LINGUA E TRADUZIONE INGLESE 2018/2019

L-11 LINGUA INGLESE 1 (12 crediti)

From WORD to TEXT

Prof. Christina Samson (A-L)

Corso di Laurea: Lingue, letterature, e studi interculturali

Course title: From Word to Text

Credits

The course is part of Lingua Inglese 1 and it is a 12-credit course. To obtain the 12 credits from the course, students must pass Prof. Samson's exam and all the *lettorato*. The *lettorato* consists of lessons and tests of: **a) Sounds of English b) Reading c) Writing d) Grammar Test.**

The rest of the information on the following pages only concerns the contents of Prof. Samson's course.
Students with their family name (*cognome*) beginning with A-L must attend Prof. Samson's course and **must enrol** for Prof. Samson's exam exam.

Texts

1. These **lecture notes** (*questa dispensa*)
2. Other texts (*volumi utili ma non obbligatori*)

- Biber, Douglas et al. 2002. *Longman Students Grammar of Spoken and Written English*. Harlow: Longman.
- *Collins Cobuild English Dictionary for Advanced Learners*. (5th edition). Glasgow: HarperCollins.
- Gramley, S / Pätzold, K. 2003 (2nd edition), *A Survey of Modern English*. London: Routledge.
- *Macmillan English Dictionary for Advanced Learners.* New edition. 2007. Basingstoke: Macmillan.
- Picchi, Fernando. *Grande Dizionario Inglese-Italiano, Italiano-Inglese*. Milano: Hoepli.

Course objectives

The course focuses on the historical development of the English lexicon, the concept of loan words, the relationship between context and lexical choice, basic rules of English morphology and syntax, analysis and evaluation of non-literary and literary texts.

Lesson times (Prof. Samson):

The lessons are held in the first semester. The lesson times are at:

http://www.st-umaform.unifi.it/upload/sub/tau-ol/orario-lezioni/orario-lezioni-aa2017-18-i-semestre/lingue_letterature_interculturali_17-18_i-anno.pdf

In the first part of the first semester Prof Samson lectures to all students at a time.
In the second part of the first semester (i.e. November and December) the students are divided into groups. For each group Prof Samson will give four hours of lectures and during these students will do text analyses in class.

Office hours/ *orario di ricevimento* (Prof. Samson):

Check Università di Firenze, Cerca Chi, Samson

http://www.unifi.it/cercachi-per-2127.html

Enrolment to course (*iscrizione al corso*): on Moodle UNIFI

Further information on enrolment will be given at the Presentation and at lectures.

Exam information (Prof. Samson)

Kind of exam (*tipologia d'esame*)

The exam is written. Students give written answers to written questions about the course programme. The course programme consists of information found in the lecture notes (*dispensa*).

In one exercise you answer *Right* or *Wrong* to written statements, while in the other exercise (s) there are text analysis questions. The exam lasts 60 minutes. The mark is out of 30.

The exam is all in English. No dictionaries or other books can be brought to the exam.

Students are not required to bring writing paper to the exam.

At the exam students must bring their *tessera universitaria/libretto di matricola*.

Prof. Samson's exam amounts to 50% of the total mark of the 12-credit Lingua Inglese1 exam. The other 50% of the mark is provided by the lettorato.

Attending students have the possibility of doing the exam in February. For this date, students DO NOT ENROL online for the exam, their names are taken on the day of the exam.

If students do not pass the exam in February, they do it after completing all the lettorato tests (both semesters) and grammar test from June onwards. If students do not pass the exam in February, please see below.

Exam enrolment *(iscrizione all'esame*)

In order to obtain the 12 credits for the course, students must also pass the lettorato. When students have passed the lettorato tests , they enrol for Prof. Samson's exam.

It is not possible to enrol for Prof. Samson's exam before having passed both semesters of the lettorato (Sounds of English, Writing) and having passed the Grammar Test.

After completing the Lettorato and B2 grammar test, students enrol online for Prof. Samson's exam. They enrol at https://sol.unifi.it/prenot/prenot .

If a student has already passed Prof. Samson's exam in February, it is necessary to enrol for the exam, but it is not necessary to do it. The student enrols for the exam, and the day after the exam the student's mark will be put up online on the student's portal under 'prenotazione esame/presa visione'.

Example of exam questions

1. Are these sentences *right* or *wrong*? In the answer write only **Right** or **Wrong**.
   (NB: *mezzo punto verrà tolto per ogni risposta sbagliata; nessuna penalizzazione invece (0 punti) per le risposte lasciate in bianco*)

   1) Nouns are always preceded by the definite or indefinite article.
   2) The word 'chancellor' comes from French.
   3) A loan word is always returned to the original language from which it has been taken.
   4) The complete *Oxford English Dictionary* has less than 400,000 words.
   5) The repetition of syntactic features is more common in spoken English than in written English.
   6) The word 'go' is an example of a determiner.
   7) The greeting "how do you do?" is an example of phatic language.
   8) The referential language function is found in newspaper reports.
   9) In English common prefixes include 'un-', 'pre-', 'dis-'.
   10) The verb 'eye' which derived from the noun 'eye' is an example of rank change.
   11) "Brunch" is an example of a blend word.
   12) During the passing of time words can change meaning.
   13) More phrasal verbs are found in written English than in spoken English.

2. The passage below is about a woman's childhood. Answer these questions. (5 marks)

(1) At about 9 or 10, I figured out that things came easily to me. (2)Whether in the classroom or on the running track, I was faster than the girls and most of the boys. (3) I guessed I had a gift, but I didn't know how far it would take me. (4) My earliest memory is having a haircut from a girl I was hanging out with. (5) I must have been 2 or 3 years old. (6) I always avoided junk food. (7) Growing up in Czechoslovakia, I was outside all the time and eating fruit and vegetables—food in its natural state.

   1. Does sentence no. 1 have the standard S-V-O-A- structure?
   2. How many phrasal verbs are there in sentences 1-6?
   3. Indicate a meronymic relationship in sentence 2.
   4. Where is there ellipsis in sentence 2?
   5. What kind of sentence is no. 5? Minor, simple, compound, complex?
   6. Is the verb "grow up" (7) an example of a verb consisting of verb + adverbial particle + preposition?

3. The passage below is taken from an online tourism site about Venice. [5 marks]
1. Give an example of an evaluative adjective in lines 1-5.
2. Give an example of a filler in lines 27-31.
3. Give <u>one</u> example of a phrasal verb in lines 11-16.
4. What makes you think that the verb 'immortalise' (line 4) probably comes from a classical language rather than from Anglo-Saxon. Explain in not more than 20 words.
5. What words in lines 6-7 ("And for every ….. supposed to") form a meronymic relationship?

LIVING IN VENICE

Venice is one of those places that everyone has seen before they visit. The green canals and famous bridges; the coloured *palazzi* (grand residences); the extraordinary openness of Piazza San Marco,– all have been immortalised in Canaletto's paintings and as Facebook photos!
And for every traveller who has been disappointed in a destination upon arrival, there is a happy visitor in Venice, where the city looks exactly as it is supposed to.
Venice is both a well-preserved monument and a living, breathing, sinking city, full of contemporary art, traditional crafts and high culture.

What is it known for?

A Unesco World Heritage Site, Venice is visited by more than 60,000 people every day. *La Serenissima* (the most serene), as Venice is sometimes called, has been an attraction for centuries, but modern tourism is both the Venetian economy's driving force and the curse that is driving out growing numbers of locals. As cruise ships continue to drop off thousands of day trippers, saving a sinking Venice –from becoming a living museum – is the goal of many local and international groups.
The Venice Biennale, one of the world's most important art events, takes place every two years from June to November.
The Peggy Guggenheim Collection houses a first-class collection of 20th-century art from Dali to Duchamp in a beautiful white palazzo on the Grand Canal.
The Ponte della Costituzione, a controversial bridge designed by architect Santiago Calatrava, opened in 2008.

Cool or cheap?

Where do you fancy living? Venice is divided into six sestieri (divisions): *San Marco, San Polo, Dorsoduro, Castello, Cannareggio* and *Santa Croce*, all cut through by the Grand Canal and smaller canals.
"The San Samuele area of San Marco is a central position close to everything," said Barbara Turner, Italian sales agent. "That's where you get some really cool people". Across the Grand Canal, the *Giudecca* is also very popular, with beautiful shops and good restaurants. "For quieter living, it's in demand," Barbara explained. "Boat parking's easier to find here and it's cheaper. You know, it's not so touristy, so you get a better deal."

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1. Which English and why

(nella prova scritta a fine corso non ci saranno domande sulle risposte alle domande intitolate "**class**".)

1.1. Which English are you learning?

You are enrolled in an English course. But what exactly is the kind of English that you will be studying? This is an important question because all languages can be analysed from different points of view.
The criteria below indicate some of the important aspects of language study.

1.2. Some criteria

Temporal: language learners usually focus on contemporary English. But it may also be necessary to study the English of previous centuries. For example, to fully appreciate Shakespeare you need to know something about the use of English in the late sixteenth and early seventeenth centuries.

Class: Do you think Shakespearean English is very different from contemporary English?
What are the differences between this passage from Shakespeare's *Julius Caesar* and present-day English?

O! Pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers;
Thou art the ruins of the noblest man
That ever lived in the tide of times

Geographical: English is a world language. This therefore means there are different varieties of the language. There is British English, American English, Australian English etc. In Europe most students study either British English or American English, or a mixture of both. In continental Europe there are close cultural and geographical ties to Britain, but the USA has enormous cultural and economic importance. The fact the USA is a world power means a lot of people want to study its language.

Class: What are some differences between American and British English?
What are the British equivalents of the following American words? Do you think the use of a British word in the USA automatically leads to incomprehension?

<u>AmE</u>
Auto
Candy
Check (restaurant)
French fries
Sneakers
Vacation

Mode of communication: The written and spoken forms of languages are different. For example, in English there are very important syntactic and lexical differences between the spoken and written forms of the language.

Class: what are some of the differences between written and spoken English?

Communicative purpose: Our reason for using language also influences the kind of language we learn. For example, if while learning English we learn how to write business memos, we will be learning a different kind of English from someone who uses the language to write news reports

Class: What do you think are some of the differences? Look at some of the differences between this business memo and the following news report. (the first passage is from *Cambridge ESOL BEC Handbook* and the second from *The Times*)

a)

MEMO

TO: Barbara Jones
FROM: Peter McEnroe
DATE: 25 May 2008
SUBJECT: Insurance Claim

Could you deal with this? It's our insurance claim, for the damage at the weekend. The insurance policy is in my name, and we bought the carpet for £300, although it will cost at least £500 to replace. Luckily our office carpets seem fine.
Thanks.

b)

Cheyney visits Georgia on Caucasus trip

Moscow Dick Cheyney, the US Vice-President, arrives in the Caucusus today to assert America's interests in the region, as the West's strategic rivalry with Russia intensifies (Tony Halpin writes).

Mr Cheyney is expected in oil-rich Azerbaijan for talks with president Aliyev before visiting Georgia, Ukraine and Italy.

He will travel to Georgia's capital, Tbilisi, tomorrow in a display of support from the United States for President Mikheil Saakashvili.

Azerbaijan is critical to Western hopes of reducing dependency on Russian energy by piping oil and gas from Central Asia. It is also due to hold a presidential election next month.

2. English in the World

First language speakers

- Mandarin Chinese 1.2 billion
- English 508 million
- Hindi 487 million
- Spanish 417 million
- Russian 277 million
- Bengali 211 million

Second or foreign language speakers

- English 2 billion by 2020
- Chinese 30 million by 2020
- Spanish 25 million by 2020

(from Graddol 2007)

2.1. Why is English a global language?

If English is not your mother-tongue, why should you want to learn it, or give it special status in your country? There are seven kinds of answer given to this question.

Historical reasons

Because of the legacy of British or American imperialism, the country's main institutions may carry out their proceedings in English. These include the governing body (e.g. parliament), government agencies, the civil service, (at least at senior levels), the law courts, schools and higher educational institutions, along with their related publications (textbooks, proceedings, records, etc.).

Internal political reasons

Whether a country has imperial antecedents or not, English may have a role in providing a neutral means of communication between its different ethnic groups. A distinctive local variety of English may also become a symbol of national unity or emerging nationhood.

