlative degrees:

Irregular Comparative and Superlative Forms		
good	better	best
bad	worse	worst
little	less	least
much many some	more	most
far	further	furthest

C. Be careful not to form comparatives or superlatives of adjectives which already express an extreme of comparison — *unique*, for instance — although it probably is possible to form comparative forms of most adjectives: something can be *more perfect*, and someone can have a *fuller* figure. People who argue that one woman cannot be *more pregnant* than another have never been nine-months pregnant with twins.

III. Grammar's Response

A. According to Bryan Garner, "complete" is one of those adjectives that does *not* admit of comparative degrees.

B. We could say, however, "more <u>nearly</u> complete."

C. Other adjectives that Garner would include in this list are as follows:

absolute	impossible	principal
adequate	inevitable	stationary
chief	irrevocable	sufficient
complete	main	unanimous
devoid	manifest	unavoidable
entire	minor	unbroken
fatal	paramount	unique
final	perpetual	universal
ideal	preferable	whole

D. From *The Oxford Dictionary of American Usage and Style* by Bryan Garner. Copyright 1995 by Bryan A. Garner. Published by Oxford University Press, Inc., www.oup-usa.org, and used with the gracious consent of Oxford University Press.

E. Be careful, also, not to use *more* along with a comparative adjective formed with *-er* nor to use *most* along with a superlative adjective formed with *-est* (e.g., do not write that something is <u>more heavier</u> or <u>most heaviest</u>).

F. The *as — as* construction is used to create a comparison expressing equality:

- He is <u>as foolish as</u> he is large.
- She is <u>as bright as</u> her mother.

I. Premodifiers with Degrees of Adjectives

A. Both adverbs and adjectives in their comparative and superlative forms can be accompanied by premodifiers, single words and phrases, that intensify the degree.

- We were <u>a lot more careful</u> this time.
- He works <u>a lot less carefully</u> than the other jeweler in town.
- We like his work <u>so much better</u>.
- You'll get your watch back <u>all the faster</u>.

B. The same process can be used to downplay the degree:

- The weather this week has been <u>somewhat better</u>.
- He approaches his schoolwork <u>a little less industriously</u> than his brother does.

C. And sometimes a set phrase, usually an informal noun phrase, is used for this purpose:

- He arrived <u>a whole lot sooner</u> than we expected.
- That's <u>a heck of a lot better</u>.

D. If the intensifier *very* accompanies the superlative, a determiner is also required:

- She is wearing <u>her very finest</u> outfit for the interview.
- They're doing <u>the very best</u> they can.

E. Occasionally, the comparative or superlative form appears with a determiner and the thing being modified is understood:

- Of all the wines produced in Connecticut, I like this one <u>the most</u>.
- The quicker you finish this project, <u>the better</u>.
- Of the two brothers, he is <u>by far the faster</u>.

F. Authority for this section: *A University Grammar of English* by Randolph Quirk and Sidney Greenbaum. Longman Group: Essex, England. 1993. Used with permission.

Less versus Fewer
When making a comparison between quantities we often have to make a choice between the words *fewer* and *less*. Generally, when we're talking about countable things, we use the word *fewer*; when we're talking about measurable quantities that we cannot count, we use the word *less*. "She had <u>fewer chores</u>, but she also had <u>less energy</u>." The managers at our local Stop & Shop seem to have mastered this: they've changed the signs at the so-called express lanes from "Twelve Items or Less" to "Twelve Items or Fewer." Whether that's an actual improvement, we'll leave up to you.   We do, however, definitely use *less* when referring to statistical or numerical expressions: • It's less than twenty miles to Dallas.   • He's less than six feet tall.   • Your essay should be a thousand words or less.   • We spent less than forty dollars on our trip.   • The town spent less than four percent of its budget on snow removal.   In these situations, it's possible to regard the quantities as *sums* of countable measures.

More than / over
In the United States, we usually use "more than" in countable numerical expressions meaning "in excess of" or "over." In England, there is no such distinction. For instance, in the U.S., some editors would insist on "more than 40,000 traffic deaths in one year," whereas in the UK, "over 40,000 traffic deaths" would be acceptable. Even in the U.S., however, you will commonly hear "over" in numerical expressions of age, time, or height: "His sister is over forty; she's over six feet tall. We've been waiting well over two hours for her."

Taller than I / me
When making a comparison with "than" do we end with a subject form or object form, "taller than I/she" or "taller than me/her." The correct response is "taller than I/she." We are looking for the subject form: "He is taller than I am/she is tall." (Except we leave out the verb in the second clause, "am" or "is.") Some good writers, however, will argue that the word "than" should be allowed to function as a preposition. If we can say "He is tall like me/her," then (if "than" could be prepositional like *like*) we should be able to say, "He is taller than me/her." It's an interesting argument, but — for now, anyway — in formal, academic prose, use the subject form in such comparisons.   We also want to be careful in a sentence such as "I like him better than she/her." The "she" would mean that you like this person better than she likes him; the "her" would mean that you like this male person better than you like that female person. (To avoid ambiguity and the slippery use of *than*, we could write "I like him better than she does" or "I like him better than I like her.")

Section 3: More on Adjectives

I.   **The Order of Adjectives in a Series**

A. It would take a linguistic philosopher to explain why we say, "little brown house" and not "brown little house" or why we say "red Italian sports car" and not "Italian red sports car."

B. The order in which adjectives in a series sort themselves out is perplexing for people learning English as a second language.

C. Most other languages dictate a similar order, but not necessarily the same order.

D. It takes a lot of practice with a language before this order becomes instinctive, because the order often seems quite arbitrary (if not downright capricious).

E. There is, however, a pattern.

F. You will find many exceptions to the pattern in the table below, but it is definitely important to learn the pattern of adjective order if it is not part of what you naturally bring to the language.

G. The categories in the following table can be described as follows:

1. **Determiners** — articles and other limiters. See **Determiners**

2. **Observation** — post determiners and limiter adjectives (e.g., a real hero, a perfect idiot) and adjectives subject to subjective measure (e.g., beautiful, interesting)

3. **Size and Shape** — adjectives subject to objective measure (e.g., wealthy, large, round)

4. **Age** — adjectives denoting age (e.g., young, old, new, ancient)

5. **Color** — adjectives denoting color (e.g., red, black, pale)

6. **Origin** — denominal adjectives denoting source of noun (e.g., French, American, Canadian)

7. **Material** — denominal adjectives denoting what something is made of (e.g., woolen, metallic, wooden)

8. **Qualifier** — final limiter, often regarded as part of the noun (e.g., rocking chair, hunting cabin, passenger car, book cover)

THE ROYAL ORDER OF ADJECTIVES								
Deter-miner	Obser-vation	Physical Description				Origin	Mate-rial	Qualifier	Noun
		Size	Shape	Age	Color				
a	beautiful			old		Italian		touring	car
an	expensive			antique			silver		mirror
four	gorgeous		long-stemmed		red		silk		roses
her			short		black				hair
our		big		old		English			Sheep-dog
those			square				wooden	hat	boxes
that	dilapidated	little						hunting	cabin
several		Enor-mous		young		Ameri-can		Basket-ball	players
some	delicious					Thai			food

H. It would be folly, of course, to run more than two or three (at the most) adjectives together.
I. Furthermore, when adjectives belong to the same class, they become what we call coordinated adjectives, and you will want to put a comma between them: the inexpensive, comfortable shoes.
J. The rule for inserting the comma works this way: if you could have inserted a conjunction — *and* or *but* — between the two adjectives, use a comma.
K. We could say these are "inexpensive but comfortable shoes," so we would use a comma between them (when the "but" isn't there).
L. When you have three coordinated adjectives, separate them all with commas, but don't insert a comma between the last adjective and the noun (in spite of the temptation to do so because you often pause there): a popular, respected, and good-looking student

II.   Capitalizing Proper Adjectives

A. When an adjective owes its origins to a proper noun, it should probably be capitalized.
B. Thus we write about Christian music, French fries, the English Parliament, the Ming Dynasty, a Faulknerian style, Jeffersonian democracy.

C. Some periods of time have taken on the status of proper adjectives: the Nixon era, a Renaissance/Romantic/Victorian poet (but a contemporary novelist and medieval writer).

D. Directional and seasonal adjectives are not capitalized unless they're part of a title: We took the northwest route during the spring thaw. We stayed there until the town's annual Fall Festival of Small Appliances.

III.   Collective Adjectives

A. When the definite article, *the*, is combined with an adjective describing a class or group of people, the resulting phrase can act as a noun: the poor, the rich, the oppressed, the homeless, the lonely, the unlettered, the unwashed, the gathered, the dear departed.

B. The difference between a **Collective Noun** (which is usually regarded as singular, but which can be plural in certain contexts) and a collective adjective is that the latter is always plural and requires a plural verb:

- The rural <u>poor have</u> been ignored by the media.
- The <u>rich</u> of Connecticut <u>are</u> responsible.
- The <u>elderly are</u> beginning to demand their rights.
- The <u>young at heart are</u> always a joy to be around.

IV.   Adjectival Opposites

A. The opposite or the negative aspect of an adjective can be formed in a number of ways.

B. One way, of course, is to find an adjective to mean the opposite — an antonym.

C. The opposite of *beautiful* is *ugly*, the opposite of *tall* is *short*.

D. A thesaurus can help you find an appropriate opposite.

E. Another way to form the opposite of an adjective is with a number of prefixes.

F. The opposite of *fortunate* is *unfortunate*, the opposite of *prudent* is *imprudent*, the opposite of *considerate* is *inconsiderate*, the opposite of *honorable* is *dishonorable*, the opposite of *alcoholic* is *nonalcoholic*, the opposite of being properly *filed* is *misfiled*.

G. If you are not sure of the spelling of adjectives modified in this way by prefixes (or which is the appropriate prefix), you will have to consult a dictionary, as the rules for the selection of a prefix are complex and too shifty to be trusted.

H. The meaning itself can be tricky; for instance, flammable and inflammable mean the same thing.

I. A third means for creating the opposite of an adjective is to combine it with *less* or *least* to create a comparison which points in the opposite direction.

J. Interesting shades of meaning and tone become available with this usage.

K. It is kinder to say that "This is the least beautiful city in the state." than it is to say that "This is the ugliest city in the state." (It also has a slightly different meaning.)

L. A candidate for a job can still be *worthy* and yet be "<u>less worthy</u> of consideration" than another candidate.

M. It's probably not a good idea to use this construction with an adjective that is already a negative: "He is less unlucky than his brother," although that is not the same thing as saying he is luckier than his brother.

N. Use the comparative *less* when the comparison is between two things or people; use the superlative *least* when the comparison is among many things or people.

- My mother is <u>less patient</u> than my father.
- Of all the new sitcoms, this is my <u>least favorite</u> show.

V.   <u>Some Adjectival Problem Children</u>

Good versus Well
In both casual speech and formal writing, we frequently have to choose between the adjective *good* and the **adverb** *well*. With most verbs, there is no contest: when modifying a verb, use the adverb. He swims <u>well</u>. He knows only too <u>well</u> who the murderer is. However, when using a **linking verb** or a verb that has to do with the five human senses, you want to use the adjective instead. How are you? I'm feeling <u>good</u>, thank you. After a bath, the baby smells so <u>good</u>. Even after my careful paint job, this room doesn't look <u>good</u>. Many careful writers, however, will use *well* after linking verbs relating to health, and this is perfectly all right. In fact, to say that you are *good* or that you feel *good* usually implies not only that you're OK physically but also that your spirits are high. "How are you?" "I am <u>well</u>, thank you."
Bad versus Badly
When your cat died (assuming you loved your cat), did you feel *bad* or *badly*? Applying the same rule that applies to *good* versus *well*, use the adjective form after verbs that have to do with human feelings. You felt *bad*. If you said you felt *badly*, it would mean that something was wrong with your faculties for feeling.

VI.   <u>Participles</u>

A. Adjectives that are really **Participles**, verb forms with -*ing* and -*ed* endings, can be troublesome for some students.

B. It is one thing to be a *frightened* child; it is an altogether different matter to be a *frightening* child.

C. Do you want to go up to your professor after class and say that you are *confused* or that you are *confusing*?

D. Generally, the -*ed* ending means that the noun so described ("you") has a <u>passive</u> relationship with something — something (the subject matter, the presentation) has bewildered you and you are confus<u>ed</u>. The -*ing* ending means that the noun described has a more active role — you are not making any sense so you are confus<u>ing</u> (to others, including your professor).

E. The -*ed* ending modifiers are often accompanied by prepositions (these are not the only choices):

- We were amazed **at** all the circus animals.
- We were amused **by** the clowns.
- We were annoyed **by** the elephants.
- We were bored **by** the ringmaster.
- We were confused **by** the noise.
- We were disappointed **by** the motorcycle daredevils.
- We were disappointed **in** their performance.
- We were embarrassed **by** my brother.
- We were exhausted **from** all the excitement.
- We were excited **by** the lion-tamer.
- We were excited **about** the high-wire act, too.
- We were frightened **by** the lions.
- We were introduced **to** the ringmaster.
- We were interested **in** the tent.
- We were irritated **by** the heat.
- We were opposed **to** leaving early.
- We were satisfied **with** the circus.
- We were shocked **at** the level of noise under the big tent.
- We were surprised **by** the fans' response.
- We were surprised **at** their indifference.
- We were tired **of** all the lights after a while.
- We were worried **about** the traffic leaving the parking lot.

VII. <u>**A- Adjectives**</u>

A. The most common of the so-called **a- adjectives** are ablaze, afloat, afraid, aghast, alert, alike, alive, alone, aloof, ashamed, asleep, averse, awake, aware.
B. These adjectives will primarily show up as predicate adjectives (i.e., they come after a linking verb).

- The children <u>were ashamed.</u>
- The professor <u>remained aloof.</u>
- The trees <u>were ablaze.</u>

C. Occasionally, however, you will find a- adjectives *before* the word they modify: the alert patient, the aloof physician.
D. Most of them, when found before the word they modify, are themselves modified: the nearly awake student, the terribly alone scholar. And a- adjectives are sometimes modified by "very much": very much afraid, very much alone, very much ashamed, etc.

VIII. <u>**Types of Adjectives**</u>

A. That's an interesting idea. (attributive)
B. That idea is interesting. (predicative)
C. Tell me something interesting. (postpositive)
D. The good, the bad, and the ugly. (substantive)

IX. Adjective Usage

A. Depending on the language, an adjective can precede a corresponding noun on a prepositive basis or it can follow a corresponding noun on a postpositive basis. Structural, contextual, and style considerations can impinge on the pre-or post-position of an adjective in a given instance of its occurrence. In English, occurrences of adjectives generally can be classified into one of three categories:

1. **Prepositive adjectives**, which are also known as "attributive adjectives," occur on an antecedent basis within a noun phrase.[6] For example: "I put my *happy kids* into the car," wherein *happy* occurs on an antecedent basis within the *my happy kids* noun phrase, and therefore functions in a prepositive adjective.

2. **Postpositive adjectives** can occur: **(a)** immediately subsequent to a noun within a *noun phrase*, e.g. "I took a short *drive **around*** with my happy kids"; **(b)** as linked via a copula or other linking mechanism subsequent to a corresponding noun or pronoun; for example: "*My kids are **happy***," wherein ***happy*** is a predicate adjective[6] (see also: Predicative expression, Subject complement); or **(c)** as an appositive adjective[7] within a noun phrase, e.g. "My *kids, [who are]* ***happy*** to go cruising, are in the back seat."

3. **Nominalized adjectives**, which function as nouns. One way this happens is by eliding a noun from an adjective-noun noun phrase, whose remnant thus is a nominalization. In the sentence, "I read two books to them; he preferred the sad book, but she preferred the happy," *happy* is a nominalized adjective, short for "happy one" or "happy book." Another way this happens is in phrases like "out with the old, in with the new," where "the old" means "that which is old" or "all that is old," and similarly with "the new." In such cases, the adjective may function as a mass noun (as in the preceding example). In English, it may also function as a plural count noun denoting a collective group, as in "The meek shall inherit the Earth," where "the meek" means "those who are meek" or "all who are meek."

X. Adverbs vs. Adjectives

A. Many languages (including English) distinguish between adjectives, which qualify nouns and pronouns, and adverbs, which mainly modify verbs, adjectives, or other adverbs.
B. Not all languages make this exact distinction; many (including English) have words that can function as either.
C. For example, in English, *fast* is an adjective in "a *fast* car" (where it qualifies the noun *car*) but an adverb in "he drove *fast*" (where it modifies the verb *drove*).
D. In Dutch and German, adjectives and adverbs are usually identical in form and many grammarians do not make the distinction, but patterns of inflection can suggest a difference:

- *Eine **kluge** neue Idee.*
- A **clever** new idea.
- *Eine **klug** ausgereifte Idee.*
- A **cleverly** developed idea.

E. A German word like *klug* ("clever(ly)") takes endings when used as an attributive adjective but not when used adverbially. (It also takes no endings when used as a predicative adjective: *er ist klug*, "he is clever.")

F. Whether these are distinct parts of speech or distinct usages of the same part of speech is a question of analysis.

G. It can be noted that, while German linguistic terminology distinguishes *adverbiale* from *adjektivische Formen*, German refers to both as *Eigenschaftswörter* ("property words").

XI. Determiners

A. Linguists today distinguish determiners from adjectives, considering them to be two separate parts of speech (or *lexical categories*).

B. Formerly determiners were considered to be adjectives in some of their uses.

C. Determiners are words that are neither nouns nor pronouns yet reference a thing already in context.

D. They generally do this by indicating definiteness (a vs. the), quantity (one vs. some vs. many), or another such property.

XII. Adjective Phrases

A. An adjective acts as the **head** of an adjective phrase or adjectival phrase (AP).

B. In the simplest case, an adjective phrase consists solely of the adjective; more complex adjective phrases may contain one or more adverbs modifying the adjective ("very strong"), or one or more complements (such as "worth several dollars," "full of toys," or "eager to please").

C. In English, attributive adjective phrases that include complements typically follow the noun that they qualify ("an evildoer devoid of redeeming qualities").

XIII. Determiners and Post Determiners

A. Articles, numerals, and other limiters (e.g. *three* blind mice) – come before attributive adjectives in English.

B. Although certain combinations of determiners can appear before a noun, they are far more circumscribed than adjectives in their use – typically, only a single determiner would appear before a noun or noun phrase (including any attributive adjectives).

C. This order may be more rigid in some languages than others; in some, like Spanish, it may only be a default (*unmarked*) word order, with other orders being permissible.

D. Other languages, such as Tagalog, follow their adjectival orders as rigidly as English.

E. The normal adjectival order of English may be overridden in certain circumstances, especially when one adjective is being fronted.

F. For example, the usual order of adjectives in English would result in the phrase "the bad big wolf" (opinion before size), but instead, the usual phrase is "the big bad wolf."

G. Owing partially to borrowings from French, English has some adjectives that follow the noun as postmodifiers, called postpositive adjectives, as in *time immemorial* and *attorney general*. Adjectives may even change meaning depending on whether they precede or

follow, as in *proper*: *They live in a proper town* (a real town, not a village) vs. *They live in the town proper* (in the town itself, not in the suburbs). All adjectives can follow nouns in certain constructions, such as *tell me something new*.

XIV. Comparison (Degrees)

A. In many languages, some adjectives are *comparable* and the measure of comparison is called *degree*.

B. For example, a person may be "polite," but another person may be "*more* polite," and a third person may be the "*most* polite" of the three.

C. The word "more" here modifies the adjective "polite" to indicate a comparison is being made, and "most" modifies the adjective to indicate an absolute comparison (a *superlative*).

D. Among languages that allow adjectives to be compared, different means are used to indicate comparison. Some languages do not distinguish between comparative and superlative forms.

E. Other languages allow adjectives to be compared but do not have a special comparative form of the adjective.

F. In such cases, as in some Australian Aboriginal languages, case-marking, such as the ablative case may be used to indicate one entity has more of an adjectival quality than (i.e. *from* – hence ABL) another.