External economic reasons

The USA's dominant economic position acts as a magnet for international business and trade, and organisations wishing to develop international markets are thus under considerable pressure to work with English. The tourist and advertising industries are particularly English-dependent, but any multinational business will wish to establish offices in the major English-speaking countries.

Practical reasons

English is the language of international air traffic control, and is currently developing its role in international maritime, policing, and emergency services. It is the chief language of international business and academic conferences, and the leading language of international tourism.

Intellectual reasons

Most of the scientific, technological, and academic information in the world is expressed in English, and over 80% of all the information stored in electronic retrieval systems is in English.

Entertainment reasons

English is the main language of popular music, and permeates popular culture and its associated advertising. It is also the main language of satellite broadcasting, home computers and video games.

Some wrong reasons

It is sometimes thought that English has achieved its worldwide status because of its intrinsic linguistic features. People have claimed that it is inherently a more logical or more beautiful language than others, easier to pronounce, simpler in grammatical structure, or larger in vocabulary. This kind of reasoning is the consequence of unthinking chauvinism or naive linguistic thinking: there are no objective standards of logic or beauty to compare different languages, and questions of phonetic, grammatical, or lexical complexity are never capable of simple answers. For example, English may not have may have inflectional endings (which is what most people are thinking of when they talk about English as grammatically 'simple'), but it has a highly complex syntax; and the number of endings has no bearing on whether a language becomes used worldwide (as can be seen from the former success of Latin.) Languages rise and fall in esteem for many kinds of reasons − political, economic, social, religious, literary − but linguistic reasons do not rank highly among them.

(taken from David Crystal, *The Cambridge Encyclopedia of the English Language*)

Ex.1. Answer these questions about why English is a global language.

1. How has history determined the increased use of English?
2. Would English still be a global language if Britain and especially the USA were economically unimportant. Give reasons.
3. Why do you think much international academic writing is in English?
4. Do you think pop music has increased the use of English?
5. Do you think that English has become a global language for purely linguistic reasons, i.e. it is "easier to pronounce, simpler in grammatical structure, or larger in vocabulary" than other languages? Give reasons.

3. What is 'Standard English'

a) One definition of standard English is the "codified form of the language, accepted by, and serving as a model to, the larger speech community" (Garvin, 1964). This means that English has a standard and non-standard form. The standard form of the language corresponds to the English which reflects what is found in grammar books and dictionaries ("codified form of a language"). This use of English is considered the acceptable form of English for most of the population. But the fact that most English people accept the concept of 'standard English' does not mean that most English people speak it.

Class: why doesn't everyone use standard English?
Class: is there a standard Italian? Do all Italians use it?

b) If standard English is the codified form of the language, do you think it is possible for English, or any language, to be codified once and for all (*una volta per sempre*) so that the language never changes again? Look at what Samuel Johnson, England's great 18th-century lexicographer, wrote about this:

Those who have been persuaded to think well of my design, require that it should fix our language, and put a stop to those alterations which time and chance have hitherto been suffered to make in it without opposition. With this consequence I will confess that I have flattered myself for a while; but now begin to fear that I have indulged expectation which neither reason nor experience can justify. When we see men grow old and die at a certain time one after another, from century to century, we laugh at the elixir that promises to prolong life to a thousand years; and with equal justice may the lexicographer be derided, who being able to produce no example of a nation that has preserved their words from mutability, shall imagine that his dictionary can embalm his language, and secure it from corruption and decay, that it is in his power to change sublunary nature, and clear the world at once from folly, vanity, and affectation.

(Samuel Johnson, Preface to *A Dictionary of the English Language* (1755))

4. Language Levels

In our study of English we will be looking at the four different levels of the language.
These levels are:
Phonology: study of the distinctive sound units of a language
Syntax: study of how words combine to form sentences and rules which govern the formation of sentences
Semantics: the study of meaning. This includes the study of English vocabulary. But can meaning also be conveyed non-verbally? What about body language? See Exercise 1 below.
Morphology: study of ways in which words are formed. For example, what are the suffixes that indicate that a word is a) an adverb b) relative superlative? See also Exercise 2 below.

Ex. 1. Complete the following passage about body language with the words in italics. Do you agree with what is written?

non-verbal, meeting, significant, assessment, speak, experts,

Body Language

It is safe to say that body language represents a very ……. proportion of meaning that is conveyed and interpreted between people. Many body language …….and sources seem to agree that that between 50-80% of all human communication is non-verbal. So while body language statistics vary according to situation, it is generally accepted that …… communication is very important in how we understand each other (or fail to), especially in face-to-face and one-to-one communication, and most definitely when the communication involves an emotional or attitudinal element.
Body language is especially crucial when we meet someone for the first time.
We form our opinions of someone we meet for the first time in just a few seconds, and this initial instinctual ……. is based far more on what we see and feel about the other person than on the words they speak. On many occasions we form a strong view about a new person before they …… a single word.
Consequently body language is very influential in forming impressions on first …… someone.

Ex. 2. Complete the following exercise regarding the use of suffixes. To complete it, fill in the spaces in the following text using a suitable form of the word given at the end of the lines. The first is given as an example.

It is not an *exaggeration* to say that the world has become a global village. Modern methods of ..... (1) have made the world much smaller and the problems we face such as ..... (2) are not restricted to this country. The ..... (3) of the rainforests in Brazil is everyone's problem and the ..... (4) which is common in many African countries is a challenge for Europe too. The ..... (5) of rare species is a tragedy for the planet as a whole and the..... (6) of oil supplies will shake the ..... (7) of the world's economy. The ..... (8) of the environment is the responsibility of all nations.	**exaggerate** **communicate** **pollute** **destroy** **starve** **extinct** **exhaust** **found** **protect**

(L. Prodromou)

5. English vocabulary

It has been said that English is the world's hoover (vacuum cleaner) in that English has absorbed the vocabulary of many other different languages.

The lexical substratum: the lexical substratum of English is Germanic. The most basic English words are of Germanic origin. The English language today is the language that has resulted from the history of the dialects spoken by the Germanic tribes (generally referred to as Anglo-Saxons) who came to England in the fifth and sixth centuries.

Other words: However, English has also been influenced by many other languages. In English there are either many words that have come directly from another language or have come in modified form from another language.

Words that have entered English either completely unchanged or only slightly different are called loan words.

5.1. Loanwords: Major Periods of Borrowing in the History of English

S. Kemmer

Loanwords are words adopted by the speakers of one language from a different language (the *source language*). A loanword can also be called a *borrowing*. The abstract noun *borrowing* refers to the process of speakers adopting words from a source language into their native language. "Loan" and "borrowing" are of course metaphors, because there is no literal lending process. There is no transfer from one language to another, and no "returning" words to the source language. They simply come to be used by a speech community that speaks a different language from the one they originated in.

Borrowing is a consequence of cultural contact between two language communities. Borrowing of words can go in both directions between the two languages in contact, but often there is an asymmetry, so that more words go from one side to the other. In this case the source language community has some advantage of power, prestige and/or wealth that makes the objects and ideas it brings desirable and useful to the borrowing language community. For example, the Germanic tribes in the first few centuries A.D. adopted numerous loanwords from Latin as they adopted new products via trade with the Romans. Few Germanic words, on the other hand, passed into Latin.

The actual process of borrowing is complex and involves many usage events (i.e. instances of use of the new word). Generally, some speakers of the borrowing language know the source language too, or at least enough of it to utilize the relevant words. They adopt them when speaking the borrowing language. If they are bilingual in the source language, which is often the case, they might pronounce the words the same or similar to the way they are pronounced in the source language. For example, English speakers adopted the word *garage* from French, at first with a pronunciation nearer to the French pronunciation than is now usually found. Presumably

the very first speakers who used the word in English knew at least some French and heard the word used by French speakers.

Those who first use the new word might use it at first only with speakers of the source language who know the word, but at some point they come to use the word with those to whom the word was not previously known. To these speakers the word may sound 'foreign'. At this stage, when most speakers do not know the word and if they hear it think it is from another language, the word can be called a *foreign word*. There are many foreign words and phrases used in English such as *bon vivant* (French) and *mutatis mutandis* (Latin).

However, in time more speakers can become familiar with a new foreign word. The community of users can grow to the point where even people who know little or nothing of the source language understand, and even use the novel word themselves. The new word becomes conventionalized. At this point we call it a borrowing or loanword. (Not all foreign words become loanwords; if they fall out of use before they become widespread, they do not reach the loanword stage.)

Conventionalization is a gradual process in which a word progressively permeates a larger and larger speech community. As part of its becoming more familiar to more people, with conventionalization a newly borrowed word gradually adopts sound and other characteristics of the borrowing language. In time, people in the borrowing community do not perceive the word as a loanword at all. Generally, the longer a borrowed word has been in the language, and the more frequently it is used, the more it resembles the native words of the language.

English has gone through many periods in which large numbers of words from a particular language were borrowed. These periods coincide with times of major cultural contact between English speakers and those speaking other languages. The waves of borrowing during periods of especially strong cultural contacts are not sharply delimited, and can overlap. For example, the Norse influence on English began already in the 8th century A.D. and continued strongly well after the Norman Conquest brought a large influx of Norman French to the language.

It is part of the cultural history of English speakers that they have always adopted loanwords from the languages of whatever cultures they have come in contact with. There have been few periods when borrowing became unfashionable, and there has never been a national academy in Britain, the U.S., or other English-speaking countries to attempt to restrict new loanwords, as there has been in many continental European countries.

Ex.1. Questions about loanwords

1. In what way can lexical borrowing be asymmetrical?
2. Can you give an example of when there has been asymmetrical borrowing.
3. What happens when a foreign word enters a language and becomes conventionalised?
4. Do loanwords always appear different to native speakers from native words?
5. When did many French words start entering the English language?

5.2. Examples of loanwords

The following list is a small sampling of the loanwords that came into English in different periods and from different languages.

5.2.1. Old English Period (600-1100)

a) Latin

apostol	'apostle'	(apostolus < Gr. apostolos)
cest	'chest'	(cista 'box')
circul	'circle'	
cometa	'comet'	(cometa < Greek)
maegester	'master'	(magister)
martir	'martyr'	
paper	'paper'	(papyrus, from Gr.)
tigle	'tile'	(tegula)

b) Celtic

brocc	'badger'
cumb	'combe' (valley)

(few ordinary words, but thousands of place and river names: London, Carlisle, Devon, Dover, Cornwall, Thames, Avon)

5.2.2. Middle English Period (1100-1500)

a) Scandinavian

Most of these first appeared in the written language in Middle English; but many were no doubt borrowed earlier, during the period of the Danelaw (9th-10th centuries).

anger, cake, call, clumsy, egg, fellow, get, give, hit, husband, kick, kill, kilt, law, lump, rag, scowl, scrape, skill, skin, skirt, sky, take, they, them, their, ugly, window

Place name suffixes:
-by, -thorpe, -gate (e.g. Whitby, Scunthorpe, Harrogate)

Analysis
Write the Italian translation of the following words. Is this vocabulary concrete or abstract? What does this tell you about the relationship between Anglo-Saxons and the Scandinavian invaders?

cake	get	kilt
call	hit	rag
egg	husband	skin
fellow	kill	skirt

b) French

b-1) Law and government

attorney, chancellor, country, court, crime, government, jail, judge, jury, noble, parliament, prison, state, tax, verdict

b-2)Church

abbot, chaplain, chapter, clergy, friar, prayer, preach, priest, religion, sacrament, saint, sermon

b-3) Nobility

baron, baroness; count, countess; duke, duchess; marquis, marquess; prince, princess; noble, royal

(contrast native words: king, queen, earl, lord, lady, knight, kingly, queenly)

b-4) Military

army, artillery, battle, captain, company, corporal, defence, enemy, marine, navy, sergeant, soldier, volunteer

b-5) Cooking

beef, boil, butcher, dine, mutton, pork, poultry, roast,veal

b-6) Culture and luxury goods

art, bracelet, claret, clarinet, dance, diamond, fashion, fur, jewel, painting, ruby, sculpture

Sometimes it is hard to tell whether a given word came from French or whether it was taken straight from Latin.

5.2.3 Vocabulary in Early Modern English (1500-1700)

In the 16th century English was in a state of transition. This was the beginning of the period which divided Middle English from modern English. In fact, the period 1500-1700 is referred to as early modern English (EmodE). Languages by their very nature are dynamic but the 16th century is particularly important for the way in which English changed.

Scholars living in the sixteenth century recognised that the English vocabulary was very limited. There were not enough English words capable of expressing the abstract concepts found in the rediscovery of Latin and Greek literature and the general Revival of Learning. Scholars reading in Greek and Latin wanted to discuss and translate these works into English but how could they do so if the words did not exist in English?

Class: Read the lines below from Edmund Waller. He was a seventeenth century poet.

What is he discussing? What is his concern?

But who can hope his lines should long

Last, in a daily changing tongue?

While they are new, Envy prevails;

And as that dies, our language fails …

Poets that lasting marble seek,

Must carve in latin or in greek;

We write in sand

5.2.4 Lexical development in Early Modern England

Class: explain in Italian how a computer user can connect to the internet. Do you notice anything about the Italian vocabulary? Read the following passage and decide if it is relevant to what you have discovered in relation to your description in Italian of the use of the internet.

The time from the early sixteenth to the mid-seventeenth century marks a period of heightened lexical activity. Statistics derived from chronological dictionaries suggest that this period presents the fastest vocabulary growth in the history of English in proportion to the vocabulary size of the time. Comparisons based on the *Chronological English Dictionary* show that this extremely rapid growth reaches its peak in the sixty years from 1570 to 1630. […] Lexical sources suggest that borrowing was the single most common way of augmenting the early Modern English word stock. Borrowing from foreign languages, especially from Latin, became very frequent. From the beginning of the sixteenth century until the 1580s the 'insufficiency' of the vernacular was a common cause of complaint. It was argued that English lacked the prestige of French and Latin as a language of learning and literature. English was 'rude' and 'barbarous', inexpressive and ineloquent, and it did not have the technical vocabulary required in specialised domains of language use, for example, medicine. The need to expand the lexicon was then partly practical, to coin new words for new concepts, and partly stylistic, to provide a richness of vocabulary, where the foreign borrowed word usually belonged to a more eloquent, formal register.
(adapted from *The Cambridge History of the English Language*, vol. 3., pp.336, 358)

a) Latin words
They entered English:
with the same form: *delirium, investigator*
by dropping the Latin ending: exotic (*exoticus*), to consult (*consultare*), immature (*immaturus*)
by adaptation of the suffix: inviolable (*inviolabilis*), brevity (*brevitas*)

b) Inkhorn terms (*parole da calamaio, parole molto ricercate*)
Some scholars exaggerated in their desire to enrich the English vocabulary with new words. These exaggerations were called 'inkhorn terms' by critics. They were words which seemed deliberately obscure, and just used to show the author's learning.
In the following passage a critic of inkhorn words, Thomas Wilson, makes fun of such words in an imaginary letter. The inkhorn words are in italics (*corsivo*).

Class: which of the inkhorn words below are now common words in English?
Pondering, *expending*, and *revolutin*g with my selfe, your *ingent affabilitie*, and *ingenious capacity* for *mundaine* affaires: I cannot but *celebrate*, and *extol* your *magnifical dexteritie* above all others. For how could you have *adepted* such *illustrate* prerogative, and *dominicall superioritie* ….

c) New words that stayed in the vocabulary

In the 16th century a lot of new words entered English from other languages. Some of the new words that came into English for the first time and remained were:

allusion, atmosphere, denunciation, excursion, agile, appropriate, exist, extinguish

d) Fields with new words

The table below gives an indication of the fields in which many new words entered English in the sixteenth and seventeenth centuries. In the two columns below the dates the first column represents new loan words. The second figure represents the words which did not remain in the general vocabulary.

Class:

a) When are there most new words?
b) What do you notice about theology data?
c) In which field do most of the new words remain?

	1510 -	**1560 -**	**1610 -**	**1660 -**	**1710 -**
Theology	12/2	60/21	124/73	42/25	17/10
Philosophy, rhetoric	2/0	11/6	28/19	18/13	12/10
Architecture, art	7/2	60/41	56/24	58/35	64/42
Law	21/13	20/11	44/28	12/9	6/2
Navigation	11/2	11/3	46/30	21/15	11/6
Trade, commerce	12/0	19/1	33/7	12/1	17/3
Medicine	12/4	46/32	141/100	84/75	53/44

5.2.5. Loanwords in Modern English

This period includes the colonial expansion of the eighteenth and nineteenth centuries, industrial/technological revolution, and American immigration.

a) French

French continues to be the largest single source of new words outside of very specialized vocabulary domains (scientific/technical vocabulary, still dominated by classical borrowings).

a.1) High culture

ballet, cabernet, champagne, chic, cognac, faux pas, nom de plume, quiche, rouge, salon, saloon, sang froid, savoir faire

a.2) War and Military

brigade, battalion, cavalry, grenade, infantry, bayonet

b) Spanish

armada, alligator, barricade, cannibal, canyon, coyote, desperado, embargo, guitar, marijuana, mosquito, ranch, tornado

c) Italian

arsenal, balcony, cameo, casino, cupola, duo, fresco,gazette (of Venetian origin?), ghetto, macaroni, madrigal, piano, opera, prima donna, regatta, soprano, opera, stanza, tempo, torso, violin

c.1) Words from Italian American immigrants:

cappuccino, espresso, mafioso, pasta, pizza, ravioli, spaghetti, spumante, zabaglione

d) Dutch, Flemish

d.1) Shipping, naval terms

bow, cruise, dock, freight, skipper, yacht

d.2) Art

easel, etching, landscape, sketch

d.3) Food and drink

booze, cookie, cranberry, gin, waffle

e) German

lager, poodle, dachshund, sauerkraut, schnitzel

e.1) 20th century German loanwords:

blitzkrieg, zeppelin, U-boat, delicatessen, hamburger,frankfurter, kindergarten,(apple) strudel

f) Yiddish

(most are 20th century borrowings)

kibbitzer, kosher, schmuck,schnook

g) Scandinavian

fjord, maelstrom, ombudsman, ski, slalom

h) Russian

apparatchik, czar/tsar, glasnost, icon, vodka

6. Orthography in Early Modern England

1.

By the mid-seventeenth century, spelling in print texts had become largely standardised. In the passage below you will see that most words conform to modern orthographic conventions. The passage contains part of a letter that was published in a pamphlet in 1653.

Sir,
I have received yours of the 2 and 5 currant, the latter came to my hands this day: Your Letters for England came too late for this ordinary, by the next they shall be sent forward. The Dutch have advice of a great Sea-fight in the mouth of the Channell, wherein they say they have sunk 14 saile, and as many of our ships are returned into Brest; I have Letters from Amsterdam as fresh as any, but they writ nothing they there heard of your dispute, so next week the News will be in Eng. I send you this expres to advise you that last night departed hence the Bristow prize […]

Ex.1

1) Which words are spelt differently from their modern spelling?
2) Apart from the spelling, are there any other features in the text which do not conform to modern-day English?

2.

Whilst orthographic standardization was becoming increasingly more common in print in mid-seventeenth century England, manuscript texts accommodated much greater orthographic variation. Salmon (1999: 42) writes regarding this period that "writers of private letters and other documents do not yet apparently feel obliged to standardize their orthography, even though grammarians were trying to stress the desirability of their doing so."

For example, let's take the case of Charles Longland. Born in 1603 of good family, he was apprenticed to a merchant in London following the death of his father in 1619. The merchant must have appreciated Longland's abilities for he sent him to the Levant to gain further business experience. In 1631 Longland briefly returned to London to settle some matters relating to his inheritance after which he went back once more to the Mediterranean. He settled in Syria and then moved to Leghorn (Livorno) in the middle years of the 1640s. He must have become a successful merchant himself for by the time he was appointed England's agent, or diplomatic representative, in Leghorn in 1651, he was one of the most important members of the thriving English community on the Tuscan coast.

Charles Longland was, therefore, a man of intelligence and commercial acumen, but as for his formal education we can deduce that even if he were aware of orthographic conventions that were becoming standardized in mid-seventeenth-century English he was not interested in following them.

For example, here below is a passage from a letter Longland wrote to John Thurloe, England's Secretary of State in 1653. Thurloe is credited with having transformed a largely amateurish, little-organised intelligence service into an extensive, efficient network spreading across Britain into Europe and beyond. Longland was Thurloe's principal intelligence gatherer in Italy and in the following letter to the Secretary of State in 1653, the English agent writes:

Honored Sir,
By yours of the first of August I am again confirmed, that the advyses I send you from Rom ar not such things as you desire: however having paid for them three monthes anticipat, I must giv you the trouble of viewing them til the expiration of the said tym. Next week I am promist such a correspondant, as you desyre in Rom; as yet I do not know the quality and condition of him, but my next shall advys you. Concerning the engagement betwixt our fleet and the Duch, which you mention begun on Fryday the 28th of July, the Duch letters arrvyed here the first current say it ended the 30th wherin they got a very great victory, having sunk and burnt about twenty of our ships: they only lost theyr general Tromp. This news continued current for two dayes (for no Inglishman in town had any advys of the succes) […]

From: 'State Papers, 1653: August', A collection of the State Papers of John Thurloe, volume 1: 1638-1653.

Ex.1

1) Which words are spelt differently from their modern spelling?
2) Do you think Charles Longland, the author of the passage, is following a particular orthographic system?
3) If he is following a particular orthographic code, do you think it is one that could be recommended?

3.

Phonetic spelling is the representation of vocal sounds which express pronunciations of words. It is a system of spelling in which each letter represents invariably the same spoken sound. Phonetic spelling constitutes an alteration of ordinary spelling that better represents the spoken language, that employs only characters of the regular alphabet, and that is used in a context of conventional spelling. A *phonetic orthography* is a writing system where there is a one-to-one relation between *graphemes* (the written form) and *phonemes* (the spoken form). Examples are "Esperanto" and the "International Phonetic Alphabet," which is used to describe pronunciations in some dictionaries. There have been numerous attempts to launch spelling reform in English, but the last person to have any success was Noah Webster. He recommended a small number of standardized spellings which differed from the British English of the day, and many of Webster's suggestions are still in use in American English. Creating a *phonemic orthography* for English would be impossible, as pronunciations differ far too much.

4.

In the sixteenth and seventeenth centuries non-standard orthography was often used by writers for comic and satirical purposes. Comic writers and satirists would indicate to the reader that the character they were portraying was ill-educated and stupid by writing the character's words in non standard orthography.

The passage below is taken from a study of the representation of Welsh English in parliamentarian pamphlets during the English Civil War in the 1640s.

My intention in this chapter is to examine aspects of the representation of Welsh English (WE) in English pamphlets published at the outset of the English Civil War. The pamphlets in question were all published in London and in their political stance were unquestionably in support of parliament in its struggle against the king. Given this political standpoint, it is not surprising that what we find in the pamphlets is a hostile representation of Wales and Welshness since, with the exception of Pembrokeshire, the most western of the Welsh counties, Wales had come out in favour of the royalist cause as the political standoff turned to outright warfare in the late summer of 1642. In their portrayal of Wales the pamphlets attack and mock not only the Welsh counties' political support of the king but also aspects relating to Welsh character and language.

The fact that in the propaganda war between parliament and king the anti-Welsh pamphleteers exploited the presumed non-standard language usage of the Welsh for ideological purposes was by no means extraordinary. Throughout the Civil War's battle of words we find numerous references in both the royalist and parliamentarian press to the supposed language deficiencies of the opposition camp. For example, the main royalist pamphlet, *Mercurius Aulicus*, frequently derides the influential parliamentarian mouthpiece, *Mercurius Britanicus* (sic), for its misuse of grammar, lexis and orthography. In turn, the royalists were often harangued by the parliamentarian press for their refusal to speak so-called 'plain' English, that is, an English comprehensible to ordinary English people. Instead of communicating in a language accessible to all, they were accused of either littering their speech with expressions from such papist languages as French and Spanish or speaking in metaphysical riddle.