G. In grammar, the ablative case is a grammatical case for nouns, pronouns, and adjectives in the grammars of various languages; it is sometimes used to express motion away from something, among other uses. The word "ablative" derives from the Latin ablatus, the perfect, passive participle of auferre "to carry away."

H. In English, many adjectives can be inflected to comparative and superlative forms by taking the suffixes "-er" and "-est" (sometimes requiring additional letters before the suffix; see forms for *far* below), respectively:

"great," "greater," "greatest"
"deep," "deeper," "deepest"
Some adjectives are *irregular* in this sense:
"good," "better," "best"
"bad," "worse," "worst"
"many," "more," "most" (sometimes regarded as an adverb or determiner)
"little," "less," "least"

I. Some adjectives can have both *regular* and *irregular* variations:

"old," "older," "oldest"
"far," "farther," "farthest"

Also

"old," "elder," "eldest"
"far," "further," "furthest"

J.   Another way to convey comparison is by incorporating the words "more" and "most." There is no simple rule to decide which means is correct for any given adjective, however.

K.   The general tendency is for simpler adjectives and those from Anglo-Saxon to take the suffixes, while longer adjectives and those from French, Latin, or Greek do not—but sometimes *sound* of the word is the deciding factor.

L.   Many adjectives do not naturally lend themselves to comparison.

M.   For example, some English speakers would argue that it does not make sense to say that one thing is "more ultimate" than another, or that something is "most ultimate," since the word "ultimate" is already absolute in its semantics.

N.   Such adjectives are called *non-comparable* or *absolute*. Nevertheless, native speakers will frequently play with the raised forms of adjectives of this sort. Although "pregnant" is logically non-comparable (either one is pregnant or not), one may hear a sentence like "She looks more and more pregnant each day."

O.   Likewise "extinct" and "equal" appear to be non-comparable, but one might say that a language about which nothing is known is "more extinct" than a well-documented language with surviving literature but no speakers, while George Orwell wrote, "All animals are equal, but some animals are more equal than others."

P.   These cases may be viewed as evidence that the base forms of these adjectives are not as absolute in their semantics as is usually thought.

Q.   Comparative and superlative forms are also occasionally used for other purposes than comparison.

R.   In English comparatives can be used to suggest that a statement is only tentative or tendential: one might say "John is more the shy-and-retiring type," where the comparative "more" is not really comparing him with other people or with other impressions of him, but rather, could be substituting for "on the whole" or "more so than not."

S.   In Italian, superlatives are frequently used to put strong emphasis on an adjective: *bellissimo* means "most beautiful" but is in fact more commonly heard in the sense "extremely beautiful."

T.   Attributive adjectives and other noun modifiers may be used either restrictively (helping to identify the noun's referent, hence "restricting" its reference) or non-restrictively (helping to describe a noun).

For example:

He was a lazy sort, who would avoid a **difficult task** *and fill his working hours with easy ones.*

Here "difficult" is restrictive – it tells which tasks he avoids, distinguishing these from the easy ones: "Only those tasks that are difficult."

She had the job of sorting out the mess left by her predecessor, and she performed this difficult task *with great acumen.*

Here "difficult" is non-restrictive – it is already known which task it was, but the adjective describes it more fully: "The aforementioned task, which (by the way) is difficult."

U.   In some languages, such as Spanish, restrictiveness is consistently marked; for example, in Spanish *la tarea difícil* means "the difficult task" in the sense of "the task that is difficult" (restrictive), whereas *la difícil tarea* means "the difficult task" in the sense of "the task,

which is difficult" (non-restrictive). In English, restrictiveness is not marked on adjectives but is marked on relative clauses (the difference between "the man *who recognized me* was there" and "the man, *who recognized me*, was there" being one of restrictiveness).

V. In some languages, adjectives alter their form to reflect the gender, case and number of the noun that they describe. This is called agreement or concord. Usually it takes the form of inflections at the end of the word, as in Latin:

*puella bon**a***	(good girl, feminine singular nominative)
*puellam bon**am***	(good girl, feminine singular accusative/object case)
*puer bon**us***	(good boy, masculine singular nominative)
*pueri bon**i***	(good boys, masculine plural nominative)

W. In Celtic languages, however, initial consonant lenition marks the adjective with a feminine singular noun, as in Irish:

*buachaill **m**aith*	(good boy, masculine)
*girseach **mh**aith*	(good girl, feminine)

X. Often, distinction is made here between attributive and predicative usage. In English, adjectives never agree, whereas in French, they always agree. In German, they agree only when they are used attributively, and in Hungarian, they agree only when they are used predicatively:

The good (Ø) *boys.*	*The boys are good* (Ø).
*Les bon**s** garçons.*	*Les garçons sont bon**s**.*
*Die brav**en** Jungen.*	*Die Jungen sind brav* (Ø).
A jó (Ø) *fiúk.*	*A fiúk jó**k**.*

XV.   <u>Adjective Clause</u>

A. If a group of words containing a subject and verb acts as an adjective, it is called an **Adjective Clause.**

My sister, <u>who is much older than I am</u>, is an engineer.

B. If an adjective clause is stripped of its subject and verb, the resulting modifier becomes an **Adjective Phrase**:

He is the man who is <u>keeping my family in the poorhouse.</u>

C. Before getting into other usage considerations, one general note about the use — or over-use — of adjectives: **Adjectives are frail; don't ask them to do more work than they should.**

D. Let your broad-shouldered verbs and nouns do the hard work of description. Be particularly cautious in your use of adjectives that don't have much to say in the first place: *interesting, beautiful, lovely, exciting*. It is your job as a writer to create beauty and excitement and interest, and when you simply insist on its presence without *showing* it to your reader — well, you're convincing no one.

E. Consider the uses of modifiers in this adjectivally rich paragraph from Thomas Wolfe's *Look Homeward, Angel*. (Charles Scribner's, 1929, p. 69.) Adjectives are highlighted in this color; **participles**, verb forms acting as adjectives, are highlighted in this blue. Some people would argue that words that are part of a name — like "East India Tea House — are not really adjectival and that possessive nouns — father's, farmer's — are not technically adjectives, but we've included them in our analysis of Wolfe's text.

> He remembered yet the East India Tea House at the Fair, the sandalwood, the turbans, and the robes, the cool interior and the smell of India tea; and he had felt now the nostalgic thrill of dew-wet mornings in Spring, the cherry scent, the cool clarion earth, the wet loaminess of the garden, the pungent breakfast smells and the floating snow of blossoms.
>
> He knew the inchoate sharp excitement of hot dandelions in young earth; in July, of watermelons bedded in sweet hay, inside a farmer's covered wagon; of cantaloupe and crated peaches; and the scent of orange rind, bitter-sweet, before a fire of coals. He knew the good male smell of his father's sitting-room; of the smooth worn leather sofa, with the gaping horse-hair rent; of the blistered varnished wood upon the hearth; of the heated calf-skin bindings; of the flat moist plug of apple tobacco, stuck with a red flag; of wood-smoke and burnt leaves in October; of the brown tired autumn earth; of honey-suckle at night; of warm nasturtiums, of a clean ruddy farmer who comes weekly with printed butter, eggs, and milk; of fat limp underdone bacon and of coffee; of a bakery-oven in the wind; of large deep-hued stringbeans smoking-hot and seasoned well with salt and butter; of a room of old pine boards in which books and carpets have been stored, long closed; of Concord grapes in their long white baskets.

F. An abundance of adjectives like this would be uncommon in contemporary prose. Whether we have lost something or not is left up to you.

I.   Position of Adjectives

A. Unlike Adverbs, which often seem capable of popping up almost anywhere in a sentence, adjectives nearly always appear immediately before the noun or noun phrase that they modify.

B. Sometimes they appear in a string of adjectives, and when they do, they appear in a set order according to category. (See below.) When indefinite pronouns — such as something, someone, anybody — are modified by an adjective, the adjective comes after the pronoun:

> Anyone capable of doing something horrible to someone nice should be punished.
> Something wicked this way comes.

C. And there are certain adjectives that, in combination with certain words, are always "postpositive" (coming after the thing they modify):

D. The president elect, heir apparent to the Glitzy fortune, lives in New York proper.

E. See, also, the note on **a- adjectives**, below, for the position of such words as "ablaze, aloof, aghast."

Lesson 59: Adverbs

I. **Definition of an Adverb**

   A. Adverbs describe or indicate the degree of action verbs, adjectives, or other adverbs.
   B. Adverbs are words that describe (modify) verbs, adjectives, and other adverbs.
   C. Adverbs tell us how, when, where, to what extent, and why. (We call those the adverb questions.)

II. **Uses of Adverbs**

   A. Reading lists is a good way to learn what an adverb is and how it is used.
   B. Sentence diagramming can show you what an adverb does.
   C. Sentence diagramming is a visual way to show how the words in a sentence are related to each other.
   D. Since adverbs are words that modify verbs, adjectives, and other adverbs; we show adverbs diagrammed on a slanted line underneath the word that they modify.

subject | verb | direct object
adjective
adverb
adverb
adverb
adjective
adverb
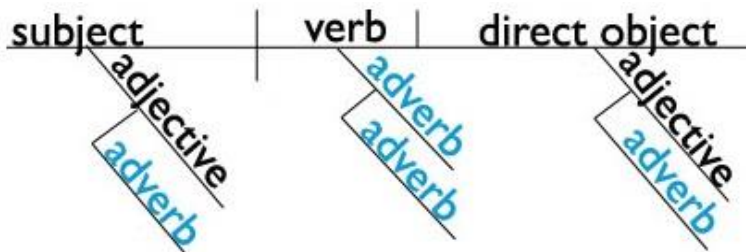
III. **Morphology of Adverbs**

   A. According to their morphological structure adverbs are classified into:

   1) simple
   2) derivative
   3) compound
   4) complex.

   B. Simple adverbs are devoid of affixes and consist of a root-stem: enough, back, here, there, then, quite, well, rather, too.
   C. Derivative adverbs are formed by means of suffixes. The most productive adverb-forming suffix added to ad-jectives is -ly. For example: slowly, widely, beautifully, heavily, easily, lazily, differently, simply, etc.
   D. There are also -ward/-wards suffixes: northward/ northwards, southward/southwards, earthward/earthwards, downward/downwards.
   E. Compound adverbs are made up of two stems: any-where, anyway, anyhow, sometimes, somehow, nowhere, clockwise, likewise, longwise.

F. Complex adverbs include prepositional phrases like at a loss, at work, by name, by chance, by train, in debt, in a hurry, in turn, etc.
G. According to the meaning adverbs can be divided into 2 main classes:

1) adverbs that denote the quality of an action, or the manner in which an action is performed, such as well, kindly, by heart, in turn and so on;
2) adverbs that denote various circumstances in which an action takes place, such as today, tomorrow, now, before, already, etc.

IV.   **Examples of *How* Adverbs**

A: absentmindedly, adoringly, awkwardly
B: beautifully, briskly, brutally
C: carefully, cheerfully, competitively
E: eagerly, effortlessly, extravagantly
G: girlishly, gracefully, grimly
H: happily, halfheartedly, hungrily
L: lazily, lifelessly, loyally
Q: quickly, quietly, quizzically
R: really, recklessly, remorsefully, ruthlessly
S: savagely, sloppily, so, stylishly
U: unabashedly, unevenly, urgently
W: well, wishfully, worriedly

V.   **Examples of *When* Adverbs**

A: after, afterwards, annually
B: before
D: daily
N: never, now
S: soon, still
T: then, today, tomorrow
W: weekly, when
Y: yesterday

VI.   **Examples of *Where* Adverbs**

A: abroad, anywhere, away
D: down
E: everywhere
H: here, home
I: in, inside
O: out, outside
S: somewhere
T: there
U: underground, upstairs

VII. **Examples of *What Extent* Adverbs**

E: extremely
N: not (this includes n't)
Q: quite
R: rather, really
T: terribly, too
V: very

VIII. **Examples of Comparative and Superlative Adverbs**

Positive	Comparative	Superlative
badly	worse	worst
carefully	more carefully	most carefully
little	less	least
much	more	most
soon	sooner	soonest
well	better	best

IX. **List of Adverbs**

List of Adverbs			
abnormally	fully	optimistically	tremendously
absentmindedly	furiously	overconfidently	triumphantly
accidentally	generally	painfully	truly
actually	generously	partially	truthfully
adventurously	gently	patiently	rightfully
afterwards	gladly	perfectly	scarcely
almost	gleefully	physically	searchingly
always	gracefully	playfully	sedately
annually	gratefully	politely	seemingly
anxiously	greatly	poorly	selfishly
arrogantly	greedily	positively	separately
awkwardly	happily	potentially	seriously
bashfully	hastily	powerfully	sheepishly

beautifully	healthily	promptly	smoothly
bitterly	heavily	properly	solemnly
bleakly	helpfully	punctually	sometimes
blindly	helplessly	quaintly	speedily
blissfully	highly	queasily	stealthily
boastfully	honestly	queerly	successfully
boldly	hopelessly	questionably	suddenly
bravely	hourly	quicker	supposedly
briefly	hungrily	quickly	surprisingly
brightly	immediately	quietly	suspiciously
briskly	innocently	quirkily	sympathetically
broadly	inquisitively	quizzically	tenderly
busily	instantly	randomly	thankfully
calmly	intensely	rapidly	thoroughly
carefully	intently	rarely	thoughtfully
carelessly	interestingly	readily	tomorrow
cautiously	inwardly	really	tremendously
certainly	irritably	reassuringly	triumphantly
cheerfully	jaggedly	recklessly	truthfully
clearly	jealously	regularly	ultimately
cleverly	jovially	reluctantly	unabashedly
closely	joyfully	repeatedly	unaccountably
coaxingly	joyously	reproachfully	unbearably
colorfully	jubilantly	restfully	unethically
commonly	judgmentally	righteously	unexpectedly
continually	justly	rightfully	unfortunately
coolly	keenly	rigidly	unimpressively
correctly	kiddingly	roughly	unnaturally
courageously	kindheartedly	rudely	unnecessarily
crossly	kindly	safely	upbeat
cruelly	knavishly	scarcely	upright
curiously	knowingly	scarily	upside-down
daily	knowledgeably	searchingly	upward
daintily	kookily	sedately	urgently
dearly	lazily	seemingly	usefully
deceivingly	les	seldom	uselessly
deeply	lightly	selfishly	usually
defiantly	likely	separately	utterly
deliberately	limply	seriously	vacantly
delightfully	lively	shakily	vaguely

diligently	loftily	sharply	vainly
dimly	longingly	sheepishly	valiantly
doubtfully	loosely	shrilly	vastly
dreamily	loudly	shyly	verbally
easily	lovingly	silently	very
elegantly	loyally	sleepily	viciously
energetically	madly	slowly	victoriously
enormously	majestically	smoothly	violently
enthusiastically	meaningfully	softly	vivaciously
equally	mechanically	solemnly	voluntarily
especially	merrily	solidly	warmly
even	miserably	sometimes	weakly
evenly	mockingly	soon	wearily
eventually	monthly	speedily	well
exactly	more	stealthily	wetly
excitedly	mortally	sternly	wholly
extremely	mostly	strictly	wildly
fairly	mysteriously	successfully	willfully
faithfully	naturally	suddenly	wisely
famously	nearly	supposedly	woefully
far	neatly	surprisingly	wonderfully
fast	nervously	suspiciously	worriedly
fatally	never	sweetly	wrongly
ferociously	nicely	swiftly	yawningly
fervently	noisily	sympathetically	yearly
fiercely	not	tenderly	yearningly
fondly	obediently	tensely	yesterday
foolishly	obnoxiously	terribly	yieldingly
fortunately	oddly	thankfully	youthfully
frankly	offensively	thoroughly	zealously
frantically	officially	thoughtfully	zestfully
freely	often	tightly	zestily
frenetically	only	tomorrow	
frightfully	openly	too	

Lesson 60 Prepositions

X. Meaning of a Preposition

A. A preposition is a word governing, and usually preceding, a noun or pronoun and expressing a relation to another word or element in the clause, as in "the man on the platform," "she arrived after dinner," "what did you do it for ?"

B. A preposition is a word or group of words used before a noun, pronoun, or noun phrase to and shows:

- Direction
- Time
- Place
- Location
- Spatial relationships
- To introduce an object

C. Some examples of prepositions are words like "in," "at," "on," "of," and "to."

XI. Preposition List

A. There are about 150 prepositions in English.
B. This is a very small number when you think of the thousands of other words (nouns, verbs etc).
C. Prepositions are important words.
D. We use individual prepositions more frequently than other individual words.
E. In fact, the prepositions of, to and in are among the ten most frequent words in English.
F. Here is a short list of 70 of the more common one-word prepositions.
G. Many of these prepositions have more than one meaning.
H. Please refer to a dictionary for precise meaning and usage.

List of Prepositions		
aboard	considering	per
about	despite	plus
above	down	regarding
across	during	round
after	except	save
against	excepting	since
along	excluding	than
amid	following	through
among	for	to
anti	from	toward
around	in	towards

as	inside	under
at	into	underneath
before	like	unlike
behind	minus	until
below	near	up
beneath	of	upon
beside	off	versus
besides	on	via
between	onto	with
beyond	opposite	within
but	outside	without
by	over	
concerning	past	

Lesson 61: Conjunctions

I. **Definition of a Conjunction**

    A. In grammar, a conjunction (abbreviated conj or cnj) is a part of speech that connects words, phrases, or clauses that are called the conjuncts of the conjunctions.

    B. This definition may overlap with that of other parts of speech, so what constitutes a "conjunction" must be defined for each language.

    C. In English, a given word may have several senses, being either a preposition or a conjunction depending on the syntax of the sentence.

    D. For example, after is a preposition in "he left after the fight," but it is a conjunction in "he left after they fought."

    E. In general, a conjunction is an invariable (non-inflected) grammatical particle and it may or may not stand between the items conjoined.

    F. The definition of conjunction may also be extended to idiomatic phrases that behave as a unit with the same function, e.g. "as well as," and "provided that."

    G. A simple literary example of a conjunction is: "the truth of nature, *and* the power of giving interest" (Samuel Taylor Coleridge's *Biographia Literaria)*.

    H. A conjunction may be placed at the beginning of a sentence: "But some superstition about the practice persists."

II. **Coordinating Conjunctions**

    A. Coordinating conjunctions, also called coordinators, are conjunctions that join, or coordinate, two or more items (such as words, main clauses, or sentences) of equal syntactic importance.

    B. In English, the mnemonic acronym FANBOYS can be used to remember the coordinators for, and, nor, but, or, yet, and so.

    C. These are not the only coordinating conjunctions; various others are used, including: "and nor" (British), "but nor" (British), "or nor"[dubious – discuss] (British), "neither" ("They don't gamble, neither do they smoke"), "no more" ("They don't gamble, no more do they smoke"), and "only" ("I would go, only I don't have time").

    D. Types of coordinating conjunctions include cumulative conjunctions, adversative conjunctions, alternative conjunctions, and illative conjunctions.

    E. Here are some examples of coordinating conjunctions in English and what they do:

- For – an illative (i.e. inferential), presents rationale ("They do not gamble or smoke, for they are ascetics.")

- And – a cumulative, adds non-contrasting item(s) or idea(s) ("They gamble, and they smoke.")

- Nor – presents an alternative non-contrasting (also negative) idea ("They do not gamble, nor do they smoke.")

- But – an adversative, presents a contrast or exception ("They gamble, but they don't smoke.")

- Or – presents an alternative non-contrasting item or idea ("Every day they gamble, or they smoke.")

- Yet – an adversative, presents a strong contrast or exception ("They gamble, yet they don't smoke.")

- So – an illative (i.e. inferential), presents a consequence ("He gambled well last night, so he smoked a cigar to celebrate.")

F. Only *and, or, nor* are actual coordinating logical operators connecting atomic propositions or syntactic multiple units of the same type (subject, objects, predicative, attributive expressions, etc.) within a sentence.

G. The cause and consequence (illative) conjunctions are pseudocoordinators, being expressible as antecedent or consequent to logical implications or grammatically as subordinate conditional clauses.