Although WE in Civil War pamphlets is also represented at a syntactic level, as well as by a few stereotypical lexical expressions considered typical of WE discourse, what stands out in the pamphleteers' representation of this dialect is the recurrence of non-standard orthography. This is not surprising in that not only did non-standard orthography reflect non-standard pronunciation but it was also regarded by the pamphleteers as indicative of the user's generally deficient level of English. The emphasis placed on orthography, and how through its misuse, that is, "bad orthographies", it was possible to discern a person's lack of education,

comes out very clearly in *Newes from Wales* (1642: 6). In his discussion of the various measures the proposed Welsh parliament will introduce, the mock Welsh pamphleteer says:

> And because her Parishes are consisting of a few pig houses out of which a little smoak doth break forth at the top of shimneys, and that her *Schoolmasters* have put poor & peggerly *pensions, for her Instructions of her shildren*, he was therfore in intention to desire her welch *Parliament* to give her childs *Tutors and Schoolmasters* ten s. more yearly for to pay her pooks reparre's, and other cood necessaries, this so her children may learn to make petter *Orthographies,* then her *Fore-fathers*, and not put up derision for her pad English.

What the writer is therefore saying is that the Welsh parliament will provide extra funds for schoolmasters so that they can teach their pupils to write "petter Orthographies". For the pamphleteer correct orthography is essential, and without it the future generations of Welsh children will be as rightly derided as their ancestors for their "pad English".

(Nicholas Brownlees, "Welsh English in English Civil War Pamphlets" in Dossena, Marina /Lass, Roger (eds) *Studies in English and European Historical Dialectology*.)

Ex.1

1. What political reason made the parliamentarian writers satirise the Welsh?
2. What aspects of Welshness did they attack?
3. Did royalist pamphlet writers also refer to language in their attacks on parliamentarian pamphleteers?
4. What strategy in particular did parliamentarian writers use in indicating Welsh linguistic deficiencies?
5. Look at the passage from the parliamentarian pamphlet (*Newes from Wales*) and indicate some of the non-standard orthography.
6. Does there seem to be a pattern in the use of non standard orthography? Are some sounds often represented orthographically in a particular way?

5.

By 1700 much manuscript orthography conformed to modern conventions. For example, in the following letter, the writer's orthography is very similar to modern-day practice. The writer is Michael Harrison and the addressee is James Vernon, England's Secretary of State in 1700, and Harrison's father-in-law.

However, below Michael Harrison's letter, we find another letter. This is written by James Vernon's daughter, Mary (though she is called Mary Harrison since she has married Michael Harrison).

Ex.1

What can you say about Mary's spelling? In what way does it differ from her husband's spelling?

June 1.	M[ichael] Harrison to [J. Vernon]. This afternoon we came here, and I thank God we have neither been disturbed by the weather or accident. My wife is extremely well and has proved a better traveller than I did imagine, and hope she's as well pleased with her journey as I could wish, considering she has parted from the friends she loves best in the world. I have almost dried up her tears and will endeavour to drive away her melancholy thoughts (which still tend to London) so far as to make her easy, and will endeavour by all the tender care and love to make the place where she is going to easy and satisfactory.
	There are neither yachts nor pacquet boats on this side, the commissioners having taken 'em all over, but hope next week to have a good ship to ourselves, with all conveniences for our horses and everything else; which I'm inclined to, rather than put my wife to the fatigue of a Welch journey, which I believe she's neither willing or able to undertake. She is hitherto very much pleased with her journey, and the countries she has passed through; but I wish I could, without prejudice to her, carry her through Wales, that she might have the better taste to Ireland.
	I will be sure to remember the last words you were pleased to speak to me in relation to my wife, and hope I shall always shew an humble gratitude for the many kindnesses you have been pleased to shew to, honoured Sir, your most obedient son and humble servant. [P.S.] My wife and I join in our humble duties to my mother, and our love and service to our brother and sister.
June 1.	Mary Harrison to her father [James Vernon]. Hunrd. Father, your great goddnez and kindnes to me all ways could not want such incouragement to trouble you with my thanks as your continued bounty and favors. I am I thank God got safe to Chestar in good halth and to morrow if it pleas God wee shall goe to Nesson whence wee heard of two packet boats that came to day. The wind is very fair at present. I hope to give you an account of ouer safe landing soon at Dubblen. Mr. Harresson gives his humbl duty with mine to you and my Mother. Sir I resst your dutyfull daughter tell death, Mary Harreson.

'William III: June 1700', *Calendar of State Papers Domestic: William III, 1700-2*.

7. Word frequencies

The English vocabulary is no doubt a prime example of a lexically mixed language, but that is true only with reference to the 615,000 word forms which we find in the *Oxford English Dictionary* (OED). When we look at the items actually used in writing and speaking we find that the front runners are native English words. The most frequent two hundred words in English consist overwhelmingly of one syllable; there are a few two-syllable ones (forty in AmE, twenty-four in British English (BrE), and a handful of trisyllabic forms. It has been computed that about 32% of the most frequent English words go back to Old English, whereas for the 1,000 most frequent English words it is as high as 83%. This shows the paramount importance of the inherited Germanic vocabulary in the central core of English.

In everyday language the English word will often be preferred because it is vague and covers many shades of meaning, while loan words are more precise and restricted and therefore more difficult to handle. Thus, when faced with a choice between *acquire*, *obtain*, and *purchase* on the one hand, and *buy* or *get* on the other, most people will go for the short Anglo-Saxon words.

In formal situations it may seem appropriate to *extend* or *grant a cordial reception*, while in less stiff situations one will *give a warm welcome*. The old-established items are usually warmer, more human, more emotional, while many (polysyllabic) loans from Greek, Latin or the Romance languages are cold and formal and put a distance between sender (speaker, writer) and addressee (listener, reader).

(adapted from Gramley and Pätzold)

8. Anglicisms in Italian

Class:

1. In which fields do we find anglicisms in Italian?
2. Write 8 anglicisms found in Italian.

a)	e)
b)	f)
c)	g)
d)	h)

3. Are these English words nouns, adjectives, prepositions, verbs?
4. Is their pronunciation different in Italian from what it is in English?
5. Look at the following anglicisms used in Italian. They are found in football texts. Decide if:
   - the meaning of the words is the same in Italian as in English
   - the pronunciation is the same
   - they are generally adjectives, nouns, or what

bomber:	*dribblomane:*
club:	*gol:*
corner:	*jolly:*
cross:	*penalty:*
derby;	*pressing:*

6. Some anglicisms in Italian derive from compound nouns in English.
   E.g. *night club* (English) > night (Italian)

Class: can you think of other single-word anglicisms in Italian deriving from compound nouns in English?

9. Morphology (word formation processes)

Apart from new words from other languages, English vocabulary was also enriched by general word formation processes. These processes, which are still very important in English, include:

a) the adding of suffixes to existent words: *ness, er, ment, tion, ess, cy*
b) the adding of prefixes to existent words: *un, counter, pre, dis, non*
c) the formation of compound nouns (*nome composto*): *sheep farmer, market town*
d) rank change (*cambiamento di categoria grammaticale*): *eye* (noun) > *eye* (verb); I *asked* Peter (verb) > It's a big *ask* (noun); He said *no* (adverb) > it's a decisive *no* (noun)
e) blends (*fusione di due forme e due significati di 2 parole*): *brunch* < breakfast, lunch
f) acronym (*acronimo*): laser < lightwave amplification by stimulated emission of radar
g) initialism (where a word is pronounced by the individual letters making up the word): VIP (*in italiano la parola è un acronimo*)

Class:
Think of 2 words illustrating a process in a) - d).

Class: what word formation processes have been adopted with the following words?

1. In metropolitan areas the *commute* is expanding exponentially.
2. The weekly *shop* at the supermarket.
3. The critic *rubbished* the play.
4. It's a *camcorder*.
5. The UN is determined to attack *sexploitation*.
6. The new *PC* has a large *RAM*.

9.1. Compound nouns
e.g. *snack bar, air conditioning, kitchen window, gold watch*
The use of compound nouns is much more common in English than in Italian.
Ex.1:

Translate these words into English. In English they are compound nouns.

1. anello d'oro
2. finestra del soggiorno
3. bicchiere da vino
4. occhiali da sole
5. cintura di cuoio
6. racchetta da tennis
7. busta paga
8. articolo del giornale

10.Euphemisms

Euphemisms result from a need to create new words to refer to taboo subjects or areas considered socially delicate (e.g. the human body, race, physical handicap, death, sex).

Recent words to refer to non-white people in the USA include:

nigger > black > coloured > Afro-American > African-American.

"But euphemisms cannot upgrade low jobs or change reality, nor can they cover up for very long. Soon the new word becomes firmly associated with the unpleasant or embarrassing meaning, and the need for a new euphemistic lexeme arises.

A beggar in a cartoon says: "I used to think I was poor. Then they told me I wasn't poor, I was needy. They told me it was self-defeating to think of myself as needy, I was deprived. Then they told me underprivileged was overused. I was disadvantaged. I still don't have a dime. But I have a great vocabulary." (Gramley and Pätzold)

Class: what recent euphemisms can you think of in English or Italian?

11.Non-sexist language

While the creation of euphemisms seems to be a never-ending story, the finding of non-sexist equivalents for offensive sexist terms is more recent and perhaps more finite. Dissatisfaction with sexist language leads to:

a) The substitution of words which have an exclusively male meaning by words with neutral forms when the reference is to both sexes (mankind > humankind; chairman > chairperson; he > 's/he' or 'they')

b) the creation of new words when the reference is to women only (spokesman > spokeswoman)

12. Why do new words disappear?

The most obvious reason why words disappear from the vocabulary is because they are no longer needed. This is because:

a) A word with the same meaning already exists. E.g. 'anacephalize' came into English but soon disappeared because there was already the word 'sum up'. 'Sum up' (*ricapitolare*) had the same meaning as 'anacephalize'.
b) The object referred to by the word no longer exists. E.g. many medieval words concerning food, dress, weapons.
c) The word is very popular for a short time and then loses its popularity and disappears.

13. Words that change meaning

During the course of time words can change meaning. This process can involve:

a) specialization (the meaning of the word becomes more limited)
b) generalization (the meaning of the word becomes wider)
c) deterioration (the meaning of the word assumes a negative connotation)
d) amelioration (the meaning of the word assumes a positive connotation)

An example of **a)** is 'brave'. Before it had the same sense as 'bravo' in Italian (i.e. 'splendid'). Now 'brave' just means 'courageous'.
An example of **b)** is the word 'straight'. Before it had the meaning of something (e.g. a line) which does not bend or curve. Now it has the slang meaning of 'heterosexual'.
An example of **c)** is the word 'mental'. Before it just referred to the process of thinking. Now it also indicates someone who is mad.
An example of **d)** is the word 'enthusiasm'. Before it had the negative meaning of excessive religious passion. Now its meaning is positive *(entusiasmo*)

Class: Indicate the process of meaning change with the following:

1. 'guys' used to refer to only males.
2. 'cowboy' now has the additional meaning of someone behaving dishonestly.
3. 'girl' used to refer to young people in general.

(from Gramley and Pätzold)

14. Speech and writing

(Andrew Moore)

The outward difference between speech and writing is a source of much confusion. Mistaken or "flat earth" views about language appear when we apply to speech inappropriate prescriptive ideas about formal written language. However, it is equally mistaken to suppose that speech has no grammar or distinctive structures and forms – it has.

Speech is historically prior to writing, and most people speak long before they are literate. But written English is often seen as more prestigious. Here are some reasons for this attitude:

- teachers don't teach people to speak, but do teach (most of) them to read
- writing is an important medium for advanced and higher education
- literature lends its prestige to the written form in which it is published

- writing is used by rulers, bureaucrats and lawyers to record, publish and enact important decisions, laws and treaties
- spoken English is often spontaneous, while written texts (especially those which are published) are more tidy, structured and subject to editorial revision
- in the past the literate were more or less identical with those who enjoyed power, wealth and prestige – for many people, writing retains this supposed superiority
- early studies of language were based on written texts – it is only recently that linguists have described the patterns and structures which characterize speech

However, if either deserves to be called the "real" or original form of the language it is speech. For centuries, in which most ordinary people were technically illiterate, spoken English enabled them to carry out all the business of their daily lives. In the 20th century the development of efficient and inexpensive recording technologies made it possible for speech to be reliably recorded. Already we see the results of this:

- in England and Wales, children learn (and are assessed in) speaking and listening under the National Curriculum
- younger people seem less concerned than their elders with standard spelling forms
- spoken presentations are used in business to promote teamwork
- new technologies such as telephony, voice-mail and video-conferencing mean that spoken interaction is no longer restricted by geography

It may well be that in the 21st century, speech will no longer be seen as the poor relation of writing, or its less educated precursor. In reality, we use both, but usually we need each for specific purposes. In studying English, you should learn about the underlying grammar of all texts, spoken and written. But you should also learn about structural features specific to each.

14.1. How speech relates to language as system

- **Lexis** – individual speaker may make different lexical choices in speech and writing, or for particular speech contexts. Note special registers for these.
- **Phonology** – suprasegmental features of speech give information akin or comparable to that signalled by punctuation in written texts.
- **Grammar** – there is common underlying grammar but different surface features (for example, word classes are common to both but sentence forms will differ; speech will make more frequent use of disjointed forms, minor sentences and phrases).
- **Semantics** – implication, irony and ambiguity can be signalled in speech by body language, facial expression, gesture and suprasegmental features.

14.2. Spoken and written vocabulary

There are some basic differences between spoken and written vocabulary.

Spoken language often has :

- more generalized vocabulary (e.g. *a lot of, got, thing, nice, place, things like that*)
- more phrasal verbs (e.g. *Can you put on the light? Don't worry, I'll put you up; I can't put up with Peter*)
- more fillers (*riempitivi*): (e.g. *ah, you know, well, like, I mean*)
- more repeated words: (*I saw the man, and this man, well, the man was walking towards …*)
- features of back-channel (words, phrases and non-verbal utterances, like *I see, oh, uhhuh, really, erm*, used by a listener to give feedback to a speaker that the message is being followed and understood).

Written language often has:

- more specific or specialized lexis

Look at the two tables below. They indicate the most common words in spoken and written English.
What similarities and differences are there in the lists?
Explain the reasons for these similarities and differences.

Top 20 most frequent words in spoken English

1	The	11	In
2	I	12	Was
3	And	13	It's
4	You	14	Know
5	It	15	Mm
6	To	16	Is
7	A	17	Er
8	Yeah	18	But
9	That	19	So
10	Of	20	They

Top 20 most frequent words in written English

1	The	11	That
2	To	12	She
3	And	13	For
4	Of	14	On
5	A	15	Her
6	In	16	You
7	Was	17	Is
8	It	18	With
9	I	19	His
10	He	20	Had

14.3. Spoken and written grammar and syntax

There are some basic differences between spoken and written grammar and syntax.

1. Spoken language often has :

a) use of active verb forms (*I wrote the letter*)

b) use of contracted forms in verbs (*I'm not English; I don't know him*)

c) examples of non-standard grammar (*I don't know nothing*)

d) infrequent use of more than two pre-modifying adjectives. These are the adjectives that come before a noun. ("I saw the tall, young, handsome man" consists of 3 pre-modifying adjectives. They are 'tall', 'young', 'handsome'.)

e) use of paratactic structures, i.e. not much subordination. (*I saw the man. He was at the bus stop*.)

f) frequent use of coordinating conjunctions like 'and', 'but' (*they went to the cinema and after it finished they went to the pub but …*.)

g) many incomplete sentences and pauses. (*I got about £50. Today… A good day's work*.)

h) repetition of syntactic structures (*we decided to go there because we thought ... we decided …*)

i) changes in the sentence structure during the course of the sentence (*I was going ... we were going to the pub*)

j) greater use of interactive language (e.g. questions. *What do <u>you</u> think about this*?)

Class: can you think of reasons for b) - j)?

2. Written language usually has:

a) standard grammar

b) greater use of the passive (*the letter was written*)

c) more pre-modifying adjectives before noun phrases (*the tall, elegant, dark-eyed lawyer*)

d) greater use of hypotactic structures (*when you arrive, you will see her*)

e) complete sentences

14.4. Transcripts of spoken language

Below there are two written examples of spoken language (A + B). Read them and answer the questions.

A. In this passage Martina Navratilova, the former tennis champion, is talking about when she was a child.

What are the lexical and syntactic features in her speech that are typical of spoken language?

1	At about 9 or 10, I figured out that things came easily to me. Whether in the classroom or on the running track, I was faster than the girls and most of the boys. I figured I had a gift, but I didn't know how far it would take me.
5	My earliest memory is getting a haircut from a girl I was hanging out with. I must have been about 2 or 3.
	I always stayed away from junk food. Growing up in Czechoslovakia, I was outside all the time and eating fruit and vegetables—food in its natural state.
10	There were no obese kids when I was growing up. I ran everywhere, I played soccer with the boys, I went cross-country skiing. I took a train, two trams and walked for half an hour just to get to my tennis lessons.
	Anybody who has excelled at something has a positive attitude, and you don't give up. I can't remember any other way. My mom was like that too: she kind of ignored bad news.
15	People think "strong" is being able to lift a lot of suitcases. But endurance, emotional strength, strength of character—that's the strength that women have.

B. In this passage there is an interview with a student. Read the passage and indicate:

1) the characteristic features of spoken language 2) the characteristic features of an interview situation

1	I: right Louise when did you (.) first go to university
	L: er late September (.) 99
	I: right and (.) you're living (.) with (.) a lot people from different areas
	L: yeah that's right
5	I: how many and where do they come from
	L: um there's 19 (.) people including me there's one girl from London
	I: mm
	L: 2 people from up north in Leeds (.) there's um a couple of South Africans, Germans, French um what else Americans
10	I: any more from from Britain
	L: er some people (.) lived abroad and then moved back to Britain so there's probably about 4
	I: right and
	L: altogether
15	I: did *you* notice anything about your accent changing or did *they* notice anything about *your* accent when you ... did you ... did it come up at all
	L: they teased me for being an Essex [inaudible - laughter] Essex accent
	I: yeah
	L: certain things I say
20	I: wha what sort of things can you remember what they teased you about
	L: um the way (.) I end things
	I: right
	L: I can't think of any other word but other than the word flabby they would like *flabbay* [laughter] sort of thing
25	I: so they they mimicked you and
	L: yeah
	I: and you laughed about it
	L: yeah
	I: right
30	L: I joked about their accents as well
	(from: S. Cornbleet & R. Carter, *The Language of Speech and Writing*, 2001)

15.Realism in fictional dialogue

Class

How can an author of a novel make dialogue seem realistic? The passage below is from the novel *To Kill a Mocking Bird* by Harper Lee. What syntactic and lexical characteristics are there which are similar to real spoken language?

Jem turned out the living-room lights and pressed his nose to a window screen. Aunt Alexandra protested. "Just for a second, Aunty, let's see who it is," he said.
Dill and I took another window. A crowd of men was standing around Atticus. They all seemed to be talking at once.
"… movin' him to the county jail tomorrow," Mr Tate was saying.. "I don't look for any trouble, but I can't guarantee there won't be any …"
"Don't be foolish, Heck," Atticus said. "This is Maycomb."
" … said I was just uneasy."
"Heck, we've gotten one postponement of this case just to make sure there's nothing to be uneasy about. This is Saturday," Atticus said. "Trial'll probably be Monday. You can keep him one night, can't you? I don't think anybody in Macomb'll begrudge me a client, with times this hard."

Now read what Norman Page (*Speech in the English Novel*, [1998], p. 7) says about 'realistic' speech in novels or plays.

"... there is an inevitable gap — wider or narrower at different times, but never disappearing entirely — between speech, especially in informal situations, and even the most 'realistic' dialogue in a work of literature.

There are at least three reasons why this should be so. In the first place, the normal characteristics of the spoken language, even in its 'standard' variety, though they are perfectly tolerable in the *spoken* form, would be quite unacceptable in the *written* medium of the novel. This much is obvious as soon as one looks at an accurate transcript of almost any spontaneous exchange, with its hesitations and repetitions, its 'silence fillers', 'intimacy signals', and 'normal errors', its grammatical inconsistencies and incompleteness and frequent changes of direction. [...]

Secondly, the spoken word in real life (and, to some extent, on the stage) derives much of its significance from the context of situation, the relation of language to all those extra-linguistic features which, in a novel, must be rendered consciously and explicitly, and can only be rendered partially, by linguistic means. [...] After all, in a real-life situation speaker and listener are normally in the same place at the same time.

[...] Thirdly, in spoken dialogue, whether in life or in a performed play, a good deal of information is carried by the phonological component, which the established conventions of the written language are only very imperfectly equipped to convey.

16.Phonological foregrounding

In some situations spoken language makes use of 'phonological foregrounding'. This expression indicates the particular vocal prominence given to a word by means of, for example: alliteration, assonance, consonance, sibilance, rhyme.

Alliteration: the repetition of the initial consonant in two or more words (*Peter Piper picked a piece of pepper*)

Assonance: The same stressed vowel or diphthong is repeated in words, but with a different final consonant (f*i*sh and ch*i*ps). As with other forms of phonological foregrounding, it is not the spelling that is important but the sound. Therefore there is assonance in gr*ea*t/ f*ai*l.

Consonance: the repetition of final consonants. (sui*n*g/ran*g*; si*n*/ru*n*)

Sibilance: (suona sibilante): the marked presence of a 'hissing' (/s/) sound (*face of starved intensity*)

Rhyme: repetition of final vowel/diphthong and consonant (*June/moon; great/bait*)

Phonological foregrounding is often found in advertising slogans, newspaper headlines, film and book titles.

What is the phonological foregrounding, if any, in these expressions?

Guinness is good for you
Beanz Meanz Heinz
The Bliss of Mrs Blossom
The Big Easy
Tommy Tricker and the Stamp Traveller
Princess's promise kept
Thanks for ring Sting!
Bargain Baiano
Toast of the Coast
Face of Sin
Riff-Raff
Born the Fourth of July
The Face of Fear
One Good Cop

16.1. Phonological foregrounding in poetry

Phonological foregrounding is a characteristic of poetry.

Class: What kinds of phonological foregrounding are there in the following lines from *Kubla Khan* by Samuel Coleridge?

In Xanadu did Kubla Khan
A Stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

16.2. Translating texts with phonological foregrounding

One of the reasons why translating poetry is very difficult is because it is very difficult to reproduce in another language exactly the same phonological foregrounding as found in the original language.

Class: Look at the translation in Italian of the above lines from *Kubla Khan*. Is there the same phonological foregrounding?

In Xanadu fece Kubla Khan
Maestosa una dimora di delizie costruire:
dove Alph, il fiume sacro, giù scorreva
per caverne che l'uomo non misura
a un mare senza sole.

Translating narrative can also be difficult if the source text includes phonological foregrounding. In the text there may be homonyms, homographs, or homophones.

Homonyms: different words have the same spelling and pronunciation (*bear*: noun, verb)

Homographs: different words have the same spelling but different pronunciation (*lead*: verb, noun)

Homophones: different words have the same pronunciation but different spelling (*no, know*)

Class: The paragraph below comes from a novel by William Golding. The story is set in the eighteenth century and in this particular passage a little-educated sailor is writing a brief letter to his sweetheart.

What problems does the translator have to face in the translation into Italian?
How are these problems resolved in the two translations?

a) Dearest most adorable woman I can wate no longer! I have at last discovered a place and no one is in the no! My hart thunders in my bosom as it never did in my frequent hours of peril! Only acquaint me with the time and I will conduct you to our heven!
Your sailor hero
(W.Golding: *Rites of Passage*)

b) Carisima donna adorabile non posso aspettar più! O trovato finalmente un posticino e non puoi dirdi no. Il cuore mi bate nel petto come non mai nellora del perilio che affrontai tante volte! Fammi solo sapere tu la ora e io ti condurro in paradiso.
Il tuo Eroe Marinaro
(Paolini)

c) Carisima molto adorabile donna non posso aspettar anchora! Finalmente o scoperto un posto che nessuno né a conoscenza! Il cuore mi rintrona nel petto come l'a mai fatto nelle mie tante ore di periglio. Rendimi solo nota lora e ti condurrò in celo!
Il tuo eroe marinaro
(traduzione alternativa)

17.Language functions

We use language for different communicative purposes or functions. One classification of language functions is the following. It was proposed by Jakobson in 1960.

Language functions:

1. Emotive (expressive): language which describes the communicator's feelings. Language which is centred around the author (e.g. creative literary texts, autobiographies, personal correspondence)

2. Referential (informative): language used to give information. The language is content centred (e.g. newspaper reports, scientific articles, technical reports, textbooks)

3. Conative (vocative): language used to persuade and convince. The language is reader-centred. (e.g. advertising, propaganda, official recommendations, persuasive writing)

4. Poetic (aesthetic): the form of the communication is as important as the content of the message. The language is used for special aesthetic effect. (e.g. kinds of poetry which are especially musical and pleasing to the senses)

5. Phatic: language used to establish and maintain contact for social reasons (expressions like "how do you do?", "it's a nice day, isn't it?")