III.   **Correlative Conjunctions**

A. Correlative conjunctions work in pairs to join words and groups of words of equal weight in a sentence.

B. There are many different pairs of correlative conjunctions:

- either...or
- not only...but (also)
- neither...nor
- both...and
- whether...or
- just as...so
- the...the
- as...as
- as much...as
- no sooner...than
- rather...than
- not...but rather

C. Examples:

- You *either* do your work *or* prepare for a trip to the office. (Either do or prepare)
- He is *not only* handsome *but also* brilliant. (Not only A but also B)
- *Neither* the basketball team *nor* the football team is doing well.
- *Both* the cross-country team *and* the swimming team are doing well.
- You must decide *whether* you stay, *or* you go.
- *Just as* many Americans love basketball, *so* many Canadians love ice hockey.
- *The* more you practice dribbling, *the* better you will be at it.
- Football is *as* fast *as* hockey (is (fast)).
- Football is *as much* an addiction *as* it is a sport.
- *No sooner* did she learn to ski *than* the snow began to thaw.

- I would *rather* swim *than* surf.
- He donated money *not* to those in need, *but rather* to those who would benefit him.

D. Conjunctive Adverbs

- After all
- As a result
- Consequently
- Finally
- For example
- Furthermore
- Hence
- However
- In addition
- In fact
- Incidentally
- Indeed
- Instead
- Likewise
- Meanwhile

IV. **Conjunctions of Time**

A. Examples:

after	We'll do that *after* you do this.
as long as	That's fine *as long as* you agree to our conditions.
as soon as	We'll get to that *as soon as* we finish this.
by the time	He had left *by the time* you arrived.
long before	We'll be gone *long before* you arrive.
now that	We can get going *now that* they have left.
once	We'll have less to worry about *once* the boss leaves.
since	We haven't been able to upload our work *since* the network went down.
till	Please hold on *till* the server reboots.
until	We are waiting *until* you send us the confirmation.
when	They can do what they want *when* they want.
whenever	There is a good chance of rain *whenever* there are clouds in the sky.
while	I really appreciate you waiting *while* I finish up.

V.   **Subordinating Conjunctions**

B. Subordinating conjunctions, also called subordinators, are conjunctions that join an independent clause and a dependent clause, and also introduce adverb clauses.

C. The most common subordinating conjunctions in the English language include *after*, *although*, *as*, *as far as*, *as if*, *as long as*, *as soon as*, *as though*, *because*, *before*, *even if*, *even though*, *every time*, *if*, *in order that*, *since*, *so*, *so that*, *than*, *that*, *though*, *unless*, *until*, *when*, *whenever*, *where*, *whereas*, *wherever*, and *while*.

D. Complementizers can be considered to be special subordinating conjunctions that introduce complement clauses: e.g. "I wonder *whether* he'll be late. I hope *that* he'll be on time." Some subordinating conjunctions, when used to introduce a phrase instead of a full clause, become prepositions with identical meanings.

E. The subordinating conjunction performs two important functions within a sentence: illustrating the importance of the independent clause and providing a transition between two ideas in the same sentence by indicating a time, place, or cause and therefore affecting the relationship between the clauses.[9]

F. In many verb-final languages, subordinate clauses must precede the main clause on which they depend. The equivalents to the subordinating conjunctions of non-verb-final languages such as English are either
   - clause-final conjunctions (e.g. in Japanese); or
   - suffixes attached to the verb, and not separate words

G. Such languages often lack conjunctions as a part of speech, because:
   - the form of the verb used is formally nominalised and cannot occur in an independent clause
   - the clause-final conjunction or suffix attached to the verb is a marker of case and is also used in nouns to indicate certain functions. In this sense, the subordinate clauses of these languages have much in common with postpositional phrases.

H. In other West Germanic languages like German and Dutch, the word order after a subordinating conjunction is different from that in an independent clause, e.g. in Dutch *want* ("for") is coordinating, but *omdat* ("because") is subordinating. The clause after the coordinating conjunction has normal word order, but the clause after the subordinating conjunction has verb-final word order.

I. Compare:

   - Hij gaat naar huis, *want* hij *is* ziek. ("He goes home, for he is ill.")
   - Hij gaat naar huis, *omdat* hij ziek *is*. ("He goes home because he is ill.")
   - Similarly, in German, "denn" (for) is coordinating, but "weil" (because) is subordinating:
   - Er geht nach Hause, *denn* er *ist* krank. ("He goes home, for he is ill.")
   - Er geht nach Hause, *weil* er krank *ist*. ("He goes home, because he is ill.")

J. List of Subordinating Conjunctions

List of Subordinating Conjunctions		
After	Provided that	Because

As	Since	Even
As long as	Supposing	Even though
As soon as	That	If only
As though	Though	If then
Before	Until	In order that
Even if	Whenever	Lest
If	Whereas	Now since
If when	Wherever	Now when
Inasmuch	Which	Provided
Just as	Who	Rather than
Now	Although	So that
Now that	As if	
Once	As much as	

VI. **Starting a Sentence**

A. It is now generally agreed that a sentence may begin with a coordinating conjunction like *and*, *but,* or *yet*.

B. While some people consider this usage improper, *Follett's Modern American Usage* labels its prohibition a "supposed rule without foundation" and a "prejudice [that] lingers from a bygone time."

C. Some associate this belief with their early school days.

D. One conjecture is that it results from young children's being taught to avoid simple sentences starting with *and* and are encouraged to use more complex structures with subordinating conjunctions.

E. In the words of Bryan A. Garner, the "widespread belief ... that it is an error to begin a sentence with a conjunction such as *and*, *but*, or *so* has no historical or grammatical foundation," and good writers have frequently started sentences with conjunctions.

F. There is also a misleading guideline that a sentence should never begin with *because*. *Because* is a subordinating conjunction and introduces a dependent clause. It may start a sentence when the main clause follows the dependent clause.

Lesson 62: Determiners

I.   Determiners

A. Determiners are used with nouns to clarify the noun.
B. Determiners are words placed in front of a noun to make it clear what the noun refers to.
C. Determiners are modifying words that determine the kind of reference a noun or noun group has, for example a, the, every.
D. Determiners are words such as the, my, this, some, twenty, each, any, which are used before nouns. Determiners include the following common types:

II.   The Type of Determiner Used Depends on the Type of Noun.

A. Singular Nouns always need a determiner
B. Plural Nouns – the determiner is optional
C. Uncountable Nouns – the determiner is also optional
D. There are about 50 different determiners in the English language they include:

- Articles - a, an, the
- Demonstratives - this, that, these, those, which etc.
- Possessive Determiners - my, your, our, their, his, hers, whose, my friend's, our friends,' etc.
- Quantifiers - few, a few, many, much, each, every, some, any etc.
- Numbers - one, two, three, twenty, forty
- Ordinals - first, second, 1st 2nd, 3rd, last, next, etc.

III.   Determiners in English

A. Definite article: the
B. Indefinite articles: a, an
C. Demonstratives: this, that, these, those
D. Pronouns and possessive determiners: my, your, his, her, its, our, their
E. Quantifiers: a few, a little, much, many, a lot of, most, some, any, enough
F. Numbers: one, ten, thirty
G. Distributives: all, both, half, either, neither, each, every
H. Difference words: other, another
I. Pre-determiners: such, what, rather, quite

Determiners in English

Determiners are used in front of nouns to indicate whether you are referring to something specific or something of a particular type.

Possessive	Ordinals	Numerals	Articles
My	First	One	A
Our	Second	Two	An
Your	Third	Three	The
His	Next	Ten	
Her	Last	Fifty	
Its		Hundred	
Their		Thousand	

Quantifiers		Predeterminers	
Much	Several	All	Quite
Some	Little	All of	Twice
No	All	What	Double
Any	Lot of	Such	Both
Many	Plenty of	Rather	
Enough	Another		

IV. **List of Determiners in English**

Alphabetical List of Determiners (numbers above 3 not shown)		
a	fewest	somebody
a few	last (also adjective)	something
a little	least	somewhere
all	less (also adverb and preposition)	sufficient (also adjective)
an	little (also adjective)	that

another	many	the
any	many a	these
anybody	more (also adverb)	this
anyone	most (also adverb)	those
anything	much	three (also noun)
anywhere	neither	thrice
both	next (also adjective)	twice
certain (also adjective)	no (also interjection)	two (also noun)
each	no one	us (also pronoun)
either	nobody	various
enough	none	we (also pronoun)
every	nothing	what (also pronoun and adjective)
everybody	nowhere	whatever
everyone	once	which (also pronoun)
everything	one (also noun and pronoun)	whichever
everywhere	said (also verb)	you (also pronoun)
few	several (also adjective)	zero (also noun)
fewer	some	

Lesson 63: Exclamations and Interjections

I.   **Definition of an Exclamation**

   A. An Exclamation is a sudden cry or remark, especially expressing surprise, anger, or pain.
   B. An Exclamation is a sharp or sudden utterance
   C. An Exclamation is vehement expression of protest or complaint
   D. An exclamation is a sound, word, or sentence that is spoken suddenly, loudly, or emphatically and that expresses excitement, admiration, shock, or anger.

II.   **Exclamation Point**

   A. An exclamation point is punctuation mark (!) indicating an exclamation.
   B. An exclamation point is used especially after an interjection or exclamation to indicate forceful utterance or strong feeling.
   C. An exclamation point (or mark) is used in writing to show that a word, phrase, or sentence is an exclamation.

!

III.   **Definition of an Interjection**

   A. An interjection is a word that expresses some sudden feeling of joy, grief or surprise
   B. Interjections are often used with exclamations.
   C. Interjections are actually short exclamatory sentences, made to transfer an emotion, usually without grammatical meaning or correlation to other parts of the sentence.
   D. For example, rather than saying "That hurts!" shouting "Ouch!" is easier and a more effective way to show what you feel.
   E. You can also stretch them to strengthen the emotion:
   F. "Oohhhh such a cute kitty!" or "Ewwwwww, spiders are G.R.O.S.S."
   G. Interjections make your content feel that much more interactive and personal!

IV.   **List of Common Interjections**

List of Common Interjections			
rah	why on Earth	nom nom	ssh
rat-tat-tat	hah	oh man	losh

unbeaten	haha	pardy	mhm
upadaisy	oright	peace out	good heavens
feh	otay	oh my days	poof
fie	tchah	ta-ta	poogh
view halloo	tehee	wotcher	good luck
wacko	shitfire	wough	good morrow
yiss	shoo	oh my Goddess	right-oh
yo	yessir	good now	rrah
pah	yessiree	goodbye	good-bye
pah	how	oof	gosh
you know	howdy	ooh	grumpity
oho	that's a girl	oops	h'lo
oh-oh	thiam	good job	h'm
oi	ok	hmmph	heehaw
woo hoo	okeydoke	honk	heh
woops	tara	Goddy	geronimo
word	ta-ra	golly	getaway
wuxtry	a-choo	jeez	get bent
wuzza	adieu	sue me	ello
yes	dizamn	sure	ullo
yes way	do what	presto	aaargh
pardie	doggone	prethe	chuffing hell
pardon	adios	hiya	ciao
whoo	affirmative	hm	codswallop
whoopee	ah	boh	aagh
aah	foom	boo	ugh
aargh	pooh	boo hiss	uh
bye	twirp	boohoo	uh-oh
bye-bye	uck	fore	whallah
caw	proface	brother	wham
phwoarr	mu	bum	aooga
weh	muahahaha	by	aoogah
whallah	tchah	ftw	ar
morning	snap	fu	darn
this	snerk	cheerio	white rabbit
thwap	jinx	chin chin	yuck
mwah	jislaaik	boo-ya	yuk
wahey	yoo-hoo	bow-wow	hai
naw	you go, girl	bravo	halleluja
blow me down	wuzzup	kill me	hallo

blow me over	yaroo	kthxbai	shana tova
areet	here	la	shazaam
avast	you know it	lackaday	shazbot
avaunt	yow	phoh	heads up
big deal	hurrah	phut	heave-ho
blabby	huzza	flummery	heck
chin-chin	hang it	crikey	heck no
pip pip	har	cripes	heeelp
yarooh	leave off	crud	heeey
yay	hrm	euoi	shough
tut	hrmm	eureka	sibo
tut-tut	ta-ta for now	farewell	tiddely
shots fired	yum yum	gadzooks	tiddledy
peow	yup	gah	that's a girl
phew	srsly	gee	thiam
ole	kaching	nu	cooee
ooch	ta-dah	nuh	cooey
oo-er	tally-ho	och	cor
pop	yo-ho-ho	oh	aw
pow	shh	oh boy	ay
stop	shhh	oh dear	aye
strewth	whammo	a-ha	bacaw
here goes	whatsay	ahem	bah
hey	whee	ahh	batter up
nah	lee-ho	alas	begorrah
so there	lo	alleluia	haw
so what	loo	aloha	land sakes
prosit	hurray	amen	leave it out
pugh	huzzah	death to	blabity
taa	iunno	dildo	blah
ta-da	wow	ding dong	blimey
right-ho	wuxtra	oh me oh my	cya
right-o	zounds	oh my	d'aww
whoosh	zzz	sry	dag
howzat	whoa	hoorah	ho
hoy	whoah	hooray	hoo

Lesson 64: Punctuation

I. **Punctuations Marks**

    A. There are 14 punctuation marks that are used in the English language.

- Period
- Question mark
- Exclamation point
- Comma
- Colon
- Semicolon
- Dash
- Hyphen
- Brackets
- Braces
- Parentheses
- Apostrophe
- Quotation mark
- Ellipsis.

II. **Sentence Endings**

    A. Three of the fourteen punctuation marks are appropriate for use as sentence endings.

    B. They are the period, question mark, and exclamation point.

    C. The period (.) is placed at the end of declarative sentences, statements thought to be complete and after many abbreviations.

    D. Use a question mark (?) to indicate a direct question when placed at the end of a sentence.

    E. The exclamation point (!) is used when a person wants to express a sudden outcry or add emphasis.

    F. Within dialogue: "Holy cow!" screamed Jane.

III. **Comma, Semicolon, and Colon**

    A. The comma, semicolon, and colon are often misused because they all can indicate a pause in a series.

    B. The comma (,) is used to show a separation of ideas or elements within the structure of a sentence.

    C. Additionally, the comma is used in numbers, dates, and letter writing after the salutation and closing.

    D. The semicolon (;) is used to connect independent clauses. It shows a closer relationship between the clauses than a period would show.

    E. A colon (:) has three main uses. The first is after a word introducing a quotation, an explanation, an example, or a series.

F. The second is between independent clauses when the second explains the first, similar to a semicolon:

G. The third use of a colon is for emphasis:

H. A colon also has non-grammatical uses in time, ratio, business correspondence and references.

IV. Dash and the Hyphen

A. Two other common punctuation marks are the dash and hyphen.

B. These marks are often confused with each other due to their appearance, but they are very different.

C. A dash is used to separate words into statements. There are two common types of dashes: en dash and em dash.

D. En dash: Twice as long as a hyphen, the en dash is a symbol (–) that is used in writing or printing to indicate a range, connections or differentiations, such as 1880-1945 or Princeton-New York trains.

E. Em dash: Longer than the en dash, the em dash can be used in place of a comma, parenthesis, or colon to enhance readability or emphasize the conclusion of a sentence. For example, She gave him her answer – No!

F. Whether you put spaces around the em dash or not is a style choice. Just be consistent.

G. A hyphen is used to join two or more words together into a compound term and is not separated by spaces. For example, part-time, back-to-back, well-known.

V. Brackets, Braces, and Parentheses

A. Brackets, braces, and parentheses are symbols used to contain words that are a further explanation or are considered a group.

B. Brackets are the squared off notations ([]) used for technical explanations or to clarify meaning. If you remove the information in the brackets, the sentence will still make sense.

C. Braces ({}) are used to contain two or more lines of text or listed items to show that they are considered as a unit. They are not commonplace in most writing but can be seen in computer programming to show what should be contained within the same lines. They can also be used in mathematical expressions. For example, 2{1+[23-3]}=x.

D. Parentheses (()) are curved notations used to contain further thoughts or qualifying remarks.

E. In most cases, parentheses can be replaced by commas without changing the meaning.

VI. Apostrophe, Quotation Marks and Ellipsis

A. The final three punctuation forms in English grammar are the apostrophe, quotation marks, and ellipsis.

B. Unlike previously mentioned grammatical marks, they are not related to one another in any form.

C. An apostrophe (') is used to indicate the omission of a letter or letters from a word, the possessive case, or the plurals of lowercase letters. Examples of the apostrophe in use include:

- Omission of letters from a word: I've seen that movie several times. She wasn't the only one who knew the answer.
- Possessive case: Sara's dog bit the neighbor.
- Plural for lowercase letters: Six people were told to mind their p's and q's.

D. Quotations marks (" ") are a pair of punctuation marks used primarily to mark the beginning and end of a passage attributed to another and repeated word for word. They are also used to indicate meanings and to indicate the unusual or dubious status of a word.
E. Single quotation marks (' ') are used most frequently for quotes within quotes.
F. The ellipsis is most commonly represented by three periods (. . .). The ellipsis is used in writing or printing to indicate an omission, especially of letters or words.
G. Ellipses are frequently used within quotations to jump from one phrase to another, omitting unnecessary words that do not interfere with the meaning.
H. Students writing research papers or newspapers quoting parts of speeches will often employ ellipsis to avoid copying lengthy text that is not needed.
I. A period is used after the ellipses if they are used at the end of a sentence (….).

VII. General Rules for Commas

A. Commas indicate a separation of ideas or elements within the structure of a sentence.
B. Commas are used to separate three or more words, phrases, or clauses (sentence parts) in a series.
C. Commas are used after an introductory dependent clause (a group of words before the subject of a sentence that do not form a complete sentence).
D. Commas indicate that introductory words and phrases moved from the end of the sentence.
E. Commas are used between independent clauses (complete sentences) joined by a coordinating conjunction: for, and, nor, but, or, yet, so.
F. Commas set off nonessential phrases or clauses (phrases that can be removed without changing the sentence's overall meaning) or appositives (words or phrases that rename a noun).
G. Commas separate paired adjectives that describe a noun.
H. You need a comma between adjectives that could go in any order – they are not cumulative and could be separated by the word "and."
I. Do not use a comma between adjectives that need to be in a particular order.

VIII. General Rules for Quotation marks

J. Quotation marks show the beginning and end of a quotation or title of a short work.
K. Quotation marks enclose the exact words of a person.
L. Do not use quotation marks around a paraphrase or summary.
M. Quotation marks set off the titles of smaller works within larger works. This can vary between different citation styles, so double check your style guide for accuracy.
N. Place periods and commas inside quotation marks.

O. Place semicolons and colons outside quotation marks.
P. Place question marks or exclamation points inside the quotation marks if they punctuate the quotation only.
Q. However, if the quote does not include a question or exclamation, but the sentence itself is asking a question or exclaiming, the question mark or exclamation point sits outside of the quotation marks.

IX. General Rules for Parenthesis

A. Parentheses set off elements within a sentence that are related to the sentence but nonessential.
B. Parentheses set off additions or expressions that are not necessary to the sentence.
C. They tend to de-emphasize what they set off.
D. They are often seen as less academic in tone.
E. Parentheses can enclose figures in a sentence.
F. Note: Use of numbers like this in sentences may vary for different citation styles.
G. When the group inside the parentheses forms a complete sentence but is inserted inside a larger
H. sentence, no period is needed.
I. However, if a question mark or exclamation point is needed, it should be included.
J. When parentheses are used to enclose an independent sentence, the end punctuation belongs inside
K. the parentheses.

X. General Rules for Apostrophes

A. Apostrophes show possession and also indicate where a letter has been omitted to form a contraction.
B. To show possession, add an apostrophe and an s to singular nouns or indefinite pronouns that end in one
C. or body.
D. Add only an apostrophe for plural possessive nouns ending in s.
E. Remember that the apostrophe placement depends on whether there is more than one noun: student's books (one student), students' books (more than one student).
F. Do not use an apostrophe with possessive personal pronouns.
G. Apostrophes are also used in contractions (two words which have been combined into one) to mark where the missing letter or letters would be.