6. Metalingual: language used to speak about itself. When language is employed to talk about language (e.g. grammar books, dictionaries)

Class: What language functions would you expect to find in these texts?

1. The results of football matches
2. These lecture notes
3. Political parties' electoral slogans
4. Words in a Bob Dylan song

17.1. Analysing language functions

The following text is an editorial from the English newspaper *The Sun*. What language functions does the editorial express?
1) Which **words and expressions** indicate these language functions?
2) Do the **layout and punctuation of the article** give information about the language function?
(**useful vocabulary**:

- words can be in capital letters, in bold, in italics, in large/small type, underlined, can have a blue/red/grey background
- sentence, paragraph, headline, crosshead
- punctuation: question mark, exclamation mark)

THE SUN SAYS

Listen to the people's voice

WHO says people don't give a damn about Europe?

No politician can make that ridiculous statement ever again after almost 60,000 of you rang our phoneline in a day.

No issue has aroused such feeling as our future role in Europe.

Most Labour and Tory MPs don't want to talk about it for fear of creating divisions in their parties. But the ordinary men and women of Britain **DO**.

They can't make it clearer.

They don't like the way Europe is heading.

They want the government to do something about it.

And they are not afraid to pull out of the EU.

Sacrifice

This country does not want to sacrifice the Pound in favour of a single currency. The Left must acknowledge that.

Europe must wake up to the anger of the British, who will not let their country be walked all over by the French, Germans, the Spanish or anyone else.

Britain has woken to the dangers ahead. It has shouted Stop!

Now the voice of the people MUST be heeded.

18.Context of Situation

The context in which we communicate influences the language we use. One model for analysing the context of situation is the following. The model consists of three different categories. They are:

Field of discourse: what is happening in the communication
Tenor of discourse: who is taking part in the communicative situation/ what is their relationship?
Mode of discourse: the means (*mezzo*) of communication adopted (written, spoken etc)

For example in a university lecture:
the field of discourse consists of information about a particular university subject given by the university professor;
the tenor of discourse refers to the relationship between the university professor and the students attending the lecture;
the mode of discourse refers to the means of communication adopted by the university professor (usually spoken but often with reference to prepared notes);
This context of situation influences the kind of language adopted by the university professor.

Class: What is the context of situation of the editorial from the *Sun* on the previous page?

Analysis:
The passage below is about drink driving. It was displayed on the platforms of London underground stations. Read the passage and answer the questions.
1. What is the context of situation? Give reasons.
Field of discourse:

Tenor of discourse:

Mode of discourse:

2. What are the communicative functions of the text? Give reasons.

(notice on London Underground platform)

You really believe you won't get caught drink driving. How can you be so arrogant? What makes you so special? You probably even know someone who's been done, and you're no different. An idiot. When you do get caught, you face a ban of up to one year, a fine of up to five grand and insurance premiums that could treble. And you could be locked up. But then there's no getting through to some people. Don't drink and drive, or you may live to regret it.
Do not drink and drive. Or you may live to regret it.

19. Words and word classes

English grammar is traditionally divided into 9 word classes. These are:
Nouns (*boy, girls*), pronouns (*you, me)* , verbs (*go, see*), adjectives (*yellow, nice*), adverbs (*slowly, very*), prepositions (*to, at*), conjunctions (*but, nor*), interjections (*no!*), and determiners (words like articles [*a/an*] that come before nouns and specify the kind of reference a noun has).

Match the following words with the different word classes:

noun	and
pronoun	gosh!
verb	in
adjective	quickly
adverb	house
preposition	I
conjunction	the
interjection	blue
determiner	go

However, you also find rank shift. That is when words usually associated with one grammatical class are used in another category.
E.g. He's a me person. // Don't but me! // (also in Italian: *senza ma e senza se*)

19.1. Open and closed categories

By 'open' we mean that there is no fixed number. For example, there is no fixed number of lexical verbs. English will continue expanding, and with every new generation there will be new verbs indicating new actions, activities etc. (*download, nuke, clone*)
These are lexical verbs because they indicate an actual concept.

Class: Can you think of some new lexical verbs in English or Italian?

But in English there are also 'closed' verbs. These verbs are not lexical but grammatical. They have no real meaning. Instead they have a grammatical function.
E.g. auxiliary verbs (*be, have, do*)
There is only a fixed number of auxiliaries.
Decide if the following word classes are lexical/open or functional/closed**:**

Nouns : _____
Adjectives : _____
Prepositions : _____
Articles : _____

Class:

When did a lot of new nouns come into the English language? Why? Is the English vocabulary continuing to expand? Why?

19.2. Identifying word classes

How do we identify what class a word belongs to?

2 criteria are *inflectional morphology* and *syntactic position*.

Inflectional morphology refers to the way the form of a word changes to show a change in meaning or grammatical function. E.g. *come /came* (infinitive/simple past); *quick/quickly* (adjective/adverb)

Inflectional morphology includes:

the plural form of nouns e.g. _____

the third person present singular form of the verb e.g. _____

Class: What other forms of words are inflected in English?

_____

_____

Syntactic position is very important in English because English is an isolating/analytic language. This means that grammatical status is determined to a large degree by the position of the word in a particular clause or sentence.

E.g. Nouns come after articles

Adjectives are found after articles and before nouns

Prepositions appear before nouns

But syntactic position does not guarantee the grammatical status of a particular word or group of words.

E.g. there are a) some nouns which are not found after articles, b) some adjectives are not found before nouns (in attributive position), c) some nouns are found in adjectival position before other nouns.

Examples of:

a) *whisky is very popular in Ireland; apples are good for you*

b) *court martial; secretary general*

c) *kitchen window; study door*

19.3. Analysing the word class of unknown words.

In academic writing, we often encounter words that we do not know. However, by using the clues available from morphology and grammatical context, we can usually guess the word class of these words. The following passage contains several nonsense words, which are in italics.

- Indentify the word class of each invented word
- Briefly state what evidence you used to determine the word class

"Other reports have *remanstroted* an even *chranger* positive *bitegartion* with plasma *charesterob*, which is the main cholesterol-carrying *wisotrotein*. The *grangest* test of the hypothesis that increased *unitandal* cholesterol is *redactive* is that *hypertextentment lawerity* should *divarently* reduce the incidence of heart disease."
(from Conrad, Biber, Leech)

19.4. Determiners

Determiners include *a, an,* and *the* and other words that specify the kind of reference a noun has.
Underline the correct alternative in the sentences below.
1 *None of / Neither of* you need worry: I'm not going to ask any of you for a loan.
2 *None / Each* of the children will be met at the station, so they will be safe.
3 *Every / Any* item has been carefully checked and they are all fine.
4 I have asked them both and *neither / both* of them knows the answer.
5 I have *every/ all* record the group has ever made.
6 Sadly, there were *few / a few* people at the concert.
7 Fortunately, I had *a little / little* time to spare.
8 I had never seen so *much / many* bright stars in the sky.
9 These days *most / most of* crime is against property, not people.
10 Can you pass me *other / another* glass.
(L. Prodromou)

19.5. Nouns

Can nouns be countable and uncountable? Which of these uncountable nouns in English are similarly uncountable in Italian?
Advice, beauty, evidence, food, furniture, homework, information, love, money, nature, news, progress, spaghetti
a) Complete the sentences with the correct form of the verb in brackets. Use the present tense.
1. Have you heard the news? It _____ very good. (*be*)
2. Your suitcases _____ here, but my luggage _____ in the other room. (*be / be)*
3. His business _____ through a difficult period. (go)
4. His books _____ a lot of information which _____ very interesting. (*include / be*)
5. My hair _____ much shorter now than when I was young. (*be*)
b) Write sentences where these words are the subject of the sentence:
1 (information) .....
2 (money) .....
3 (love) .....
4 (nature) .....

19.6. Pronouns

Pronouns are a closed class. The subsets of pronouns consist of:
personal pronouns (*I, you*), reflexive pronouns (*I cut myself, look at yourself*), emphatic/intensive pronouns (*I saw him myself! They did it themselves!*), demonstrative pronouns (*this, that*) etc.

Class

For each of the following pronouns write two exemplifying sentences:

Personal pronouns: _____

Reflexive pronouns: _____

Emphatic/intensive pronouns: _____

Demonstrative pronouns: _____

"Case in English does not reflect grammatical function". What does this mean?

It means that case (nominative, objective etc) does not always correspond to the grammatical status of a word.

"I love her" is an example of a sentence where two pronouns have case and grammatical function that correspond.

I = subject pronoun

Her = object pronoun

But there are exceptions:

(qualcuno suona il campanello). *Who's there? Me.* (not subject pronoun 'I')

That's me in the picture.(not subject pronoun 'I')

Class: what reasons could there be for these exceptions?

Gender and number in pronouns don't always correspond to the subject either.

E.g.:

1. *An athlete can earn a lot of money but he doesn't have a long career.*
2. *An athlete can earn a lot of money but she doesn't have a long career.*
3. *An athlete can earn a lot of money but s/he doesn't have a long career.*
4. *An athlete can earn a lot of money but they don't have a long career.*

19.7. Verbs

Although verbs usually consist of one word (*play, go, eat*) they can also consist of more than a single word. In this case they are multi-word verbs. Examples of multi-word verbs include:

- Verb + adverbial particle (phrasal verb).
They put up my cousin, he turned on the light.
The particle is stressed in pronunciation.
If the VP is transitive and the direct object is a noun, the word order is variable.
E.g. *He turned on the light, he turned the light on.*

- Verb + preposition
count on: preposition is not stressed, word order is invariable

- Verb + adverbial particle + preposition
'stand up for my rights' (*rivendicare i miei diritti*)
In these cases the word order is invariable

Classify the following multiword verbs:
1. He *turned up* at 6.30 _____
2. She *put* the light *on*. _____
3. She is *looking at* the TV _____
4. I can't *put up with* Peter any longer _____

Class
Are the verbs in the sentences below:
- phrasal verbs
- verb + preposition
- verb + adverbial particle + preposition

a) Please, get on with what you're doing! ----------
b) He's a nasty guy and often turns on* his wife ----------
c) she turned up the volume----------
* In this sentence 'turn on' has the meaning of 'act aggressively towards'

Class
Multi-word verbs are notoriously difficult to learn and require much practice. See if you can do this exercise below.
Link the following verbs in the left column with their synonyms in the right column, then complete the passage below with the suitable particle.

Cut down on	disconnect
Cut out	interrupt
Cut off	reduce
Cut in	stop

Yesterday on the phone John was speaking about his bad health. He was telling me that doctors had advised him to completely cut ..... smoking and cut ..... fatty foods when somebody cut ..... saying he wanted to speak to Susan. I was going to answer him that I didn't know of any Susan when we were cut ..... and the line went dead.

20.The clause

There are four basic types of clause.

1. Declarative (I am rich / I am not rich)
2. Interrogative (Is she French?)
3. Imperative (Drink the milk!)
4. Exclamatory (What a good dog!)

20.1. Typical clause elements of a declarative clause

A simple clause consists of a single independent clause, which may be one of seven types. The types differ according to whether one or more clause elements are obligatorily present in addition to the S(ubject) and V(erb). The V element in a simple clause is always a finite verb phrase.

S = subject

V = verb

O = object

C = complement (that part of the clause which follows the verb and which thus completes the clause. The most common complements are:

Subject complement (*she is a doctor*)

Object complement (*we made her the president*)

A = adverbial (any word, phrase, clause that functions like an adverb. An adverb is a single-word adverbial.)

E.g. he arrived yesterday; she left the room quickly; the book is in the kitchen

1. SV The sun (S) is shining (V).
2. SVO That lesson (S) interested (V) me (O).
3. SVC Your dinner (S) seems (V) ready (C).
4. SVA My office (S) is (V) in the next building (A)
5. SVOO I (S) must send (V) my parents (O) an anniversary card (O).
6. SVOC Most students (S) have found (V) her (O) reasonably helpful (C).
7. SVOA You (S) can put (V) the dish (O) on the table (A).

It is, however, possible to add other extra adverbials to sentences of any of these types. e.g.