XI. General Rules for Hyphens

A. Hyphens are used to form compound words or join word units.
B. They are also used to join prefixes, suffixes, and letters to words.
C. Use hyphens with compound numbers from twenty-one to ninety-nine and with fractions used as modifiers (adjectives).
D. Use hyphens in a compound adjective only when it comes before the word it modifies.

E. There are exceptions; look up compound adjectives in the dictionary if you are unsure whether or not to hyphenate them.
F. Use a hyphen with the prefixes ex-, self-, and all-; with the suffix elect-; and with all prefixes before a proper noun or proper adjective.
G. Use a hyphen with compound phrases.
H. Note: When describing ages, phrases that function as adjectives will use hyphens, while numbers as adjectives will not use hyphens.
I. Also, note how hyphens can change meaning, and use them accordingly.

XII. General Rules for Colons

A. Colons follow independent clauses and call attention to the information that comes after.
B. Colons come after the independent clause (complete sentence) and before the word, phrase, sentence,
C. quotation, or list they are introducing.
D. Never use a colon after a verb that directly introduces a list.

XIII. General Rules for Dashes

A. Dashes – often confused with hyphens – connect groups of words to other groups of words to emphasize a point. Usually, the dash separates words in the middle or at the end of a sentence.
B. In the middle of a sentence, a dash can put special emphasis on a group
C. of words or make them stand out from the rest of the sentence.
D. At the end of a sentence, a dash separates information from the rest of the sentence.

XIV. General Rules for Semicolons

A. Semicolons separate clauses or phrases that are related and that receive equal emphasis.
B. You can go your whole life without using them, or you can impress your readers by using them correctly!
C. Semicolons join two independent clauses (complete sentences) that are closely related if no coordinating conjunction is used.
D. Semicolons signal to a reader that the information in both sentences should be taken together.
E. Semicolons help avoid confusion between items in lists where there are already commas.

XV. General Rules for Punctuation Usage

A. End Punctuation

- Rule 1: Use a period at the end of a declarative sentence. (statement)
- Rule 2: Use a period at the end of an imperative sentence. (command)
- Rule 3: Use a question mark at the end of the interrogative sentence. (question)

- Rule 4: Use an exclamation point at the end of an exclamatory sentence. (strong feeling)
- Rule 5: Use an exclamation point at the end of an interjection. (strong emotion/one or two words)

B. Commas

- Rule 1: Use commas to separate three or more items in a series.
- Rule 2: Use a comma to show a pause after an introductory word.
- Rule 3: Use a comma after two or more prepositional phrases at the beginning of a sentence.
- Rule 4: Use commas to set off words that interrupt the flow of thought in a sentence.
- Rule 5: Use commas to set off names use in direct address.
- Rule 6: Use a comma before and or, or but when it joins simple sentences into a compound sentence.
- Rule 7: Use a comma after the salutation of a friendly letter and after the closing of both a friendly letter and a business letter.
- Rule 8: Use a comma to prevent a misreading.
- Rule 9: Use commas before and after the year when it is used with both the month and the day. Do not use a comma if only the month and the year or the month and the day
- are given.
- Rule 10: Use commas before or after the name of a state or a country when it is used with the name of a city. Do not use a comma after the state postal abbreviation followed by a ZIP code.
- Rule 11: Use a comma or pair of commas to set off an abbreviated title or degree following a person's name.
- Rule 12: Use a comma or pair of commas to set off too when too means "also."
- Rule 13: Use a comma or pair of commas to set off a direct quotation.

C. Semicolons and colons

- Rule 1: Use a semicolon to join parts of a compound sentence when a conjunction such as and, but, or or is not used. Remember that a compound sentence has two or more simple sentences that are joined by a conjunction.
- Rule 2: Use a colon to introduce a list of items that ends a sentence. Use a phrase such as these, the following, or as follows before the list.
- Rule 3: Use a colon to separate the hour from the minute when you write the time of day.
- Rule 4: Use a colon after the salutation of a business letter.

D. Quotation marks and italics

- Rule 1: Use quotation marks before and after a direct quotation.
- Rule 2: Use quotation marks around each part of an interrupted quotation.
- Rule 3: Use a comma or commas to separate a phrase such as he said from the quotation itself. Place the comma outside opening quotation marks but inside closing quotation marks.
- Rule 4: Place a period inside closing quotation marks.

- Rule 5: Place a question mark or an exclamation mark inside the quotation marks when it is part of the quotation.
- Rule 6: Place a question mark or an exclamation mark outside the quotation marks when it is part of the entire sentence but not part of the quotation.
- Rule 7: Use quotation marks for the title of a short story, essay, poem, song, magazine, or newspaper article, or book chapter.
- Rule 8: Use italics (underlining) to identify the title of a book, play, film, television series, magazine, or newspaper.

E. Apostrophes and Hyphens

- Rule 1: Use an apostrophe and an –s('s) to form the possessive of a singular noun.
- Rule 2: Use an apostrophe and an –s ('s) to form the possessive of a plural noun that does not end in –s.
- Rule 3: Use an apostrophe alone to form the possessive of a plural noun that ends in –s.
- Rule 4: Use an apostrophe to replace letters that have been omitted in a contraction.
- A contraction is a word that is made by combining two words into one and leaving out one or more letters.
- Rule 5: use a hyphen to show the division of a word at the end of a line. Always divide a word between syllables.
- Rule 6: Use a hyphen in compound numbers.
- Rule 7: Use a hyphen or hyphens in certain compound nouns.

F. Abbreviations

- Rule 1: Abbreviate the titles Mr., Mrs., Ms., and Dr. before a person's name. also abbreviate the professional or academic degrees that follow a person's name, as well as the titles Jr. and Sr.
- Rule 2: Use all capital letters and no periods for abbreviations that are pronounced letter by letter or as words. Exceptions are U. S. and Washington D. C., which do use periods.
- Rule 3: Use the abbreviations A.M. (ante meridiem, "before noon") and P.M. (post meridiem, "after noon") for exact times. For dates use B.C. (before Christ) and, sometimes, A.D. (anno Domini, "in the yer of the Lord," after Christ).
- Rule 4: Abbreviate calendar items only in charts and lists.
- Rule 5: In scientific writing, abbreviate units of measure. Use periods with abbreviations of English units but not of metric units.
- Rule 6: On envelopes abbreviate the words that refer to streets in street names. Spell them out everywhere else.
- Rule 7: On envelopes use state postal service abbreviations for the names of states.
- Everywhere else, spell out state names.

G. Numbers

- Rule 1: Spell out numbers that you can write in one or two words.
- Rule 2: Use numerals for numbers of more than two words.

- Rule 3: Spell out any number that begins a sentence or reword the sentence so that it does not begin with a number.
- Rule 4: Write a very large number in numerals followed by the word million or billion.
- Rule 5: If related numbers appear in the same sentence, use all numerals even though you might spell out one of the numbers if it appeared alone.
- Rule 6: Spell out ordinal numbers (such as first, second, and third).
- Rule 7: Use words to express the time of day unless you are writing the exact time with the abbreviation A.M. or P.M.
- Rule 8: Use numerals to express dates, house and street numbers, apartment and room numbers, telephone numbers, page numbers, amounts of money of more than two words, and percentages. Write out the word percent.

Lesson 65: General Rules of Accentuation and Diacritics

I. <u>**The Ten English Accent Rules**</u>

A. The Ten English Accent Rules are important to understand and apply to be able to correctly pronounce and spell English words.

B. *Accented* means that the sound of that vowel is stressed, or louder, than those in other syllables.

C. Saying the accented syllable in a longer sound (stretching the syllable) helps to identify the correctly stressed syllables of words. *Baaaaaap-tist* vs. *Bap-tiiiiiist.*

- **Accent Rule #1:** Each word with two or more syllables has one syllable whose vowel is accented. For example, *for-gét*. Accents are very important to spelling rules.

- **Accent Rule #2:** A long word may have more than one accent. The vowel that is stressed more or most is called the *primary accent*. The primary accent is key to many of the spelling rules. A second accented vowel is called the *secondary* accent. For example, *cón-ver-sá-tion*. Very long words can have even more stressed vowel sounds, but only one primary accent.

- **Accent Rule #3:** The primary accent is usually on the root before a double consonant. For example, *for-gét-ting*.

- **Accent Rule #4:** Unaccented vowel sounds frequently have the soft /uh/ schwa sound, especially when there is only one letter in the syllable. All vowels can have the schwa sound. For example, the *a* in *a-boút*.

- **Accent Rule #5:** The primary accent is usually on the first syllable in two-syllable words. For example, *páy-ment*.

- **Accent Rule #6:** The primary accent is usually on the second syllable of two-syllable words that have a prefix in the first syllable and a root in the second syllable. For example, *dis-tráct*.

- **Accent Rule #7:** For two-syllable words that act as both nouns and verbs, the primary accent is usually on the prefix (first syllable) of the noun and on the root (second syllable) of the verb. For example, *pró-duce* as a noun; *pro-dúce* as a verb.

- **Accent Rule #8:** The primary accent is usually on the first syllable in three-syllable words, if that syllable is a root. For example, *chár-ac-ter*.

- **Accent Rule #9:** The primary accent is usually on the second syllable in three-syllable words that are formed by a prefix-root-suffix. For example, *in-vést-ment*.

- **Accent Rule #10:** The primary accent is usually on the second syllable in four-syllable words. For example, *in-tél-li-gent*.

II. **More Accent Rules**

1. **In a 3 or more syllable words:**

   - The accent is most often on the first or second syllable and There is often a second accent in the word as well (cel' e bra' tion and con' ver sa' tion)
   - if The word ends with a silent -e, the third syllable from the end is accented (re frig' er ate)

2. **The first syllable in a 2-syllable word is accented if:**

   - The first syllable ends in a "-ck" followed by the "-et" ending (lock' et, pack' et)
   - The first vowel is followed by 2 of the same consonants (clap' ping, clip' per)
   - The word ends with a consonant -le pattern because we do not place the accent on The consonant -le syllable
   - The word is a noun (reb' el)

3. **The final syllable in a 2-syllable word is accented if:**

   - The final syllable is a root word (mis spell,' dis like')
   - The final syllable contains a short vowel (for got')
   - The word is a verb (re bel')

4. **The accent is on the syllable preceding the suffixes:**

   - **-ical** (im pract' ical)
   - **-ity** (pur' ity)
   - **-ic** (log' ic)

5. **The accent is on the suffixes:**

   - **-eer** (rack et eer')
   - **-ment** IF it has another suffix following it (mo ment' um)
   - **-oon** (mar oon')

6. **The accent is on the vowel preceding the following connectives:**

   - **-ol** (vi' ol ent)
   - **-i** (ac cord' i on)
   - **-ul** (stim' ul ant)
   - **-u** (doc' u ment)

7. **The accent is on the vowel before the /sh/ sound in words with "-xi," "-ti," and "-si."**

   - an' xious
   - cre a' tion
   - man' sion

III. Word Accents

A. Word accent is the original, basic or fundamental kind of accent, which is always fixed (as shown in the dictionary) and is determined by the native speech habit and pronunciation of the Englishmen.

B. It is either primary or secondary.

C. Generally all the monosyllabic words are unaccented; but in metrical composition such words are often accented.

D. The monosyllabic words having a diphthong such as "power," "flower," "our," "shower," are always accented.

IV. Word Accent Usage

1. In metrical composition, monosyllabic 'content' words are almost always accented. On the other hand, the 'structural' words almost always remain unaccented.

2. Each and every disyllabic word must have only one accent, on either the first or the second syllable.

3. But the disyllabic words like "any," "many," and "very" sometimes may remain unaccented, whereas the monosyllabic words like "yet," "still" and "all" are accented very often.

4. In a long polysyllabic word, we may have one or more accents. In general case, either the first or the second syllable must have the accent. Very few exceptional words like "returnee" have the first two syllables unaccented, followed by the accent on the third (re-turn-'ee). In fact, the English tendency is to put the accent as near the beginning of the word as possible.

5. In a polysyllabic word having no prefix or suffix (eg. "de'terio'rate," "'chloro'form," "Hippo'crene" etc) we may have two accents. Here the more emphatic accent is called 'primary accent' and the less emphatic accent is "secondary accent." But the secondary accent more often falls on the non-roots.

6. The primary accent must be on the root, while any accent on the suffix or prefix is always the secondary accent.

7. The monosyllabic prefix may or may not be accented.

Examples:

- sincere =in-sin-cere='in-sin-cer-i-ty.
- 'real = un-'real= un-real-'ist-ic.
- 'science='scien-'ti-fic='un-scien-'ti-fic.
- 'norm ='norm-al = ab-'norm-al = 'ab-norm-'al-i-ty.

8. The combining forms or prefixes having two syllables (eg. "hyper," "inter-," "super-," "hypo-," etc.) have the accent always on the first syllable.

9. The suffixes are often accented. Then the accent is secondary. In some cases, the words may even end with and accented syllable. In the following examples, the primary accent occurs in the first syllable and the secondary in the last:

- "'popular'ize," "'general'ize," "'jeopard'ize," "'summarize," (verbs with "-ize").
- "'signi'fy," "'beauti'fy," "'magni'fy," "'clari'fy," (verbs with "-fy")
- "'colour'ful," "'beauti'ful," (Adjectives with "-ful").
- "'magni'tude," "'multi'tude," "'ampli'tude," "'longi'tude," (Nouns with "-tude").
- "'address'ee," "'nomin'ee," (Nouns with "-ee").

10. Most of the suffixes do not affect the origional accent on the root. But such suffixes as "-ion," "-ious," "-ity," "-ial," "-ially," "-ic," "-ical," "-ically," "-al," "-ally," "-ian," affect the accent, and they must be preceded always by the accented syllable. Examples follow:

- 'grade = gra-'da-tion;
- starve = star-'va-tion
- 'ex-'a-mine= ex-'a-mi-'na-tion. (Here the original accent is not affected).
- 'cou-rage= cou-'ra-geous;
- 'in-dus-try = in-'dus-trious.
- 'lo-cal = lo-'ca-li-ty.
- 'in-dus-try= in-'dus-trial= in-'dus-trial-ly.
- 'his-to-ry= his-'to-ric= his-'to-ric-al= his-'to-ric-al-ly.
- 'in-di-dent= 'in-ci-'den-tal= 'in-ci-'den-tal-ly. (Original accent unaffected).
- 'li-bra-ry= li-'bra-rian;
- 'mu-sic= mu-'si-cian.

11. There may be two or more accents in a long polysyllabic word, but two consecutive syllables can't be accented in that word. In such a word, an accented syllable must have at least one unaccented syllable before or after, or both before and after. The word "scientific" = 'scien-'ti-fic) is a rare exception having two consecutive accented syllables.

12. In a long polysyllabic word, there are often two consecutive unaccent syllables. In some exceptional cases like the following ones, we have even three or four unaccented syllables in succession in a single word:

- Individuality ='in-di-vi-du-'a-li-ty.
- indicatory = 'in-di-ca-to-ry/ in-'di-ca-to-ry.
- indubitable = in-'du-bi-ta-ble.
- materialistically = ma-'te-rial-'ist-ic-al-ly.
- indistinguishableness = 'in-dis-tin-guish-a-ble-ness.
- individualistically = 'in-di-'vi-dual-'ist-ic-al-ly.
- permanency = 'per-ma-nen-cy.
- competency = 'com-pe-ten-cy.
- melancholy = 'me-lan-cho-ly.
- cumulative = 'cu-mu-la-tive.

13. Though the Englishmen tend to accent the first syllable, many verbs are accented on the last syllable.

    Examples: "sur'prise"; "with'draw"; "ap'peal"; "ap'pear"; "pro'mote"; etc.

14. Accent on the disyllabic root word often alters, especially when this word has its simultaneous use as different parts of speech. Nouns and adjectives send to be accented on the first syllable; adjectives may have accent also on the second syllable. But the verbs always tend to be accented on the second syllable. Yet verbs may have accent on the first syllable, thou too.

    Examples:

WORD	as NOUN	as ADJECTIVE	as VERB
Convict	'con-vict	x	con-'vict
Record	're-cord	x	re-'cord
Permit	'per-mit	x	per-'mit
Object	'ob-ject	x	ob-'ject
Survey	'sur-vey	x	sur-'vey
Expert	'ex-pert	'ex-pert	x
Instinct	'ins-tinct	ins-'tinct	x
Absent	x	'ab-sent	ab-'sent
Frequent	x	'fre-quent	fre-'quent
Present	'pre-sent	'pre-sent	pre-'sent
Subject	'sub-ject	'sub-ject	sub-'ject
Forfeit	'for-feit	'for-feit	'for-feit
Better	'bet-ter	'bet-ter	'bet-ter

15. But it is no hard and fast rule. Many disyllabic root words are always accented on the second syllable irrespective of their uses as different part of speech.

    Examples:

    Re-'turn (n.v.)   re-'port (n.v.)
    Re-'serve (n.v)   at-'tack(n.v.)
    Res-'pect (n.v)   di-'rect(v.adj.)
    Re-'verse (n.v.adj.)   ad-'dress(n.v.)
    Re-'venge (n.v.)   neg-'lect(n.v.)
    De-'sire (n.v.)   re-'mark(n.v.)
    Sur-'prise (n.v.)

16. There are a few disyllabic words which are even accented on the first syllable, no matter whether they are used as nouns or verbs.

    Examples:

    'res-cue (n.v.);   'jin-gle (n.v.);   'bus-tle (n.v.);

'mat-ter (n.v.); 'hur-ry (n.v.); 'hun-ger (n.v) etc.

17. In compounds, generally we have only one accent, (especially when both the words are monosyllabic) although both the units are "content" words. In such nominal compounds, the first word is accented.

Examples:

'post-man; 'air-bus; 'book-case; 'house-tops; 'sun-glass.

18. The compounds ending with "-self" or "-selves" have the accent on the second syllable: "them-'selves"; "him-'self"; "my-'self"; "your-'selves."

19. The compounds ending with "-ever" have the accent on the second syllable: "how-'e-ver"; "what-'e-ver"; "when-é-ver"; ho-'e-ver"; "which-'e-ver."

20. In the compounds, both the units can be accented, especially when both are not nouns or monosyllabic words.

Examples:

"'coun-try-'house," "'af-ter-'noon," "'bad-tem-pered," "'home-'made," "'good-'look-ing" etc.

The syllable having no vowel – sound but having only a syllabic consonant is always unaccented.

21. <u>Rhetorical Accent</u>

A. It is a kind of accent which is put on an otherwise unaccented syllable/word to produce a specially intended meaning.
B. If we utter the expression: "He is rich but honest" in the normal way, it will express nothing more than what it actually means.
C. But if we put an accent on the conjunction "but," then the utterance will insinuate the actually the rich are dishonest by nature, so he being both rich and honest, is an exception.

22. <u>Metrical Accent</u>

A. It is an accent used in poetry, which is a kind of metrical composition.
B. Under the pressure of metre, we put an accent on the normally unaccented syllable (mostly pronoun, or preposition, or conjunction), we have metrical accent.

Example:

"I 'hear the 'lin-net court-ing
His 'la-dy in the 'spring."

C. If we put accent on the preposition "in" then all the 3 feet in the second line will be symmetrical. This accent on "in" is called the metrical accent.

23. **Wrenched Accent**

A. It means the alteration of the original word-accent.
B. For examples, "depend" or "desire" has the accent on the second syllable.
C. If we have to put the accent on the first syllable instead of the second, then it is called wrenched accent.

24. **Prepositions**

A. Prepositions are 'structural' words.
B. They should remain unaccented.
C. This is true about all the monosyllabic prepositions.
D. In case of a disyllabic preposition, we often have an accent on the first or second syllable.

Examples follow:

*anti= 'an-ti;	*about=a- 'bout;	*between=be= 'twe;
*over= 'o-ver;	*above=a- 'bove;	*along=a- 'long;
*after= 'af-ter;	*below=be- 'low;	*without=with- 'ou
*under= 'un-der;	*beneath=be- 'neath;	*beside=be- 'sid
*before=be- 'fore;	*upon=up- 'on;	*beyond=be- 'yon
*amid=a- 'mid;	*within=with- 'in;	*against=a- 'gain
*into= 'in-to;	*among=a- 'mong;	*until=un- 'til

V. **Rules for Spanish Accent Marks**

A. This documents shows the rules to determine if a word needs or not an accent mark.
B. Spanish accents can only be written over the five vowels (a, e, i, o, u), and the accent is written from lower left to upper right: á, é, í, ó, ú.
C. In Spanish, an accent mark over one vowel of some word, indicates that the vowel is stressed.
D. The syllable where the stressed vowel belongs, is the stressed syllable.
E. To determine if a word needs the accent mark or not, one needs to see which syllable is the stressed one. This means that the stress of any word does not depend on the accent mark, but the accent mark depends on where the stress is.
F. This implies that a person must know which is the stressed syllable of any word in Spanish to determine if that word needs an accent or not.
G. As a rule of thumb, if the word does not have an accent mark, it means that the stressed syllable is the next to the last, except when the word ends in a consonant different to "n" or "s."
H. In that case, the stressed syllable is the last one. See the examples below:

1. When the word ends in a consonant (not "n" or "s") and the word does not have an accent, the stressed syllable is the last one:

   "comer" – "co.mer"
   "ciudad" – "ciu.dad"
   "profesor" – "pro.fe.sor"
   "animal" – "a.ni.mal"
   "madrid" – "ma.drid"

2. When the word ends in a vowel, "n" or "s", and the word does not have an accent, the stress is on the next to last syllable:

   "todo" – "to.do"
   "inteligente" – "in.te.li.gen.te"
   "examen" – "e.xa.men"
   "joven" – "jo.ven"
   "lunes" – "lu.nes"
   "calcetines" – "cal.ce.ti.nes"

I. Accent mark rules

   1. There are four rules to determine is word needs an accent mark or not.
   2. All of them depend on the position of the stressed syllable in the word.

   3. The word needs an accent when it ends in a vowel, "n" or "s," and the stress is on the last syllable:

      "cambiará" – "cam.bia.rá"
      "comeré" – "co.me.ré"
      "ubicación" – "u.bi.ca.ción"
      "canción" – "can.ción"
      "además" – "a.de.más"
      "pasarás" – "pa.sa.rás"

   4. The word needs an accent when it does not end in a vowel, "n" or "s", and the stress is on the next to last syllable:

      "cárcel" – "cár.cel"
      "árbol" – "ár.bol"
      "césped" – "cés.ped"
      "débil" – "dé.bil"

   5. The word needs always an accent if the stressed syllable is the antepenult:

      "cuadrilátero" – "cua.dri.lá.te.ro"
      "fantástico" – "fan.tás.ti.co"
      "océano" – "o.cé.a.no"
      "lágrima" – "lá.gri.ma"

6. The word always needs an accent if the stressed syllable is prior to the antepenult:

    "asegurándoselo" – "a.se.gu.rán.do.se.lo"
    "apréndetelo" – "a.prén.de.te.lo"
    "firmándoselo" – "fir.mán.do.se.lo"
    "háganselo" – "há.gan.se.lo"

7. In Spanish, the adverbs end in "mente" are the only words with two stressed syllables. For example:

    "alfabéticamente" – "al.fa.bé.ti.ca.men.te"
    "artísticamente" – "ar.tís.ti.ca.men.te"
    "paralelamente" – "pa.ra.le.la.men.te"
    "solamente" – "so.la.men.te"

A Guide to Diacritics

I.   **Diacritics**

    A. Diacritics are the markings above and below letters.

    B. Diacritics are marks placed above or below (or sometimes next to) a letter in a word to indicate a particular pronunciation – in regard to accent, tone, or stress – as well as meaning, especially when a homograph exists without the marked letter or letters.

    C. For example, pâte refers to clay whereas pate refers to the head, and résumé or resumé is used for a work history versus resume, which means "to begin again."

    D. Diacritical marks take such forms as a straight or curvy line or a dot or a pair of dots, and they are an integral part of spelling in many foreign languages.

    E. In English, words having diacritics are borrowings from other languages, and the marks are not a natural part of the English language itself.

    F. However, lexicographers have adopted diacritics to indicate English pronunciation and, of course, to show word etymologies.

    G. Although the English borrowings enter the language with their markings, they are often dropped from many spellings through Anglicization.

    H. Take, for instance, French naïve, which is commonly spelled naive in English.

    I. The word diacritic is a derivative of Greek diakritikos, meaning "separative" or "able to distinguish," which is based on the prefix dia-, meaning "through" or "across," and the verb krinein, "to separate."

    J. The word was first used as an adjective in 17th-century English with the meaning "serving to distinguish" (as in "diacritic factors in demography").

    K. It was not until the 19th century that it began being used as the name for a phonological diacritical (the '-al' spelling of the adjective being the most common) mark.

    L. Diacritical marks are important in correctly pronouncing many foreign words that have migrated into the English language.

    M. Being a publisher of references on the English language, we feel it is important to give a tutorial on the more common diacritics that you will encounter in your pursuit of knowledge through reading.

II.   **Acute Accent Marks**

    A. The forward-leaning acute accent (´) generally indicates a stressed syllable or raised pitch.

    B. It is commonly found above the letter 'e' in many French words and French borrowings in English, such as exposé, where it indicates that the 'e' is pronounced as a long 'a' and where it can serve to distinguish the word from another with the same spelling (compare English's expose).

    C. The acute accent is also placed over vowels in Spanish to mark that the syllable in which the vowel appears is stressed, as in adiós.

III.   **Grave Accent Marks**

    A. The backward-leaning grave accent (`) is in contrast to the acute accent. It is a mark that is often used to indicate an unaccented syllable or a lower inflection, as French-derived à la carte, pied-à-terre, or crème.

B. In poetic verse, it is used as an indicator of a falling inflection or a final syllable that is to be pronounced separately, for the sake of the meter, in words ending in the nonsyllabic '-ed.'

C. Margret stood in her chamber; / She'd sewn a silken seam. / She lookèd east an she lookèd west, / An she saw those woods grow green.
  – "Tam Lin," The Singing Tradition of Child's Popular Ballads, 1972

D. The French-based English word déjà vu combines both accent marks.

IV.   **Cedilla**

A. The cedilla is the diacritical mark (¸) that is placed under the letter 'c,' as in the spelling of the French words façade and garçon, to indicate that the letter is to be pronounced \s\, rather than \k\.

B. Cedilla is from the name of the obsolete Spanish letter 'ç' and is a diminutive form of ceda, itself from zeda, which once denoted the letter 'z.'

C. The 'ç' was used as a form of 'z' in the Middle Ages. In Late Latin, that letter was referred to as zeta.

V.   **Circumflex**

A. Today, circumflex most commonly refers to the mark (ˆ), but in ancient times it designated other "bent" marks (⌢ or ˜).

B. The name derives from a Latin verb meaning "to bend around," and it is used for the symbol placed above a long vowel to indicate a rising-falling tone in Greek and to mark length, contraction, or another particular pronunciation of a vowel in other languages, such as French – for example, the pronunciations of château, crêpe, maître d,' and rôle.

VI.   Breve and Haček

A. The breve (˘) is the rounded curved mark that is used by some dictionaries in pronunciations to indicate that a vowel is short, as in \kŭt\ for cut, or in poetic scansion to show that a syllable is unstressed in verse.
B. It is similar to the haček (ˇ), whose name includes the inverted pointed circumflex over the 'c,' that is used in Baltic and Slavonic languages to indicate a change in pronunciation (the last name of the Czech author Karel Čapek bears the diacritic).
C. The name haček is a Czech borrowing meaning, literally, "little hook." Breve is related to brief via Latin brevis, of similar meaning.

VII.   Tilde and Tittle

A. The tilde is the mark (˜) that is most often seen sitting over the letter 'n' (as in Spanish señor, meaning "sir," and mañana, "tomorrow"), where it indicates a blend of the sound of 'n' and 'y.'

B. In Portuguese, it may appear over 'a' or 'o,' as in São Paulo, and indicates nasality in pronunciation.
C. The diacritic's name is a 19th-century borrowing from a Spanish word that traces back to Medieval Latin titulus, meaning "tittle."
D. In English, tittle can refer to any point or small sign that is used as a diacritical mark. It has been applied to the dot over the letters 'i' and 'j,' and in the past, to the cedilla; it is also used in languages, such as Hebrew and Arabic, to make letter distinctions or to point out accent.
E. In Latin, titulus meant "title" or "label," which is fitting since the tittle tops the letter like a title to a piece of writing.
F. The tilde also occurs as a somewhat larger symbol that resembles the swung dash, that is set somewhat lower, and that is used independently of other characters.
G. This tilde is sometimes used in front of a number to mean "approximately" (e.g., "in ~ 30 minutes"), and it has other advanced mathematical uses related to equivalency and negation.
H. It also has a conventional use in URLs, where it indicates that the URL is a personal page residing on the institutional server whose address precedes the tilde in the URL. And print dictionaries use the tilde (a.k.a. "swung dash") to take the place of the entry word in verbal illustrations (example sentences) in order to save space.
I. The words tilde and swung dash are not compared or contrasted in the dictionary because, although they are related on a "real" level (i.e., they happen to be represented by the same mark), they are not related on a lexical level (i.e., the words themselves are not related to one another through their respective meanings).

VIII. **Diaeresis**

    A. The diaeresis, or dieresis, is the mark (¨) that is often placed over the second of two adjacent vowels, which otherwise make a diphthong forming one speech sound, to indicate that the vowels are pronounced in separate syllables, as in French naïve and its derivatives; it may also be placed over a vowel to indicate that it is pronounced in a separate syllable, as in the family name Brontë (namely Charlotte and her sisters Emily and Anne) or Zoë.

    B. In the past, it also occurred in words having adjacent vowels that are the same to indicate that they are sounded separately rather than blended, as in coöperate and reëstablish (each of which have four syllables). Diaeresis is from a Greek word meaning, literally, "the act of dividing."

    C. In German and Germanic languages (such as Swedish), there is the diaeretic mark called the umlaut, which is placed over a vowel to indicate a more central or front articulation, as in Götterdämmerung and Führer.

    D. In orthography, the umlaut may be replaced by an 'e' following the vowel, as in Fuehrer. Umlaut is a combination of German um-, meaning "around" or "transforming," and Laut, "sound."

IX. **Macron**

    A. The macron is the mark (−) placed over a vowel to indicate that it is long or placed over a syllable or used alone to indicate a stressed or long syllable in a metrical foot or verse in poetry.

    B. You are most likely to encounter it in dictionaries, where it populates pronunciations of words that include a long vowel sound, as ā in the pronunciation of fate or ē in lead.

Lesson 66: Typography

I.   **Definition of Typography**

A. Typography is the style and appearance of printed matter.
B. Typography involves the art or procedure of arranging type or processing data and printing from it.
C. Typography is the art and technique of arranging type to make written language legible, readable and appealing when displayed.
D. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (leading), and letter-spacing (tracking), as well as adjusting the space between pairs of letters (kerning).
E. The term typography is also applied to the style, arrangement, and appearance of the letters, numbers, and symbols created by the process.
F. Type design is a closely related craft, sometimes considered part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers.
G. Typography also may be used as an ornamental and decorative device, unrelated to the communication of information.

II.   **Use the Right Style for a Written Work**

A. The subject and the audience should be considered when selecting a style for the written work.
B. Technical manuals, teaching syllabi, studies, science papers, etc., should follow a more conservative format.
C. Formatting of the paper should be consistent across many papers that are all connected.
D. The size of columns should be considered for each amount of writing. Note the differences between newspapers, novels, bibles, and posters.
E. There are many on-line templates and formats one can choose from.

III.   **Font Usage**

A. Font conveys a sense of what the writing subject is.
B. Using comic sans in an obituary should be obviously wrong.
C. Do not use too many types in a single work. Two are sufficient.
D. Long reading portions should use a serf-type font for easy reading.
E. Eye-catching fonts should be used properly.

IV.   **Type Sizes**

A. Select a type size that fits the paper.
B. Consider the readers.
C. Never use all caps in a normal text unless there is a good reason.

V.   <u>**Consistency in Writing**</u>

    A. Select a style that works for the type of writing.
    B. Use this style consistently for all works of that type.
    C. Copy and pasting is simpler.
    D. "If it ain't broke, don't fix it."

Lesson 67: Writing and Translating

I.   **Writers Who Know English Have an Advantage**

    A. Flexibility of English
    B. Number of words
    C. Much reference material is in English
    D. English is number one language for translation (to and from)
    E. English is a pattern for other languages
    F. English structure study helps to understand how other languages function
    G. English structure study can be used to help write better in other languages
    H. Learn how English works as a pattern for learning other languages
    I. Learn to compare English when translating the scriptures

II.   **Elements of Writing**

    A. Order
    B. Outlines
    C. Arguments
    D. Illustrations
    E. Emphasis
    F. Checking and rewriting
    G. Logical flow
    H. Simple to complex
    I. Repetition
    J. Overlap
    K. Consistency
    L. Writing with end user in mind
    M. Students
    N. Teachers
    O. Beginners
    P. Advanced
    Q. Foreign readers
    R. Translations

III.   **Basic Order to Writing**

    A. Subject
    B. Scope
    C. End user
    D. Major themes
    E. Outlines
    F. Order
    G. Introductions
    H. Arguments
    I. Conclusions

IV. **Parts of a Paper**

    A. Front matter
    B. Title page
    C. Information
    D. Preface
    E. Forward
    F. Table of contents
    G. Introduction
    H. Body of text
    I. Chapters or lessons
    J. End matter
    K. Conclusion
    L. Appendices
    M. Bibliography
    N. Glossary
    O. Footnotes
    P. Attributions
    Q. Bibliography
    R. Use the book "A Manual for Writers" by Kate Turabien

V. **Tips for Writing**

    A. Write so there is no misunderstanding
    B. Important features first
    C. Write considering translation
    D. Use simple structures
    E. Check your work many times over.
    F. Rewrite all rough areas

VI. **Bearing Precious Seed Translating Principles**

    A. In respect to the Spanish Translation of the New Testament done by Bearing Precious Seed, we followed certain principles for this translation.
    B. The paper below was submitted with the translation in 2015.

    Certain Principles

    For the record, the chief translator, Dr. Francisco Guerrero-Meza, followed certain rules and principles in the translation work. They are summarized below.

    • Most importantly, the text used as the basis for this New Testament translation is the *Textus Receptus* (Beza's1598), and for all intents and purposes is the same text (Stephanus' 1550) used by Casiodoro de Reina and Cipriano de Valera, and the translators of the English Authorized Version of 1611.

- This translation was done from the original language, and it is *NOT* a work of revising an existing work[9]. God's principle for translating his word is that we translate from the original to the new (the shortest distance), and not from another translation (i.e., translating English into Spanish). In addition, other well-received translations should be diligently compared and readings followed if they are accurate and well-established.

- We diligently compared this translation to other translations, specifically, all mainline Spanish translations (Francisco de Enzinas 1543, Juan Perez de Pineda 1556, Casiodoro de Reina 1569, Cipriano de Valera – Reina Valera 1602, and the RV 1960), with other versions compared from time-to-time, such as, the English Authorized Version of 1611, Giovanni Diodati Italian 1607, Martin Luther´s German, Joao Ferreira de Almeida Portuguese, and the David Martin´s 1707 in French.

- This work was done by faithful ministers of God's word, born-again believers, handling the inspired word of God as it is in truth, God's infallible word. We dare not add to it or take away. We dare not corrupt it by any means. We know God's word is perfect as we received it. We know God's word is committed to his kings and priests (Deuteronomy 17:18; Revelation 1:5, 6). We know God's word is God-breathed (2 Timothy 3:16). *Thy word is very pure: therefore thy servant loveth it* (Psalm 119:140).

- This work was *NOT* done for profit, and it is *NOT* to be sold for any reason. We shall not charge for its publication or distribution. Our motives are pure. We do this work, first, because it is commanded by the Lord Jesus Christ (we are commanded to make known the gospel by the scriptures to all nations – Romans 16:25, 26); secondly, because we have made ourselves servants for your sakes (2 Corinthians 4:5); and thirdly, to see souls saved and saints edified.

- We used italics for words not in the original text, so that it is obvious to the readers, and that we should be honest in our translating[10].

- Postscripts are included at the end of Paul's fourteen epistles, reflecting the source text.

- The translation is to be proved by multiple testimonies. We encourage the review and practical use of this version in the Lord's work.

In summary, this *Bearing Precious Seed* Spanish New Testament is an accurate and honest translation from the right text, with the right motives, translated using the current usage of Spanish words; all while maintaining an elegance and cadence allowed by one of the most beautiful and widely-used languages.

We intend for this translation to win its way upon its own merits alone. We may not see the full benefit of this New Testament in our lifetimes. If God be for us, who can be against us?

Mission and Background

Dr. Don M. Fraser (1926–2003) could easily be called the recent era leader of Bearing Precious Seed – the Biblical commandment that New Testament churches should be publishing the scriptures.

Through God's direction and power, he worked to revive the work of churches publishing and distributing the word of God. Most of the churches publishing the scriptures today are doing so largely because of the efforts of D. M. Fraser.

Brother Fraser worked with J. G. Tharpe, pastor of Baptist Tabernacle in Shreveport, LA., for over twenty years to develop the *School of the Scriptures,* a Biblical curricula intended for use in Baptist International, which at that time was a university under the leadership of Baptist Tabernacle. The main component of that teaching is obedience to Jesus Christ's commandment to distribute the word of God to all nations.

Brother Fraser and Brother Tharpe are both gone home to be with the Lord Jesus Christ. Their influence and teaching, however, continues. They were faithful ministers of God teaching faithful men (2 Timothy 2:2).

Dr. Francisco "Paco" Guerrero-Meza first met Don Fraser in Mexico City, Mexico in 1973 and became one of his first students. Brother Paco from that time has diligently been involved in the scripture work, and has proved his love for and loyalty to the word of God. He has faithfully and diligently been involved in scripture translation for more than thirty years.

Dr. Nash Sebastian Desent first met Brother Fraser in 1988 while on staff at Baptist Tabernacle. At that time he became one of Brother Fraser's last students, and to him was delivered the responsibility for the School of the Scriptures. He became the president of Baptist International, which continues until today. He is also pastor and founder of Historic Baptist Church in Rhode Island since 1991.

The love for the scripture work created a life-long bond and synergy between Brother Paco and Bro. Nash when they met in Shreveport in the late eighties. Since that time they have labored together for the scripture work.
Historic Baptist Church first published the BPS Spanish version John and Romans booklets translated by Dr. Guerrero in the early nineties. These were not only distributed to Spanish-speaking places, but Missionary Robert Baker published the same in Honduras during the mid-nineties.

During the many decades of involvement in the scripture work, we have met and been helped by many churches, pastors, and missionaries – too many to mention. We have been encouraged to continue in this work by God and these servants more times than we can count. We are now close to the end of this work (and almost to the end of our earthly journey). By God's grace we have made available this translation to any and all who sincerely care for the word of God. Only the Lord knows what the fruit of this work will be.

We happily and respectfully offer this translation to every person who has a heart for God's word and a desire to see souls saved and God's people edified. We have strived to do our best for the Savior and his infallible word. We encourage its free use and free distribution. God word will not return void.

Final Review and Preparation of Text for Production

This Spanish New Testament was by all intents and purposes finished in July 2015. However, to perform the due diligence for a final review by a "multiplicity of witnesses," we held a conference November, 2015, in Rhode Island to "strain out gnats" and do the "final polishing" of the text. The participation at the conference was encouraging. Our agenda included a presentation on Spanish-speaking demographics, a history of this translation, and a separation of the checking of books into teams. After a number of weeks of fine tuning, this Spanish New Testament, by the grace of God, is ready for typesetting and production. Below we list those involved in the final checking of the text.