Luckily, the sun is already shining.
Later, you can perhaps put the dish on the table.

Class

Analyse the clause types in the following clauses.

1. George's father greeted the lady. _____
2. The headmaster put George into the second class. _____
3. That made Stanley angry. _____
4. His anger did not last. _____
5. He was really a lawyer. _____
6. Finding peace and quiet has become very difficult. _____
7. The manager is not in. _____
8. After the war, Peter gave him back his gun. _____
9. He threw himself from the horse. _____
10. I have always lived in the country. _____

20.2. The communicative structure of clauses

The basic word order of English is subject – verb – object (SVO), as you can see in a sentence such as

Myrna (s) makes (v) the best cucumber salad (o)

Myrna, the subject, precedes the verb *makes*, which precedes the object *the best cucumber salad*. However, different contexts may make it preferable to put elements of the clause in different places. For example, a speaker who wants to emphasise that Myrna, not someone else, makes the best cucumber salad might say

It's Myrna who makes the best cucumber salad

This type of construction is called **clefting**.

Or a speaker who is discussing a variety of cucumber salads might start with *the cucumber salad* and say:

The best cucumber salad is made by Myrna

This type of construction is the **passive**. These are just two ways to reorder class elements.

Other devices that can be used to manipulate word order include **fronting**.

The techniques that we discuss here are used in variety of ways to make a clause fit better its context. Two of the four major discourse factors that are important in understanding the grammatical choices that influence word order are:

- Information flow: given v. new information
- Focus and emphasis, including end-focus and double focus

Information flow

If we look at a clause in its discourse context, some elements refer back to information that is familiar due to the preceding discourse − i.e. given information − and other elements present new information. The typical word order in English is to start with given information and move to new. Thus, in the following example clause, the person *Mr Summers* and *the house* have already been introduced.

(1) *Inside the house Mr Summers found a family of cats shut in the bathroom.*

The clause is first placed in the situation that has already been mentioned − *the house* and *Mr Summers*. Then the communication advances with the information about what Mr Summers found. This typical ordering of information − from given to new − is the information-flow principle.

Given-new order of information contributes to the cohesion of the text. The given information is usually related to its previous mention, and the new information is often taken up in the following discourse. This order of information makes it easier for receivers to understand, because the clause starts with something familiar.

However, there are exceptions to the information-flow principle. For example, the needs of focus and emphasis, discussed in the next section, may be stronger than the need to follow the information-flow principle.

Focus and emphasis

In any clause, there is usually at least one point of focus. This point receives some prominence in the clause. It is apparent in speech because the strongest stress or intonation peak will occur at this point. Typically, the focus occurs naturally on the last lexical item in the clause (e.g. *the bathroom* in (1) above). The general principle covering focus is therefore known as the principle of end-focus. When the information-flow principle is being followed, new information, which occurs at the end of the clause, will be the focus.

However, there is another potential point of focus in a clause: the beginning. There are devices which increase the focus given to the beginning of the clause by starting with an element other than the subject. The result is a clause with double focus. For example, in (1) an adverbial occurs first. That adverbial − *Inside the house*, and more specifically the lexical item *house* − receives its own focus, in addition to the focus on *in the bathroom*.

When an initial element is the point of focus, it gains prominence. A complement of the verb in initial position is intensified, much as it is intensified by an adverb like *very*:

Brilliant that was!

Here *brilliant* is intensified by being in initial focused position, before the subject. The meaning is similar to the speaker saying *That was absolutely brilliant!*

The marked word order − with the complement first − gives intensification to the complement (*brilliant*).

(adapted from Biber, Conrad, Leech, pp.398-400)

Class

Look at the sentences below and:

a) Explain the differences in word order

b) Decide if there is a consequent difference in communicative prominence of the words that have changed position.

1. I married Sally in 1969.
2. In 1969 I married Sally.
3. It was in 1969 that I married Sally.
4. It was me who married Sally in 1969.
5. It was Sally who(m) I married in 1969.
6. In 1969 it was me who married Sally.
7. In 1969 it was Sally who(m) I married.
8. Sally I married in 1969.

*9. In 1969 Sally I married

(* = not accepted as being totally standard)

20.2.1. Changing word order

There are several possibilities of changing word order. These include:

Fronting:

Fronting occurs when clause elements which are usually after the verb are placed at the beginning of the sentence or clause. The fronted word is given more prominence.

I (S) *married* (V) *Sally* (O) *in 1969* (A) > *In 1969* (A) *I* (S) *married* (V) *Sally* (O).

He (S) *fell* (V) *down* (A) > *Down* (A) *he* (S) *fell* (V)

She made me feel a complete fool > *A complete fool she made me feel*

A computer could understand most of these problems easily > *Most of these problems a computer could understand easily*

Ten other points may be added to this list > *To this list may be added ten other points*

Cleft sentence:

This is a sentence which has been divided into 2 parts, each with its own verb, to emphasise a particular piece of information. Cleft sentences usually begin with *it* plus a form of the verb *be* followed by the element which is being emphasised.

I love Maria > *It is Maria who I love*

I want to wear a yellow dress > *It's a yellow dress that I want to wear*

Class:

Change the sentence "Mrs Smith gave Mary a new dress" into 3 cleft sentences emphasising in turn : Mrs Smith, dress, Mary.

1. _____

2. _____

3. _____

Passive

The passive has a form of *be* + *-ed* participle.

For example:

Present simple

Passive subject	'to be'	past participle	
Wine	is	made	from grapes
Tigers	are	found	in India

Past simple

Passive subject	'to be'	past participle	
The motorway	was	opened	in 2002
The small houses	were	destroyed	by the wind

The main purpose of the short dynamic passive is to leave the initiator of an action (the agent) unexpressed. This may be because the agent is unknown, redundant, or irrelevant (i.e. of particularly low information value). The need to leave the agent unexpressed varies with register. Academic prose shows the most frequent use of such short dynamic passives (e.g. "… the health of the animals can be restored if they are placed in a clean disinfected room, and the

infected room is gradually emptied as experiments are terminated"). Academic discourse is concerned with generalizations, rather than with the specific individuals who carry out an action. If expressed, the agent would be a generic pronoun or noun phrase (e.g. "…can be restored by us/researchers"). The omission of the agent also means that the verb phrase is more often in clause final position, characteristic of new information. This is often appropriate.
(*Longman Grammar of Spoken and Written English*, pp. 938-939)

1. Read the passage below and underline the constructions where the passive is used.

Graffiti is the "writing on the wall". It is usually considered illegal and is called 'tagging'. Murals, on the contrary, are paintings on public walls, and are often commissioned by city authorities. Lately the city of San Francisco has commissioned some teenagers to paint murals outside a subway station. The teenagers in two months have designed and painted an extraordinary mural. In a British town, a local organisation has developed a project for young residents and teenagers have designed and produced murals. On the other hand, most people think that graffiti is a serious problem. A Residents' Association in Croydon, UK, has launched an 'Adopt a Wall Project'. Residents are responsible for a part of their street and must clean it from graffiti. It seems ironic that some teenagers are paid to paint their art on public property, while others, called 'taggers' are punished. Can illegal graffiti, or tagging, be considered art? "It depends. There's a difference between writing your name on a wall and putting a lot of time and effort into your work" says graffiti artist Sonia Blair.

2. Use the past simple passive to complete these sentences.

Ex.: The flight _____ for five hours (delay)

The flight *was delayed* for five hours.

1. The package _____ on Tuesday (*send*)
2. The bedroom _____ properly (*not clean*)
3. The letter _____ last week (*post*)
4. My books _____ at the airport (*lose*)
5. They _____ to the houses in the early morning (*take back*)
6. My money _____ by that man in the white jacket (*steal*)

3. Put these sentences into the passive.

1. The guide will take the group.
2. The travel agency phoned the hotel.
3. Mrs Turner has made the booking.
4. Peter finds the information on the internet.
5. They are writing the letter now.

Class

1. “I want to marry Doris."

How can we rearrange the sentence so that Doris is more strongly emphasised.

2. "Columbus discovered America in 1492"

Give more emphasis to the date.

3. "Eventually, it was Bob who was selected".

Explain this idea more briefly.

4. "I hear there was a riot in Oxford Street".

But you know there was a riot in Regent Street. What do you say?

5. "We normally go to Lisbon in September."

"It is in September that we normally go to Lisbon."

Do these statements mean exactly the same thing?

Analysis

Analyse aspects of word order in the passage below. Is the usual word order (S - V - O - A) followed? If not, what is the writer emphasising?

It is early evening. The lights of the house lie along a line. Below the pots near the window are some dirty glasses. There is no one about. The clock in the stove tells the time but emits no sound. On two panels three cakes are cooling. The curtains of the next window reflect some light on the grass.

Analysis

Analyse aspects of word order in the sentences below. Is the usual word order (S - V - O - A) followed? If not, what is the writer emphasising? The sentences come from a tourist brochure.

1. At the end of the day you can relax or indulge yourself with a fantastic cream tea.
2. For the quickest guide to the latest information visit www.englishriviera.co.uk
3. With over 16 square miles of sheltered waters, Tor Bay offers the perfect arena.
4. Back on dry land, you’ll find leisure centres, golf courses and tennis courts.
5. At the southern end of Tor Bay is Brixham.
6. There is a wide variety of accommodation in Dorchester.
7. Opposite the Houses of Parliament on the north bank of the Thames, you’ll find the London Eye.
8. There is a path along the river.
9. It was the hotel which received the best reviews.
10. From the Sales Office you may buy special discount tickets.
11. There are large car parks at the West and East Terminals.
12. It is the hotel which attracts the most famous clients in London.

20.3. Clause complexity

There are four main types of clause

1. Simple clause (subject + finite verb (+ optional object, complement, adverbial)
   e.g. *I love chocolate; she lives in Italy*
2. Compound clause (a sentence which contains two or more main clauses (S + finite verb) which are joined by co-ordination)
   e.g. *he is a small boy* *but* *he is very strong*
   (main clause) (main clause)
3. Complex clause (a sentence which contains one or more secondary (dependent) clauses, in addition to a main clause or clauses)
   e.g. *when it rained,* *we went inside*
   (secondary clause) (main clause)
4. Minor clause (non-clausal) (clause without subject or finite verb. i.e not a main clause)
   e.g. *open from 5 to 7; shut on Sunday*

Class

Analyse the sentence complexity of the following sentences.

1. As soon as I know, I'll ring you up.
2. He was really a lawyer.
3. He wasn't particularly strong but he was very good at basketball.
4. The police put the bottles by the road.
5. Not Peter, never!
6. If you do it, I'll give you 10 dollars.
7. He was a delightful friend, always cheerful and considerate.
8. I'll either phone you or I'll send a note.
9. When they arrived, they went into the kitchen and cooked themselves an omelette.

Class

The passage below is about drink driving. It was displayed on the platforms of London underground stations. Read the passage and answer the questions.

1. Indicate 2 declarative/imperative/ interrogative clauses.
2. Is there a minor clause? Do you think this minor clause has communicative prominence? Why?
3. Are there any simple clauses?
4. Indicate a complex clause.
5. Do you think the writer has varied clause types intentionally? If so, why?

(notice on London Underground platform)

You really believe you won't get caught drink driving. How can you be so arrogant? What makes you so special? You probably even know someone who's been done, and you're no different. An idiot. When you do get caught, you face a ban of up to one year, a fine of up to five grand and insurance premiums that could treble. And you could be locked up. But then there's no getting through to some people. Don't drink and drive, or you may live to regret it.

Do not drink and drive. Or you may live to regret it.

21.Text and textuality

A written or spoken word, or group of words, becomes a text if it has textuality. If the words do not have textuality they do not have meaning.

Class:

Do the following groups of words have textuality? Do they mean anything? Why is their meaning not clear?

```
Dangerous Corner
Critical Remark
Sea is water
Tomorrow is tomorrow is tomorrow
I like Peter, Peter is a boy. Peter is not a girl. Peter is ten years
old. Peter isn't nine years old.
At my wedding I escaped from a man-eating shark.
```

A text is a communicative unit which meets 7 principles of textuality.

1. Cohesion
2. Coherence
3. Intentionality
4. Acceptability **Constitutive principles**
5. Informativity
6. Situationality
7. Intertextuality

What distinguishes written (or spoken) texts from a random collection of sentences (or utterances) is the quality of the textuality. Text units are connected with one another, and this unity is called connectivity, connexity or continuity. Textuality is the result of the interplay of the following seven factors.