- Matthew – N. S. Desent
- Mark – Timothy Kuhn
- Luke – Marvin Del Cid
- John – Francisco Guerrero
- Acts – N. S. Desent, Michael Carrier, Azariah N. Desent
- Romans – Francisco Guerrero
- 1 Corinthians – Aroldo Figueroa
- 2 Corinthians – Marvin Del Cid
- Galatians – Timothy Kuhn
- Ephesians
- Philippians
- Colossians
- 1 Thessalonians – N. S. Desent
- 2 Thessalonians
- 1 Timothy - Billy Ojopi
- 2 Timothy - Billy Ojopi
- Titus – Timothy Kuhn
- Philemon – Francisco Guerrero
- Hebrews – Aroldo Figueroa
- James – Aroldo Figueroa
- 1 Peter – Timothy Kuhn
- 2 Peter
- 1 John – Marvin Del Cid
- 2 John – Marvin Del Cid
- 3 John – Marvin Del Cid
- Jude – Francisco Guerrero
- Revelation – Francisco Guerrero

General help and checking: Kirk DiVietro, Azariah N. Desent, Rev. Justin Martin, Michael Carrier, and Francisco Guerrero.

Additionally, we have profited over the years from the help and encouragement of certain brethren in this translation work, of whom we care to make mention (some of these dear brethren are now with the Lord). These fellow-laborers are listed here (alphabetically):

- Dr. George Anderson, Denton Baptist Temple, Denton, TX
- Rev. Chris Baker, Knotty Oak Baptist Church, Coventry, RI
- Dr. Raymond Barber, Worth Baptist Church, Fort Worth, TX
- Michael Carrier, Historic Baptist Church, North Kingstown, RI
- Dr. Rex Cobb, Baptist Bible Translators Institute (BBTI), Bowie, TX
- Dr. Mike Daniels, Landmark Baptist Church, Tyler, TX
- Dr. Don Davis, Sherwood Baptist Church, Irving, TX
- Marvin Del Cid, Iglesia Bautista Biblica (Bible Baptist Church), Central Fall, RI
- Dr. Carlos Demarest, First Baptist Church, Milford Oh
- Rev. Dennis Deneau, Parker Memorial Baptist Church, Lansing, MI
- Dr. Dennis Derocher, Knotty Oak Baptist Church, Coventry, RI
- Azariah N. Desent, Historic Baptist Church, North Kingstown, RI
- Dr. Nash Sebastian Desent, Historic Baptist Church, North Kingstown, RI
- Dr. Kirk DiVietro, Grace Baptist Church, Franklin MA
- Dr. Bob Eggers, Metroplex Baptist Church, Fort Worth, TX
- Rev. Aroldo Figueroa, Iglesia Bautista Getsemani (Gethsemane Baptist Church), Aurora, IL
- Dr. Don M. Fraser, First Baptist Church, Fort Worth, TX
- Dr. Francisco Guerrero, Worth Baptist Church, Fort Worth, TX
- Rev. Victor Guzman, Iglesia Bautista Shalom (Shalom Baptist Church), Saltillo, Mexico
- Dr. Paul Henderson, Central Baptist Church, Bowie, TX
- Dr. Charles Keen, First Baptist Church, Milford, OH
- Rev. Donald King, Missionary to Spain
- Rev. Timothy Kuhn, Iglesia Bautista Biblica (Bible Baptist Church), Central Falls, RI
- Rev. Justin Martin, Knotty Oak Baptist Church, Coventry, RI
- Rev. James McWorther, Mabank Baptist Church, Mabank, TX
- Douglas Meadows, Restoration Life Church, Marietta, GA
- Rev. Billy Ojopi, Historic Baptist Church, North Kingstown, RI
- Rev. Francisco Paredes, Iglesia Bautista Fundamental (Fundamental Baptist Church), Mexico City, Mexico
- Rev. Elfego Ramirez, Iglesia Bautista Biblica (Bible Baptist Church), Tampico, Mexico
- Rev. Robert Ramirez, Open Door Baptist Church, Weslaco, TX
- Dr. Terry Rigsby, Worth Baptist Church, Fort Worth, TX
- Dr. Bob Smith, Trinity Baptist Church, Arlington, TX
- Dr. Jonathan Steward, Victory Baptist Church, Weatherford, TX

- Dr. Jimmy Gid Tharpe, Baptist Tabernacle, Shreveport, LA
- Dr. Charles Turner, Baptist Bible Translators Institute (BBTI), Bowie, TX
- Dr. Willie Weaver, Worth Baptist Church, Fort Worth, TX

Footnotes.

1. This version in NOT FOR SALE and is never to be sold (Proverbs 23:23; Matthew 10:8).
2. Maybe 1,000 copies were first made of the Bible translated in 1611. From that first printing that version has risen to the most printed book in history.
3. Spanish is the third most common language in the world, and more common than English. There are approximately 400 million Spanish-speaking people worldwide. Spanish is the most non-English language spoken in the United States. The United States is the fifth largest Spanish speaking country in the world.
4. Eugene A. Nida, in his Introduction to the 1960 *Popular Version* Spanish Bible, wrote concerning the principles of this 1960 version: "Nevertheless, in some instances where a critical text is so much to be preferred over the traditional *Textus Receptus*, the committee did make some slight changes particularly if such changes were not in well-known verses where an alteration would be unduly upsetting to the constituency." [Editor's note: But, as the Apostle Paul wrote, "A little leaven leaventh the whole lump" (1 Corinthians 5:6; Galatians 5:9).]
5. The primary sources of the Textus Receptus used in this *Bearing Precious Seed* Version are Beza's 1598 text, as found in Berry's text, and the Trinitarian Bible Society text.
6. The 1960 version did a good work of translating words into contemporary usage. We have done likewise. Some examples of comparing previous translated words to the modern usage words include: *salud* is now *salvacion*, *criar* is now *crear*, *drogas* is now *especias*, *repasar* is now *considerar*, etc. One can say that the English words in King James Version have not changed meaning to the extent that they have in the older Spanish versions. Secondly, we standardized the translation of proper nouns. Two examples are noteworthy: We used *Santiago* for the name of James, and *Jacob* for the name of Jacob. The Greek words are indeed different, so it would be incorrect to use the same Spanish name for both. The other example is that we used *Pascua* in Acts 12:4, as this is the only word available in Spanish for the word Easter.
7. At first, Historic Baptist Church published and distributed the Gospel of Saint John and Paul's Epistle to the Romans in small booklet form before 1995. Many years were spent working on the translation of these two books. After these two books were finished, we proceeded to translate the whole New Testament.
8. We believe this elegance and cadence is missing from the 1960 *Popular* version.
9. The translation of the scriptures is to be done from the original tongue, not from an existing translation (Revelation 22:18, 19). We should never patch up a poor translation in the places where it lacks, but rather, translate

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a complete work from the original tongue. Neither should we translate from a previous translation (i.e., to Spanish from English), but take the most direct route, which is from original tongue to the new language. We should, however, diligently compare existing good translations from good sources.
10. Unlike other modern versions, including the RV1960.

VII. <u>Translating Rightly</u>

A. All translators should use proper grammar and follow the rules for the language they are translating into.
B. Translators should follow the rules of the Language Academies if they exist for their language.

VIII. <u>List of Language Regulators (Academies)</u>

A. This is a list of bodies that regulate standard languages, often called language academies.
B. Language academies are motivated by, or closely associated with, linguistic purism and prestige, and typically publish prescriptive dictionaries, which purport to officiate and prescribe the meaning of words and pronunciations.
C. A language regulator may also have a more descriptive approach, however, while maintaining and promoting (but not imposing) a standard spelling.
D. Many language academies are private institutions, although some are governmental bodies in different states, or enjoy some form of government-sanctioned status in one or more countries.
E. There may also be multiple language academies attempting to regulate and codify the same language, sometimes based in different countries and sometimes influenced by political factors.
F. Many world languages have one or more language academies.
G. The English language has never had a formal regulator anywhere, outside of private productions such as the Oxford Dictionary.

Language Academies for Various Languages		
Language	Territory	Regulator(s)
Amis	Republic of China	Council of Indigenous Peoples
Afrikaans	South Africa	Die Taalkommissie (The Language Commission)
	Namibia	
Akan	Ghana	Akan Orthography Committee (AOC)
Albanian	Albania	Academy of Sciences of Albania, Tirana
	Kosovo	
Arabic	Arab League	Academy of the Arabic Language
		Arabic Language International Council
	Algeria	Supreme Council of the Arabic language in Algeria

	Egypt	Academy of the Arabic Language in Cairo
	Iraq	Iraqi Academy of Sciences
	Jordan	Jordan Academy of Arabic
	Libya	Academy of the Arabic Language in Jamahiriya
	Morocco	Academy of the Arabic Language in Morocco
	Saudi Arabia	Academy of the Arabic Language in Riyadh
	Somalia	Academy of the Arabic Language in Mogadishu
	Sudan	Academy of the Arabic Language in Khartum
	Syria	Academy of the Arabic Language in Damascus
	Tunisia	Beit Al-Hikma Foundation
	Israel	Academy of the Arabic Language in Israel
	Palestine	
Aragonese	Aragon	Academia de l'Aragonés (Academy of the Aragonese)
Armenian	Armenia	Armenian National Academy of Sciences
Assamese	India India	Asam Sahitya Sabha
Asturian	Asturias	Academy of the Asturian Language (Academia de la Llingua Asturiana)
Azerbaijani	Azerbaijan	Azerbaijan National Academy of Sciences (Azərbaycan Milli Elmlər Akademiyası)
	Iran	
Basque	Basque Country (autonomous community) Basque Country	Euskaltzaindia, often translated as Royal Academy of the Basque language
	Navarre Navarre	
	France French Basque Country	
Belarusian	Belarus	The Jakub Kolas and Janka Kupala Institute of Language and Literature[2] at the National Academy of Sciences of Belarus
Bengali (Bangla)	Bangladesh	Bangla Academy
	India	Paschimbanga Bangla Akademi
Berber	Morocco	Royal Institute of Amazight Culture
	Algeria	Haut-Conseil à l'amazighité
		Algerian Academy of Amazigh Language
Central Bikol	Philippines	Academia Bicolana defunct
Bosnian	Bosnia and Herzegovina	University of Sarajevo
	Sandžak	

Breton	Brittany	Ofis Publik ar Brezhoneg
Bulgarian	Bulgaria	Institute for Bulgarian Language at the Bulgarian Academy of Sciences
Burmese	Myanmar	Myanmar Language Commission
Catalan	Catalonia	Institute for Catalan Studies (Institut d'Estudis Catalans)
	Valencian Community	Acadèmia Valenciana de la Llengua (Valencian Language Academy)
Cebuano	Philippines	Visayan Academy of Arts and Letters (Akademyang Bisaya)
Cherokee	Cherokee Nation	Council of the Cherokee Nation
Chinese	China	State Language Work Committee
	Republic of China	National Languages Committee
	Singapore	Promote Mandarin Council
	Malaysia	Chinese Language Standardisation Council of Malaysia
Cornish	Cornwall	Cornish Language Partnership (Keskowethyans an Taves Kernewek)
Croatian	Croatia	Institute of Croatian Language and Linguistics (Institut za hrvatski jezik i jezikoslovlje)
	Bosnia and Herzegovina	
Czech	Czech Republic	Institute of the Czech Language (of the Academy of Sciences of the Czech Republic)
Danish	Denmark	Dansk Sprognævn (Danish Language Council)
Dalecarlian	Sweden Dalarna County	Ulum Dalska
Divehi	Maldives	Dhivehi Academy
Dutch	Netherlands	Nederlandse Taalunie (Dutch Language Union)
	Belgium	
	Suriname	
Dzongkha	Bhutan	Dzongkha Development Commission
English	None	None official, but the Oxford English Dictionary is the principal historical dictionary of the English language.
Estonian	Estonia	Emakeele Seltsi keeletoimkond (Language Board at the Mother Tongue Society)
Faroese	Faroe Islands	Faroese Language Council
Filipino	Philippines	Commission on the Filipino Language
Finnish	Finland	Institute for the Languages of Finland

French	France	Académie française
		Délégation générale à la langue française et aux langues de France
	Belgium	Académie royale de langue et de littérature françaises de Belgique (Royal Academy of French Language and Literature of Belgium)
	Quebec	Office québécois de la langue française (Québec Office of the French Language)
Galician	Galicia	Royal Galician Academy (Real Academia Galega)
German	Germany	Council for German Orthography (Rat für deutsche Rechtschreibung)
	Austria	
	Switzerland	
	South Tyrol	
	Belgium	
	Alsace	
	Liechtenstein	
	Luxembourg	
	Namibia	
	Syddanmark	
	Opole Voivodeship	
	Silesian Voivodeship	
Greenlandic	Greenland	The Greenland Language Secretariat
Greek	Greece	Center for the Greek Language
	Cyprus	
Guarani	Paraguay	Guarani Language Academy
Gujarati	India	Gujarat Sahitya Akademi
Hakka	Republic of China	Hakka Affairs Council
Haitian Creole	Haiti	Akademi Kreyòl Ayisyen (Haitian Creole Academy)
Hebrew	Israel	Academy of the Hebrew Language
Hindi	India	Central Hindi Directorate
Hmar	India	Hmar Literature Society
Hungarian	Hungary	Research Institute for Linguistics of the Hungarian Academy of Sciences
	Slovakia	
	Transylvania	
	Zakarpattia Oblast	
	Vojvodina	
	Burgenland	

Icelandic	Iceland	Árni Magnússon Institute for Icelandic Studies
Igbo	Nigeria	Society for Promoting Igbo Language and Culture
Indonesian	Indonesia	Language and Book Development Agency
Inuktitut	Canada	Inuit Tapiriit Kanatami
Irish	Ireland	Foras na Gaeilge (Irish Institute)
	Northern Ireland	
Italian	Italy	Accademia della Crusca (Academy of the bran)
	San Marino	
	Switzerland	
	Vatican City	
	Monaco	
	Corsica	
	Istria County	
	Eritrea	
	Libya	
Japanese	Japan	National Institute for Japanese Language and Linguistics
	Palau	
Kabiye	Togo	Kabɩyɛ Akademii (Académie kabiyè)
Kannada	India Karnataka	Various academies and Government of Karnataka
Kashubian	Poland	Commission of the Kashubian Language
Kazakh	Kazakhstan	Ministry of Culture of Kazakhstan
Khmer	Cambodia	Royal Academy of Cambodia
Korean	South Korea	National Institute of the Korean Language
	North Korea	The Language Research Institute, Academy of Social Science
	China	China Korean Language Regulatory Commission
Kven	Norway	Kainun institutti – kvensk institutt
Kurdish	Kurdistan	Kurdish Academy
Kyrgyz	Kyrgyzstan	National Committee for State Language under the President of the Kyrgyz Republic
Lao	Laos	Educational Science Research Institute, Ministry of Education and Sports
		Institute of Social Sciences, Faculty of Arts, National University of Laos
Latin	Holy See	Pontifical Academy for Latin (Pontificia Academia Latinitatis) (ecclesiastical Latin)
		International Code of Botanical Nomenclature (of the International Association for Plant Taxonomy: botanical Latin)

		International Code of Zoological Nomenclature (of the International Commission on Zoological Nomenclature: zoological Latin)
Latvian	Latvia	Latvian State Language Center (Valsts Valodas Centrs)
Lithuanian	Lithuania	Commission of the Lithuanian Language (Valstybinė lietuvių kalbos komisija)
Lusoga	Uganda	Lusoga Language Authority (LULA)
Luxembourgish	Luxembourg	Council for the Luxembourgish Language (Conseil fir d'Letzebuerger Sprooch)
Macedonian	North Macedonia	Linguistics and Literary Science Department at the Macedonian Academy of Sciences and Arts
Malagasy	Madagascar	Foibe momba ny teny at the Akademia Malagasy
Malay	Malaysia	Dewan Bahasa dan Pustaka (The Institute of Language and Literature)
	Brunei	Dewan Bahasa dan Pustaka Brunei (Language and Literature Bureau)
	Singapore	Majlis Bahasa Melayu Singapura (Malay Language Council, Singapore)
Malayalam	India	Kerala Sahitya Akademi
Maltese	Malta	National Council for the Maltese Language
Manx	Isle of Man	Coonceil ny Gaelgey
Māori	New Zealand	Māori Language Commission
Marathi	India	Maharashtra Sahitya Parishad
Mirandese	Portugal	Anstituto de la Lhéngua Mirandesa (Institute of the Mirandese Language)
Mixtec	Mexico	Academy of the Mixtec Language (Ve'e Tu'un Sávi)
Khalkha Mongolian	Mongolia	Council of the official state language (Төрийн хэлний зөвлөл).
Chakhar Mongolian	China	Council for Language and Literature Work
Nepali	Nepal	Nepal Academy
Northern Frisian	North Frisia	Nordfriisk Instituut
Norwegian	Norway	Norwegian Academy
Norwegian Bokmål		Norwegian Language Council
Norwegian Nynorsk		
Occitan	Occitania	Conselh de la Lenga Occitana (Occitan Language Council)

	France	
	Spain	Congrès Permanent de la lenga occitana (the permanent congress of occitan language)
	Monaco	Institut d'Estudis Aranesi (Aranese)
	Italy	
Odia	India	Odisha Sahitya Akademi
Pashto	Afghanistan	Academy of Sciences of Afghanistan
	Pakistan	Pashto Academy
Persian	Iran	Academy of Persian Language and Literature
	Afghanistan	Academy of Sciences of Afghanistan
	Tajikistan	Rudaki Institute of Language and Literature
	Uzbekistan	
Paiwan	Republic of China	Council of Indigenous Peoples
Polish	Poland	Polish Language Council (Rada Języka Polskiego), of the Polish Academy of Sciences
Portuguese	Portugal	Academia das Ciências de Lisboa, Classe de Letras
	Brazil	Academia Brasileira de Letras (Brazilian Literary Academy)
	Galicia	Galician Academy of the Portuguese Language (Academia Galega da Lingua Portuguesa)
Quechua	Peru	High Academy of the Quechua Language
Rohingya	Arakan (Rakhine State)	Rohingya Language Academy
Romanian	Romania	Institutul de Lingvistică al Academiei Române (Institute for Linguistics of the Romanian Academy)
	Moldova	Academia de Științe a Moldovei
Romansh	Switzerland	Lia Rumantscha
Russian	Russia	Russian Language Institute
Scots	Scotland	Scots Language Centre (Center for the Scots Leid)
Scottish Gaelic	Scotland	Bòrd na Gàidhlig (The Gaelic Board)
Secwepemctsín	Canada	Secwepemc Cultural Education Society
Serbian and Montenegrin	Serbia	Board for Standardization of the Serbian Language
	Montenegro	
Sindhi	Pakistan	Sindhi Language Authority
Sinhala	Sri Lanka	Hela Havula

Slovak	Slovakia	Ľudovít Štúr Institute of Linguistics at Slovak Academy of Sciences
Slovene	Slovenia	Slovenian Academy of Sciences and Arts
Somali	Djibouti	Regional Somali Language Academy
	Ethiopia	
	Somalia	
Sorbian	Germany	Serbski institut
	Czech Republic	
	Poland	
Spanish	Spain	Association of Spanish Language Academies (constituted by the Royal Spanish Academy plus 23 other separate national academies in the Spanish-speaking world and an Israel-based committee for Judaeo-Spanish.)
	Colombia	
	Ecuador	
	Mexico	
	El Salvador	
	Venezuela	
	Chile	
	Peru	
	Guatemala	
	Costa Rica	
	Philippines	
	Panama	
	Cuba	
	Paraguay	
	Bolivia	
	Dominican Republic	
	Nicaragua	
	Argentina	
	Uruguay	
	Honduras	
	Puerto Rico	
	United States	
	Equatorial Guinea	
	Israel	
Swahili	Tanzania	Baraza la Kiswahili la Taifa
	Kenya	Chama cha Kiswahili cha Taifa
Swedish	Sweden	Swedish Language Council

		Swedish Academy
	Finland	Swedish Language Department of the Research Institute for the Languages of Finland (Svenska språkbyrån)
Tamil	India	Thanjavur Tamil University and Official Language Commission of Government of Tamil Nadu
	Sri Lanka	Department of Official Languages, Sri Lanka
	Singapore	Tamil Language Council, Singapore
	Malaysia	Malaysia Tamil Language Standardisation Council
Tatar	Tatarstan	Institute of Language, Literature and Arts of the Academy of Sciences of the Republic of Tatarstan
Telugu	India	Telugu Academy and Official Language Commission of Government of Andhra Pradesh
Tetum	East Timor	National Institute of Linguistics at the National University of East Timor
Thai	Thailand	Royal Society of Thailand
Tibetan	China Tibet Autonomous Region	Committee for Tibetan Language Affairs
	India	Committee for the Standardisation of the Tibetan Language
Tulu	India	Karnataka Tulu Sahitya Academy
Turkish	Turkey	Türk Dil Kurumu (Turkish Language Association)
	Cyprus	
	Northern Cyprus	
Ukrainian	Ukraine	NASU Institute of Ukrainian Language
Urdu	Pakistan	National Language Promotion Department
	India	National Council for Promotion of Urdu Language
Urhobo	Nigeria	Urhobo Studies Association
Vietnamese	Vietnam	Institute of Linguistics of Vietnam Academy of Social Sciences
Võro	Estonia	Võro Institute
Waray	Philippines	Academy of the Visayan Language of Samar and Leyte
Welsh	Wales	Welsh Language Commissioner (Aled Roberts)
West Frisian	Friesland	Fryske Akademy (Frisian Academy)
Wolof	Senegal	Center of Applied Linguistics of Dakar at the Cheikh Anta Diop University
Yiddish	United States	YIVO
	Sweden	

	Russia	
Yoruba	Nigeria	Yoruba Academy

IX. Translation Work

A. Ask questions:

- For whom is the translation being prepared?
- How will it be used?
- In what form will it be published?
- In what language is it to be made?
- What level of language will the text represent?
- Most importantly: Who is to make the translation?
- What text is chosen as the basis for the translation?
- What comparison texts will be used?
- What authority for language rules is to be used?

B. The quality of the translation is directly proportionate to the competence of the translator.
C. Issues to consider when translating

- Use – how will the translation be used and by whom?
- Scriptures in common language or more traditional and authoritative uses?
- Sometimes more scholarly study is expected.
- What language or dialect do we use?
- What level of language do we use?
- What material is to be translated?
- What Text is to be used?
- Who are the translators?
- In a sense, translators are born and not made, though it is equally true that skills can be improved with training and practice.
- What is the capacity of the translator to express ideas accurately, clearly, and with seeming ease?
- What is the intelligence, education, and scholarship of the translators?
- What is the level of mental alertness of the translating?
- What is the ability of the translator to catch on rapidly?
- What is the retentive memory of the translator?
- What is the translator's creative capacity for verbal expression?
- What is the translator's level of knowledge of the subject matter?
- [knowing the author helps]
- Have an awareness of the implications of the subject matter.
- Exercise verbal facility.
- Intelligence
- Creativity of expression
- Knowledge
- All require intellectual honesty and integrity.
- The translator must allow the author to speak for himself or the results will be skewed.

- The translator must not embellish or jazz up a text, thus distorting the true implications of divine inspiration of the text.
- Working with others
- Accepting criticisms
- Not follow political or human philosophies or policies
- Untranslatable words
- Words in source text that do not corresponding word in target language
- Transliteration
- Using the foreign word and defining it for the reader
- Creating new words
- Use national language or close related language
- Some tribal languages do not have word for Jesus, etc
- Dynamic equivalents or formal correspondence

X.   <u>**Writing for Teaching**</u>

- Writing for teaching
- Repetition is the mother of learning
- Overlap
- Simplicity
- Visuals
- Images
- Diagrams
- Charts
- Tables
- Illustrations
- Formats
- Text style
- Translation considerations
- Preach the word
- Authority
- Research
- Knowing the material before it is taught
- Doing the work before it is taught
- 2 Timothy 2:15
- Due diligence given
- Show thyself a pattern of good works

Lesson 68: Writing Skills

I.   All Teachers Write, All Writers Teach

A.   Every teacher and student should be writers and write regularly.
B.   Writing improves over time by use.
C.   Putting one's thoughts in written words follows God's pattern – 2 Timothy 3:16
D.   When one says something in writing, he cannot deny what he has said.,
E.   The writer has time to choose words carefully and formulate sentences that convey what he is thinking.

II.   Reasons Why Writing Skills are Important

A.   Writing is something most people do daily.
B.   Writing is an essential skill in the ministry and in the workplace.
C.   There is less personal interaction as we progress through the digital age. The world is increasingly becoming "on-line."
D.   Strong writing skill help to communicate well and effectively.
E.   Putting important things in writing (church documents, records, letters to officials, etc.) means there is a tangible record of what was said.
F.   Important things should be put in writing.
G.   Many time a person's first impression happens in writing.
H.   Professional people need to be able to write well.
I.   People have a document to refer to, so they do not forget or change what was said. This also is the principle behind the scriptures.
J.   Preachers must present ideas to their hearers in a way that is correct and graceful, yet effective.
K.   Many preachers and missionaries write regular reports to supporters.
L.   Many churches maintain periodicals and newsletters.
M.   Good writing stands out and gets read.

III.   Elements of Writing Skills

A.   There are several types of skills that combine to make someone a strong writer, including:
B.   Pick the Right Format for what is written – long, short, summary, exhaustive, presentation to a group, etc.
C.   Share your knowledge.
D.   Gathering and arguing multiple perspectives.
E.   Use the correct structure.
F.   Benefit the readers.
G.   Tighten your writing.
H.   If the message is complex, outline it.
I.   Make Your Writing Fit the Application

- Technical
- Educational

- Social
- Poetic
- Humor
- Conversational

J. Anticipate your readers' questions.
K. Make sure you understand the concepts you are writing about. Albert Einstein said, "If you can't explain it to a six-year-old, you don't understand it yourself."
L. Explain what needs explaining. Leave the obvious as it is.
M. Develop a clear message.

IV.   Important Writing Activities

A. Proper and sufficient research.
B. Planning and outlining before you write.
C. Write with clarity.
D. Use proper grammar.
E. Revising and editing
F. Use good communication skills
G. Always maintain a good tone.
H. Check the mechanics of your writing.
I. Always proofread your work.

V.   Things to Do to Improve One's Writing Skills

1. Understand the importance of semantics, pragmatics, and context.
2. Be careful to convey the actual meaning when you write.
3. Avoid confusion.
4. Rewrite your sentences over and over as needed until they correctly say what you want them to say.
5. Do not overload the reader with too long of sentences that use many hard words.
6. Define the uncommon words used, including
7. Check your work many times over.
8. Have others read your work to see if it is incorrect or confusing.
9. Stay on topic. Remove the unimportant stuff that is not directly applicable.
10. Understand your target audience.
11. Consider the big picture.
12. Writing starts by just starting to write your thoughts. Composition can follow.
13. Do not overuse phrases.
14. Engage with your audience.
15. Be creative.
16. Keep the readers' interest by using interesting sentences. Use charts, images, and other things to help.
17. Remember the bottom line.
18. Limit the use of prepositional phrases. Simplify them whenever it makes sense.
19. Eliminate the filler words and phrases when they do not add to the sentence.

Slacker Words and Phrases

- At all times
- Each and every
- Each and every day daily.
- As yet
- In order
- Basically, essentially
- Totally, completely, absolutely, literally, actually
- Very, really, quite, rather, extremely
- Simply
- Pretty
- Just
- That
- Stand up, sit down (use stand and sit alone)
- In the process of
- As a matter of fact
- All of
- As being
- Being that
- Being that Because you're the best writer in your class, you're sure to get good grades.
- During the course of
- For all intents and purposes, For the most part
- Point in time

Every word needs to have a purpose in your writing, and there are plenty that do not contribute anything but clutter.

20. Do not pad weak words with adverbs – use better words ("extremely funny" vs. "hilarious")
21. Stick with simple words unless necessary. Bestselling author John Grisham said, "There are three types of words: (1) words we know; (2) words we should know; (3) words nobody knows. Forget those in the third category and use restraint with those in the second."
22. If at a loss for words, record yourself saying what you want to say, then transcribe it.
23. Use proper grammar unless there is a reason not to.
24. Keep sentences simple. If a long sentence is needed, use shorter sentences to offset.
25. Read your work out loud to see if it flows.
26. Practice often.
27. Make Writing a Daily Exercise
28. Read, Read, and Read Some More.
29. Be succinct.
30. Study writing techniques.

VI.   <u>**Minimize the Use of Undefined Acronyms**</u>

A. Acronyms can be confusing
B. Many acronyms have more than one meaning.

    C. If using an acronym, be sure to define it for the reader.
    D. Humorous example of a memo:

Memo to VP's

FYI, the SOP for all messages sent IOM and DM until TBD is to stop the use of all acronyms and abbreviations. IDK the reason for the change. TBH I am SMH. LMK if any questions.

BTW the SOTC meeting is 2nite 7PM and is +1. No need to BYOB. TGIF. Winners of the DIY project TBA. Try to arrive B4 the start for a FAQ Session. Please RSVP ASAP, no later than EOD.

LOL, TTYL, GTG.
BTW OOO NEXT WEEK
NSD

VII. <u>Learn to Write Well</u>

    A. People will notice mistakes in spelling and grammar.
    B. Leaving mistakes shows the proofreading was poorly done.
    C. Have others review your work and take criticisms positively.
    D. Search for typos. Use spellchecks.
    E. Humorous example making the point:

HOW TO WRITE GOOD BY TEN WAYS

1. Avoid Alliteration. Always.
2. Prepositions are not to end sentences with.
3. Avoid cliches like the plague. They are old hat.
4. Comparisons are as bad as cliches.
5. Be more or less specific.
6. Writers should never generalize.
7. Be consistent.
8. Do not be redundant; do not use more words than necessary; it is highly superfluous.
9. Who needs rhetorical questions?
10. Exaggeration is a billion times worse than understatement.

VIII. <u>Understand these Principles</u>

- Parallelism in the bible – Philemon
- Apples of gold in pictures of silver
- Speech always with grace
- Be aware of good sayings:
- Quid pro quo – "what for what," or "this for that"
- Molan labe – Spartan saying come, take
- Veni, vidi, vici – Julius Caesar – I came, I saw, I conquered.

- Acta non verba – deeds, not words
- Amor Vincit Omnia – 'Love conquers all.'
- Carpe Diem – 'Seize the day.'
- Quis, Quid, Ubi, Quibus Auxiliis, Cur, Quomodo, Quando? – Who, what, where, with what, why, how, when? – Quintilian

IX.   **Beauty in Translation**

- Before Abraham was, I am
- I am the vine, ye are the branches
- His mercy endureth forever
- Jesus wept.
- Tabithi cumi
- I am what I am

X.   **Example of a Translation**

Da Jesus Book
Hawaii Pidgin New Testament

Luke 11:1-4

Jesus Teach His Guys How Fo Pray

1 One time Jesus stay pray in one place. Wen he pau pray, one guy he stay teach tell um, "Boss, teach us guys how fo pray, jalike John wen teach his guys."
2 Jesus tell, "Dis how you pray:" 'Faddah, We like all da peopo know fo shua How good an spesho you stay. We like you come da king fo erybody.
3 Try give us da food we need fo ery day.
4 Let us go, an hemo oua shame Fo all da bad kine stuff we do to you, Jalike us guys let da odda guy go,
An us no stay huhu wit dem Fo da bad kine stuff dey do to us. Show us how fo no do bad kine stuff Wen somebody give us chance fo do um.'"

Lesson 69: The Seven Liberal Arts and Sciences

I.   **The Seven Liberal Arts are the Foundations of Modern-Day Education**

A.   The term "liberal arts" comes from the Latin word "liber," which means "to free"; thus it was believed that the Seven Liberal Arts would "free" one through the knowledge gained in each of various disciplines.

B.   The term "Seven Liberal Arts" or *artes liberales* refers to the specific "branches of knowledge" that were taught in medieval schools.

C.   These seven branches were divided into two categories: the Trivium and the Quadrivium.

D.   Greek philosophers believed the Liberal Arts were the studies that would develop both moral excellence and greater intellect for man.

E.   The Romans that set the first official pattern or grouping of the Seven Liberal Arts.

F.   The beginnings of this pattern came from the Roman teachers Varro and Capella.

G.   Varro (116 BCE-27 BCE), a Roman scholar, is credited with writing the first articulation about the Seven Liberal Arts.

H.   Capella (360 AD-428 AD) in his Marriage of Philology and Mercury, set the number and content of the Seven.

I.   Branching off of Capella's work, three more Roman teachers – Boethius, Cassiodorus, and Isadore – were the ones who made the distinctions between the Trivium and Quadrivium.

J.   Through the writings and research of these men, the foundation for the Seven Liberal Arts was set and ready to be taught officially in the Medieval schools across Europe.

K.   A Medieval Depiction of the Seven Liberal Arts by the artist Herrad of Landsberg circa 1180.
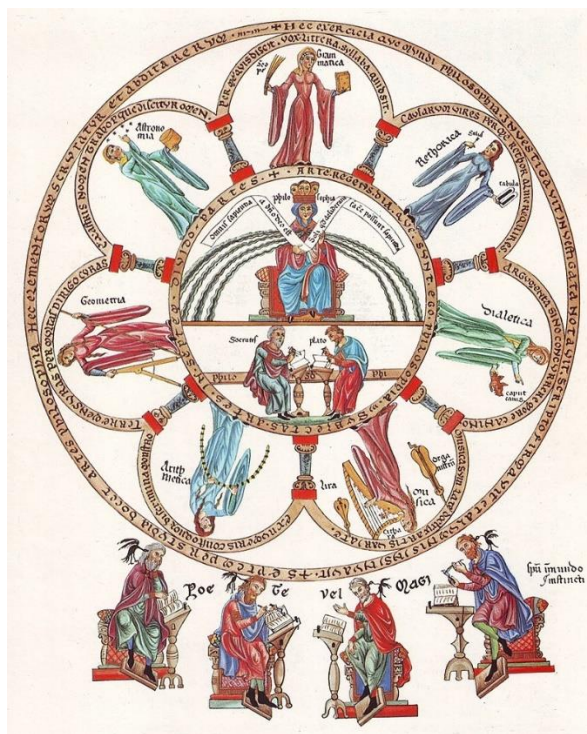
II. **Benefits of this Pattern of Learning**

   a. Through the Trivium, men were able to learn "how to learn" all languages. The system taught Latin because of it power and place in the Indo-European language family.

   b. Learning the trivium also mean a student could form his arguments in a persuasive and accurate manner, meaning he learned to communicate well.

      c. The trivium also taught students how to teach themselves and further their own educational development.

      d. Through the quadrivium, students learned bout numbers, space, and time [numbers (mathematics), space and time (astronomy), numbers in space (geometry), and numbers in space and time (music)].

III. **The Trivium**

   A. Base meaning: Three Ways – tri + via.

   B. Trivium means "the place where three ways or roads meet."

   C. The Trivium referred to the branches of knowledge focused on language, specifically
- Grammar
- Logic
- Rhetoric

   D. The Trivium was the assembly of the three language subjects or *"artes sermoincales"*: grammar, dialectic, and rhetoric.

   E. The grammar aspect of the Trivium aimed to have students critically analyze and memorize texts as well as produce their own writings.

   F. The second portion focused on the arts of reasoning and logic.

   G. The final academic aspect of the Trivium was rhetoric, which focused on expression as well as some aspects of history and law.

   H. Completion of the Trivium was equivalent to a student's modern day bachelor degree.

IV. **The Quadrivium**

   A. Base meaning: four ways – quadri + via

   B. Trivium means "the place where four ways or roads meet."

   C. The second division, the Quadrivium, focused on
- Mathematics / Arithmetic
- Music
- Geometry
- Astronomy

   D. The Quadrivium was the assembly of the four mathematical subjects or *artes reales:* arithmetic, music, geometry, and astronomy.

   E. The first discipline of the Quadrivium, arithmetic, focused on the qualities of numbers and their operations.

   F. The second aspect of the Quadrivium was music.

   G. Not only did these courses include composition of music, but also performance aspects.

   H. Geometry was the third part. The discipline focused on geographical and geometrical components, with the practical applications of surveying, map making, and architecture.

   I. The final aspect of the Quadrivium was the teachings of astronomy.

J. This was more than understanding how to read the stars. It also included more complex mathematics and physics.
K. These four areas of study were more advanced than those of the Trivium. Because of this, completion of the Quadrivium would result in the student being awarded a Masters of the Arts degree.

V. <u>Education Today</u>

A. In primary and secondary education, especially in government schools, children are taught mainly social agendas and prescribed thinking.
B. Children are not taught to think for themselves, think analytically, or think spiritually.
C. Children are seldom taught how to learn, and how to educate themselves.
D. The benefit of home schooling or Christian Academies give parents options to improve the teaching model.
E. In modern colleges and universities the liberal arts include the study of literature, languages, philosophy, history, mathematics, and science as the basis of a general, or liberal, education. These courses have been influenced my modernism and evolution.
F. Sometimes the liberal-arts curriculum is described as comprehending study of three main branches of knowledge: the humanities (literature, language, philosophy, the fine arts, and history), the physical and biological sciences and mathematics, and the social sciences.

Lesson 70: The Power of the King James Version of the Holy Bible

The KJV is a perfect book to learn proper English and teach proper language usage and rules with poetry and cadence. We do not speak that style today, but we should learn from it.

The following is Lesson 20, taken from Class 505B – *Church Lessons on the KJV,* which is available to all on our seminary website.

BAPTIST INTERNATIONAL School of the Scriptures	Class Number **505B**
	Class Title **EXAMPLE OF MASTER THESIS – CHURCH LESSONS ON THE KJV**
Curricula of Teaching Offered by Rhode Island Baptist Seminary	Prepared by N. Sebastian Desent, Ph.D., Th.D., D.D.
	Date June 20, 2021
	Credits 6 Units
	Level Masters Level
Baptist International School of the Scriptures and Rhode Island Baptist Seminary are Ministries under the Authority of Historic Baptist Church Wickford, Rhode Island 02852 www.HistoricBaptist.org www.BaptistInternationalSeminary.org	This Syllabus is Approved for Baptist International School of the Scriptures N. S. Desent, Ph.D., Th.D., D.D.

Lesson 20: The Power and Authority of the KJV

I.   <u>God's Word Has Power – The KJV, as God's Word – Has that Power</u>

    A. Proved by 400 years of God's blessing
    B. Proved by souls saved
    C. Proved by lives changed
    D. Proved by churches' use
    E. Any honest person must admit that the KJV is the word of God, even if they use a different version. If their version they say is the word of God, then the KJV is more so.
    F. AS the word of God, the Power applies to the KJV.

II.   <u>God's Word is Powerful</u>

    A. Psalm 29:4 – The voice of the LORD is powerful; the voice of the LORD is full of majesty

B. Psalm 62:11 – God hath spoken once; twice have I heard this; that power belongeth unto God.
C. Psalm 68:32 – Sing unto God, ye kingdoms of the earth; O sing praises unto the Lord; Selah:
D. 33 To him that rideth upon the heavens of heavens, which were of old; lo, he doth send out his voice, and that a mighty voice.
E. 34 Ascribe ye strength unto God: his excellency is over Israel, and his strength is in the clouds.
F. 35 O God, thou art terrible out of thy holy places: the God of Israel is he that giveth strength and power unto his people. Blessed be God.
G. Psalm 147:5 – Great is our Lord, and of great power: his understanding is infinite.
H. Ecclesiastes 8:4 – Where the word of a king is, there is power: and who may say unto him, What doest thou?
I. Isaiah 55:8 – For my thoughts are not your thoughts, neither are your ways my ways, saith the LORD.
J. 9 For as the heavens are higher than the earth, so are my ways higher than your ways, and my thoughts than your thoughts.
K. 10 For as the rain cometh down, and the snow from heaven, and returneth not thither, but watereth the earth, and maketh it bring forth and bud, that it may give seed to the sower, and bread to the eater:
L. 11 So shall my word be that goeth forth out of my mouth: it shall not return unto me void, but it shall accomplish that which I please, and it shall prosper in the thing whereto I sent it.
M. Matthew 22:29 – Jesus answered and said unto them, Ye do err, not knowing the scriptures, nor the power of God.
N. Mark 12:24 – And Jesus answering said unto them, Do ye not therefore err, because ye know not the scriptures, neither the power of God?

III. **People Either Love the Power of God or They Resist It**

A. People love or hate the KJV.
B. Those who submit to the Authority of the KJV are blessed

IV. **People Who have a Righteous Authority Rejoice**

A. Proverbs 29:2 – When the righteous are in authority, the people rejoice: but when the wicked beareth rule, the people mourn.

V. **The KJV Gives Power in Evangelism and Soul-Winning**

A. Romans 1:16 – For I am not ashamed of the gospel of Christ: for it is the power of God unto salvation to every one that believeth; to the Jew first, and also to the Greek.
B. 1 Corinthians 1:18 – For the preaching of the cross is to them that perish foolishness; but unto us which are saved it is the power of God.
C. 1 Corinthians 2:4 – And my speech and my preaching was not with enticing words of man's wisdom, but in demonstration of the Spirit and of power:

D. 5 That your faith should not stand in the wisdom of men, but in the power of God.
E. 2 Corinthians 6:7 – By the word of truth, by the power of God, by the armour of righteousness on the right hand and on the left,
F. 1 Thessalonians 1:5 – For our gospel came not unto you in word only, but also in power, and in the Holy Ghost, and in much assurance; as ye know what manner of men we were among you for your sake.

VI. **Lesson 9: The KJV Gives Power in Study**

A. God's Word is Powerful
B. 2 Corinthians 10:10 – For his letters, say they, are weighty and powerful; but his bodily presence is weak, and his speech contemptible.
C. 2 Corinthians 13:10 – Therefore I write these things being absent, lest being present I should use sharpness, according to the power which the Lord hath given me to edification, and not to destruction.
D. Hebrews 1:3 – Who being the brightness of his glory, and the express image of his person, and upholding all things by the word of his power, when he had by himself purged our sins, sat down on the right hand of the Majesty on high;
E. Hebrews 4:12 – For the word of God is quick, and powerful, and sharper than any twoedged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is a discerner of the thoughts and intents of the heart.
F. Hebrews 6:5 – And have tasted the good word of God, and the powers of the world to come,

VII. **God Uses a Multitude of Witnesses to Establish the Truth**

A. Deuteronomy 17:6 – At the mouth of two witnesses, or three witnesses, shall he that is worthy of death be put to death; but at the mouth of one witness he shall not be put to death.
B. Deuteronomy 19:15 – One witness shall not rise up against a man for any iniquity, or for any sin, in any sin that he sinneth: at the mouth of two witnesses, or at the mouth of three witnesses, shall the matter be established.
C. Matthew 4:4 – But he answered and said, It is written, Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.
D. [Editor's note: God has a multitude of *written* witnesses: two Testaments, four Gospels, eight Apostolic writers of the New Testament, Father, Son, and Holy Ghost, etc.]
E. Matthew 18:16 – But if he will not hear thee, then take with thee one or two more, that in the mouth of two or three witnesses every word may be established.
F. 2 Corinthians 13:1 – This is the third time I am coming to you. In the mouth of two or three witnesses shall every word be established.
G. Luke 1:70 – As he spake by the mouth of his holy prophets, which have been since the world began:
H. Acts 1:16 – Men and brethren, this scripture must needs have been fulfilled, which the Holy Ghost by the mouth of David spake before concerning Judas, which was guide to them that took Jesus.
I. Acts 3:18 – But those things, which God before had shewed by the mouth of all his prophets, that Christ should suffer, he hath so fulfilled.

J. 21 Whom the heaven must receive until the times of restitution of all things, which God hath spoken by the mouth of all his holy prophets since the world began.

K. Revelation 11:3 – And I will give power unto my two witnesses, and they shall prophesy a thousand two hundred and threescore days, clothed in sackcloth.

VIII.   Jesus Has and Teaches with Authority

A. Matthew 28:18 – And Jesus came and spake unto them, saying, All power is given unto me in heaven and in earth.

B. Matthew 7:29 – For he taught them as one having authority, and not as the scribes.

C. Mark 1:22 – And they were astonished at his doctrine: for he taught them as one that had authority, and not as the scribes.

D. Luke 4:36 – And they were all amazed, and spake among themselves, saying, What a word is this! for with authority and power he commandeth the unclean spirits, and they come out.

E. Luke 4:32 And they were astonished at his doctrine: for his word was with power.

IX.   Jesus Gives Authority to His Servants

A. Mark 6:7 – And he called unto him the twelve, and began to send them forth by two and two; and gave them power over unclean spirits;

B. Mark 13:34 – For the Son of man is as a man taking a far journey, who left his house, and gave authority to his servants, and to every man his work, and commanded the porter to watch.

C. Luke 10:19 – Behold, I give unto you power to tread on serpents and scorpions, and over all the power of the enemy: and nothing shall by any means hurt you.

D. 2 Corinthians 10:8 – For though I should boast somewhat more of our authority, which the Lord hath given us for edification, and not for your destruction, I should not be ashamed:

X.   Paul Told Timothy to Speak with All Authority

A. Titus 2:15 – These things speak, and exhort, and rebuke with all authority. Let no man despise thee.

B. We do this today by the authority of the word of God.

Lesson 71: Helps to Learn Foreign Languages

I.   **Know Your Motivation**

     A. Have a good reason to learn a language
     B. Motivation helps in the long-run.
     C. It is important to commit
     D. Paying for a language class and committing to it is a good way to start.

II.   **Talk To Yourself**

     A. There is nothing wrong with talking to yourself in a foreign language.
     B. It is a great way to practice if you are not able to use it all the time.

III.   **Keep Learning a Language Relevant**

     A. Remind yourself of the importance
     B. Keep the interest.
     C. Associate with the language daily (reading, talking, rehearsing)
     D. Post notes where you see them.
     E. Try learning songs

IV.   **Learn as a Child**

     A. Learn the way kids learn a language.
     B. The direct link between age and the ability to learn is tenuous, with some studies dispelling the myth that children are inherently better learners than adults.
     C. The key to learning as quickly as a child may be simply to take on certain childlike attitudes: a lack of self-consciousness, a desire to play in the language and a willingness to make mistakes.
     D. It helps to come in with fewer preconceived notions about what a language is and can be.
     E. Humans learn by making mistakes.
     F. Kids are expected to make mistakes
     G. When it comes to learning a language, admitting that you do not know everything is the key to growth and freedom.
     H. Let go of grown-up inhibitions.

V.   **Leave Your Comfort Zone**

     A. Willingness to make mistakes means being ready to put yourself in potentially embarrassing situations. This can be scary, but it's the only way to develop and improve.
     B. No matter how much you learn, you will never speak a language without putting yourself out there.
     C. Talk to strangers in the language, ask for directions, order food, try to tell a joke.

       D. The more often you do this, the bigger your comfort zone becomes and the more at ease you'll be in new situations.

       E. At the beginning, you will encounter difficulties: maybe the pronunciation, maybe the grammar, the syntax or you do not really get the sayings.

VI.   **Listen to the Language**

       A. You need to learn to listen before you can learn to speak.

       B. Every language sounds strange the first time you hear it.

       C. The more you expose yourself to it, though, the more familiar it becomes, making it easier to speak and comprehend.

       D. We're able to pronounce anything, it is just we are not used to doing it in other languages.

VII.   **Watch Others Talk**

       A. Different languages make different demands on your tongue, lips and throat.

       B. Pronunciation is just as much physical as it is mental.

       C. One way is to really look at someone while they say words that use that sound, and then to try to imitate that sound as much as possible.

       D. Watching foreign-language films and TV is a good learning substitute.

VIII.   **Dive In**

       A. It is crucial to immerse yourself and practice your new language every single day.

       B. Try to use the language throughout the day.

       C. As the week progresses think in it, try to write in it, try to speak to yourself in that language.

       D. Surrounding yourself, submerging yourself in the new language culture is extremely important.

IX.   **Find A Partner or a Support Person**

       A. Finding a learning partner will push both of you to try just a little bit harder.

       B. Committing to a teacher is wise.

       C. Everything improves with accountability.

X.   **Set Language-learning Goals.**

       A. Focus on specific, tangible outcomes.

       B. Set detailed goals and focus on what you plan to learn rather than how much time you plan to study.

       C. An example of a good goal might be, "This week I'm going to learn 30 Spanish vocabulary words related to shopping."

       D. Set short-term goals.

E. Break down your ultimate goal into smaller bits and set smaller goals for each week or month.
F. Challenge yourself.
G. Goals work best when they make you push yourself.

XI. Learn the Right Words.

A. Languages are made up of a shocking number of words. English, for example, has between 600,000 and 1 million words.
B. You do not need to learn anywhere near that many words to be proficient in a language.
C. Consider this: the top 100 words make up about 50 percent of English language texts, and the top 1,000 words make up about 90 percent.
D. By focusing on learning these words first, you can eliminate wasted time and increase the amount of information you understand very quickly.

XII. Study Smart

A. When learning your words, you will learn faster by using the very best study techniques
B. Start with common words and phrases.
C. Learn words that have close English equivalents.
D. Repetition is the mother of learning.
E. One of the best ways to learn vocabulary words is to use flashcards.
F. Try out electronic flashcards.
G. Learn the translations first, then learn to produce the new words.
H. Start by looking at the side of the flashcard with a foreign word on it and memorize what the English translation is.
I. Practice makes perfect, but effective practice makes perfect even faster.

XIII. Visualize and Vocalize

A. Visualize the word you are learning, imagine the image of what it represents and say the new word aloud. This helps you connect the concepts and can improve memorization.
B. The brain learns better when you use physical actions while learning.
C. Connect words with your actions.
D. Use the word in your native language.
E. For example, if you're learning the Spanish word casa (house), you could say, "I'm going to go to my casa now."
F. Keyword technique: Make up a sentence with the new word you are learning, the meaning of the word and a word in your native language that sounds similar. For example, if you want to learn the Spanish word mesa (table), you could think of an English word that sounds similar and make up a sentence like, "My kitchen "mesa" is always a mess!" Since "mess" and mesa are very similar, this can help you remember the new word.

XIV. **Use the Language All Day, Every Day**

    A. Make use of every moment you have to learn new words.
    B. Take flashcards with you, and study them during your train or bus commute or when you're waiting to meet a friend.
    C. When you start to feel tired, switch from active learning to passive learning by doing what you would normally do in your native language in your target language.
    D. Try watching a video or TV show, or streaming radio broadcasts in your target language.
    E. There are many online resources to access entertaining audio and video clips. You can go to YouTube, search for radio stations available on the Internet.
    F. You may be asking, "How can I possibly watch a video or listen to the radio when I only know a handful of words?"
    G. The goal when you start is not to understand everything you hear but to familiarize yourself with the sounds of the language.
    H. Even if you do not understand much of what you hear, simply listening can have many positive effects, including:

- Becoming accustomed to the cadence of the language.
- Learning to identify and understand common words.
- Learning to understand using only context and a few cognates.
- Staying motivated.

XV. **Use Real-Life Practice**

    A. Some of the best learning happens in real-life situations, particularly when you have no choice but to use a foreign language.
    B. The easiest way to gain real-life practice is to travel or study abroad.
    C. Going abroad creates opportunities to be surrounded by people who speak the language you want to learn, many of whom don't know your native language.
    D. Even without traveling abroad, you can immerse yourself in real-life situations that give you loads of language practice.
    E. Meet with a language partner weekly or biweekly.
    F. You might pay your language partner for his or her time or offer to exchange one hour of practice in the language you want to learn for an hour of practice speaking English.
    G. Join a conversation club.
    H. Use an online tutoring or language partner site.
    I. Volunteer with immigrants in your city.
    J. Visit businesses where people speak primarily your target language. Perhaps there's a Mexican restaurant

XVI. **Learn about the culture.**

    A. Understanding a language is about more than understanding words on a page.
    B. It is important to learn about the culture and history associated with these words.
    C. Knowing something about a country or culture's history, current events, religious beliefs, and common customs can help you understand a lot about what people say and do.
    D. Get a newspaper or magazine in the target language and read it.

E. Researchers have found that children learn to read in a second language better when they understand the culture and context behind the pieces they read.
F. As you begin to study a new language, take some time to learn about the culture of the people who speak that language.
G. This is not a waste of time, even if it involves reading and watching videos in your native language.
H. It will help you enormously and it can even prevent you from making embarrassing and potentially offensive mistakes.

XVII. Test Yourself

A. Knowing that you plan to take a test is a great way to motivate yourself to learn faster.
B. Regularly test yourself in little ways.
C. Online practice tests can be found in almost any language.

XVIII. Have Fun Learning the Language

A. We tend to learn best when we are enjoying ourselves.
B. Make language learning fun.
C. Playing games is a great way to have fun while learning.
D. Games take advantage of our natural competitiveness and can help us practice language skills even when we feel tired.
E. You can also focus your learning on things that you find interesting, like a favorite hobby.
F. If you like to sew, for example, study words in your target language related to sewing, watch instructional sewing videos and talk with tailors who speak your target language.
G. Make friends who speak your target language or are interested in learning it.
H. Learning a languages is not meant to be learned in a vacuum.
I. Real-life social events and conversations are what make language learning fun and worthwhile.
J. Make a point of talking to people and learning more about their lives and cultures.
K. Using your new language in any way is a creative act.
L. There is no test score at the end of learning, and no one will judge you for the odd mistake.
M. Learning a language need not be intimidating.

XIX. Spaced Repetition is Your Friend

A. Spaced repetition means you go back over things you have learned (like new vocabulary) repeatedly to get them to stick in your head.
B. Find small portions of time to devote to language learning
C. Just a few sessions a week will seriously improve your vocabulary and pronunciation, as long as you stick to it and keep reminding yourself to do it regularly.

XX. Full Immersion Works Every Time

A. Position yourself where you have to learn to communicate

B. Try TV with dubbing as a teacher.
C. Use social ways to learn
D. Visit foreign language speaking churches
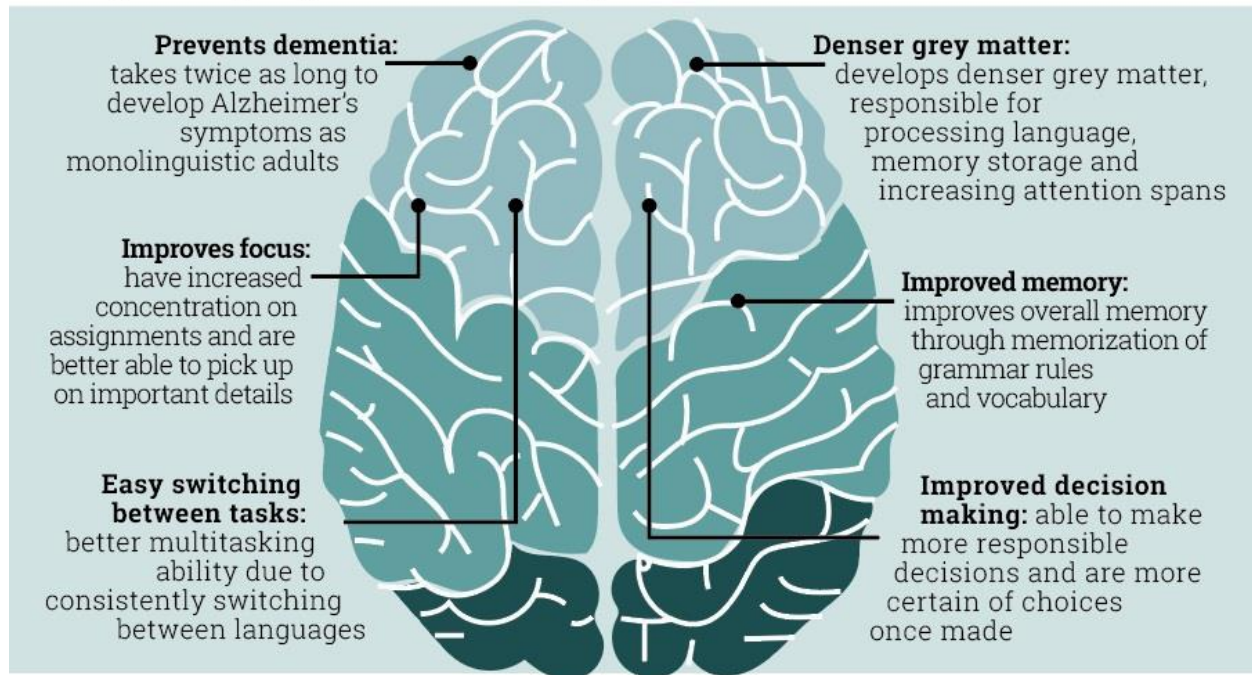E. Visit countries that speak the language

XXI. <u>Do Not Sweat the Rules Too Much</u>

A. Knowing the grammar helps, especially if you need to read and write in the language, but that doesn't mean you need to spend days poring over dusty textbooks.
B. Think back to how you learned the correct tenses or conjugation in English – it was through mimicry, repetition, and practice.
C. There is no reason why the second or third language should be any different.
D. Do not worry about making a fool of yourself
E. You make mistakes during this language learning process.
F. Most people will be pleased you are trying and help.

Lesson 72: Miscellaneous Information

Bilingual Benefits

Take a look at the many benefits on the brain derived from being bilingual rather than monolingual

Prevents dementia: takes twice as long to develop Alzheimer's symptoms as monolinguistic adults

Improves focus: have increased concentration on assignments and are better able to pick up on important details

Easy switching between tasks: better multitasking ability due to consistently switching between languages

Denser grey matter: develops denser grey matter, responsible for processing language, memory storage and increasing attention spans

Improved memory: improves overall memory through memorization of grammar rules and vocabulary

Improved decision making: able to make more responsible decisions and are more certain of choices once made

10

BENEFITS OF BEING BILINGUAL

1 **BEING BILINGUAL HAS POSITIVE EFFECTS ON THE BRAIN**
Studies show that being bilingual has many cognitive benefits.

2 **BILINGUALISM GIVES YOU THE EDUCATIONAL ADVANTAGE**
Bilingual children have been seen to outperform monolingual students in their native language.

3 **LANGUAGES ARE HIGHLY VALUED IN THE WORKPLACE**
More and more employers are considering bilingualism a high priority.

4 **BEING BILINGUAL HAS BEEN LINKED TO HEALTH BENEFITS**
There have been many studies proving that being bilingual can benefit ones health

5 **SPEAKING MORE THAN ONE LANGUAGE MAKES YOU MORE OPEN MINDED**
Bilinguals are used to constant change and are usually more open minded to new things and new experiences

6 **SPEAKING A FOREIGN LANGUAGE CAN BE HIGHLY BENEFICIAL WHEN YOU TRAVEL**
Being able to communicate with the locals and immerse yourself in the language and culture can make your travel experience so much more enjoyable.

7 **BEING BILINGUAL OPENS UP NEW SOCIAL OPPORTUNITIES**
Being able to communicate with people from other cultures is a huge social advantage and can open up so many more doors in life.

8 **KNOWING MORE THAN ONE LANGUAGE HELPS YOU TO LEARN ADDITIONAL LANGUAGES**
If you have learned a second language already, then learning a third means transferring those skills over

9 **BEING BILINGUAL MEANS YOU CAN RAISE BILINGUAL KIDS**
What better advantage, than being able to pass on your languages to your own children

10 **YOU ARE NOT THE MINORITY IF YOU ARE BILINGUAL**
More than half the world speaks more than one language on a daily basis.