Cohesion and coherence

Textual unity manifests itself at different levels. Text sentences are linked above all by grammatical and lexical means (sometimes termed the cotext) which prompt readers to interpret them as belonging together. This is called grammatical and lexical cohesion. A deeper semantic level is involved in discussion of coherence, which refers to the continuity of concepts and the relations between them. These two notions focus on the structure of the texts.

Intentionality and acceptability

The next two aspects relate to the attitudes of the participants. It is clearly necessary that senders (speakers, writers) intend to produce cohesive and coherent texts, and that addressees (hearers, readers) accept them as such, showing a certain tolerance towards texts where senders' intentions may be less than perfectly realized (this often applies to spoken language texts). Sender intentions and addressee acceptance are not based solely on knowledge of the language system but also on the participants' ability to bring their knowledge of the world to bear on text production and reception. Of particular interest is the way receivers fill in gaps or breaks in the surface continuity of texts in order to make them cohesive and coherent.

Informativity

Informativity is a receiver-centred notion of textuality and refers to the degree to which the text produced is expected or unexpected and whether it repeats what is known already or provides new information. No text provides only old or new information, but the ratio of the two can vary considerably and depends on the sender's intentions and assessment of the addressee. Texts about well-known things are easy to produce and understand, but can also easily bore the reader. Texts that give a lot of new information, on the other hand, are more difficult to understand, though they are likely to be of greater interest to readers. There is, then, an inverse correlation between minimum effort (efficiency) by the participants and maximum impact of the message (effectiveness). In general, senders focus on the problematic or variable aspects of a topic because only they provide new information.

Situationality

This focuses on the fact that it is the communicative context that gives meaning to language. For example, a teacher's shouting of the words "dangerous corner" has little or no meaning if communicated in a classroom to a group of students. If, however, these same words are found on a traffic sign, and this traffic sign is read by a motorist in his car, that sign and those words will definitely have meaning.

Intertertextuality

This stresses the fact that the production and reception of texts and text units often depend upon the participants' knowledge of other texts or text forms and their patterns or ways of expression.

Two comments need to be made on these seven aspects of textuality. The first is that their presence or absence depends on the individual reader or hearer. Different people will see different things in the same text and will obviously see different things in different situations (time, place etc.): textuality is not an inherent property of a collection of sentences or utterances.

The other observation concerns the degree to which it is necessary to realize all seven standards. Again, this seems to be a subjective matter, not only with respect to the acceptability of a text but also, for example, to the degree to which sender and addressee are aware of the connections of any particular text or part of a text with other texts. For example, in the case of *Vanity Fair* (Thackeray; allusion to an episode in John Bunyan's work *The Pilgrim's Progress)* the significance of the title for the interpretation of the novel depends on the literary education of the reader.

Likewise a text can have textuality even if the informativity value of a text is far from clear. It would seem that a text therefore fails to achieve textuality only if it fails to fulfil the standards mentioned to such an extent that no cohesion, coherence, relevance to a situation etc. can be discovered by the interpreter.

(adapted from Gramley and Pätzold)

Cohesion

Cohesion can be both lexical and grammatical.

21.1.1. Lexical cohesion:

Lexical cohesion consists of:

1. Repeated or partially repeated use of an expression.
   a) Repetition
      Which words are repeated in the following passage?

      Optical fibres are now expected to be the principal communications medium in the next decades. Transmitting light is the first step towards optical communications: light can be guided along a suitable path producing internal reflection. When light strikes the material at an angle, it is totally reflected […]
      Repeated words are:

   b) Partial repetition
      In the following passage where are there examples of partial lexical repetition?

      It is obvious enough that psychology, being the study of psychic processes, can be brought to bear upon the study of literature, for the human psyche is the womb of all sciences and arts. We may expect psychological research, on the one hand, to explain the formation of a work of art, and on the other to reveal the factors that make a person artistically creative. The psychologist is thus faced with two separate and distinct tasks, and must approach them in radically different ways.

Partially repeated words are:

2. Use of an alternative word or expression.
   E.g. *synonymy*, *antonymy*, *hyponymy*, *meronymy*.

   a) Synonymy

      Two lexemes are said to be synonymous when they are alike in meaning. E.g. *start*, *begin*. But so-called synonymous words are not always exactly the same. For example,

liberty and *freedom* are not totally synonymous since they are not always interchangeable. We say 'freedom of speech', not 'liberty of speech'. If two words have approximately the same meaning, there is a tendency to make a differentiation in usage.

Class: what difference, if any, is there between the following words? If there is a difference, do you think the word's etymological origin is relevant?

a) begin, start, commence
b) build, construct
c) eat, consume
d) look at, contemplate
e) frigid, cold

Synonymy and formality

We talk about language being more or less formal as a way of describing how we vary our language according to the context we are in: for example, we will all use a relatively informal type of language when we are in the pub, relaxing with friends, compared with the more formal style we are likely to produce in a court of law or in interview for a job. Formality can also be a reflection of social-group membership, particularly occupation, where some types of occupational language have retained specialist words which can sound very formal in everyday discourse: for example, a financial consultant or solicitor might use the word 'remuneration' where the rest of us would use 'salary' or just 'wages'. Calling a type of language formal or informal refers to more than simply vocabulary, but vocabulary will be an important contributory factor in a reader's impression of the formality of a text. For example, although the words 'home', 'house', 'residence' and 'domicile' might refer to exactly the same building, they vary a great deal in formality and therefore to replace one with another in a text will create a very different effect.

To enable you to see what formality of vocabulary might mean in practical terms, look at the passages below. In each text the level of formality has been disrupted at various points by the insertion of inappropriate vocabulary. Can you identify where this happens, and suggest some vocabulary in each case which would be more suitable, and therefore more cohesive.

A. Letter from a bank manager to a customer

Dear Ms Allen,
Thank you for your letter of 1st September, requesting overdraft facilities of £500. In order that this overdraft facility can be granted we would first need sight of your contract of employment. Would you therefore kindly inform us of the school at which you will now be earning your daily crust.
Yours sincerely,
A. Curtis

B. Teacher's report

James needs to realise that success is the result of hard work and consistent effort. At present,

he is being a real pain because he is so bone idle in class. If he wishes to do well in the examination, and achieve a grade which will do justice to his considerable ability, he must pull his socks up − and sharpish.

(adapted from Laura Wright and Jonathan Hope, *Stylistics: A Practical Coursebook*)

Class: Look at this passage taken from the Visit Britain website (http://www.visitbritain.com). Which are some of the more formal words. Why have you chosen these? What less formal words could you use in their place?

With over 30,000 shops and stores to choose from, as well as a burgeoning reputation in the fashion world, shoppers will not be disappointed — from designer labels in Bond Street to bustling street markets in Camden, Notting Hill or Brick Lane. The capital also has 400 live music venues, catering for everything from opera to Brit pop and sports fans will not be short of excitement whenever they come. The summer sees the world's largest classical musical festival at the Royal Albert Hall – the Proms. In the 21st century, London has reinvented itself on a monumental scale. Don't miss the amazing views from the ultra modern British Airways London Eye, the world's most visited modern art gallery, Tate Modern, or the staggering scale of the British Museum Great Court. Newcomers this year include the Firepower artillery museum in Woolwich and the Museum in Docklands which opens in September.

b) Antonymy

This is a relation of oppositeness in meaning.

Some important types of oppositeness are:

b-1) Binary opposites (non-gradable opposites):

The opposition between the two words is absolute. Words like *male/female* are opposites in one important way. For example, in *male/female* there are only two possibilities; a person is normally either male or female, and there is no alternative.

b-2) Converse opposites:

The opposition is not absolute.

E.g. buy/sell ('buy' is the converse opposite of 'sell' in that while it has the opposite meaning, it is not the absolute opposite since other opposite meanings to sell are 'hire' or 'rent')

Other converse opposites include: parent/child.

Identify the antonyms in these sentences:

Paul is ugly and stupid and mean, but he's tough. On the other hand, I am handsome, good and intelligent.

c) Hyponymy

This implies a superordinate and a subordinate term (hypernym versus hyponym).

Tulip, rose, daisy (co-hyponyms) are included in the meaning of *flower* (hypernym)

Class: What relation is there between:

carrot, vegetable, bean

Car, Mercedes, Fiat

Wayne Rooney, David Beckham, footballer

Analysis
Find the links between hyponyms and hypernyms in the following passage:

In 1295, Good King Vaclav II of Bohemia founded the town of Pilsen. He was certainly an affable old ruler and granted numerous privileges to the town's inhabitants. One of these being the right to brew beer.

d) Meronymy

This indicates a part-whole relationship.

E.g. *Tree* is the superordinate and *branch, root* are co-meronyms.

Class: what relation is there between:

car, wheel, steering wheel

kitchen, bedroom, house

3. The third type of lexical cohesion regards lexical fields. A text becomes lexically cohesive if words relating to the same topic co-occur in the same text. For example, a text about smoking often contains words such as smoke, ashtray, nicotine, cigarettes. Because these are all words belonging to the lexical field of smoking, lexical cohesion is created.

Lexical cohesion: revision

1. Are the following true synonyms? If not, why not?
Buy /purchase
Cheap/ inexpensive
Give/donate
Sweat/perspire

2. What kind of antonyms are:
dead/ alive
wide/narrow
high/low
pass/fail
love/hate
animal/human

3. Indicate words belonging to the same semantic field:
"Carol closed her eyes and nodded. She grabbed a tissue as a tear rolled down her cheek. "Damn it," she muttered through gritted teeth, blotting the tears, her throat aching from holding them back.
"It's all right. Cry if you want to." As Carol blew her nose, Hannah thought about the different ways clients did this. Some used the same tissue time and again. Others took a new one for all the time. Some collapsed on the sofa and sobbed.

4. Is this text cohesive? Is it easily comprehensible? What can you say about the lexical cohesion?
I liked the film. Apples and tomatoes. Sean Connery is in it. Yellow and red. The film is incredibly successful.

21.1.2. Syntactic cohesion

Syntactic cohesion consists of:

1. Reference
   a) personal pronouns (pronominal co-referentiality): *he, she, it* (e.g. Peter is English. He lives in Bristol.)
   b) the definite article: *the* (e.g. There are some men in the garden. The man on the left of the group is shouting something.)
   c) deictics of place and time: *here, over there; the day before, the following day*
   d) implied reference: *same, different, other, else.* (e.g. The painter used some beautiful translucent blues. The same colours are found in some of his later works too.)
   - Anaphoric reference:
     where the reference refers back to something. (e.g. *Tom* said that *he* (Tom) was going home.
   - Cataphoric reference:
     The reference is to something coming later (e.g. I couldn't believe *it – the house was completely destroyed*)

2. Substitution**:**
   Pro-forms like *one, ones, do, so* which substitute other expressions.
   a) Look at those apples! The red **ones** look good. Would you like **one**?
   b) I've got lots of apples. Would you like these **ones**?
   c) Frank's painting his house: I know he **does** it every four years.
   d) Who spoke? He **did**.
   e) Liverpool's going to win the championship. At least, all the experts say **so**.
   f) Has Mark arrived yet? I think **so**.

3. Ellipsis**:**
   In ellipsis there is the omission of the word or structure but not of the word or structure's meaning.
   a) Edward liked the white plates. I preferred the **pink** ('plate' is missing)
   b) Has he left his job? No, but he **will** soon. ('leave his job' is missing)
   c) She said she would retire as soon as she could and she **has**. ('retired as soon as she could' is missing)

4. Coordinating Conjunctions
   And, but, or, both … and, neither … nor

5. Linking adverbials/ conjunctive adverbs (which link sentences and clauses)
   For, so, yet, however, nevertheless, therefore, meanwhile, for example
   a) She is 86, **nevertheless** she's still very active.
   b) **Therefore**, it was a happy week.
   c) **Yet** it wasn't a success.

Syntactic cohesion: revision

1. Simple repetition of pronouns does not mean there is necessarily co-referentiality. For example, is there pronominal co-referentiality in the following passage:
He got up on the buffalo. I have booked a seat. I have put it away in the cupboard. I have not eaten it.

2. Identify what 'do' is replacing in these examples:
a) Robert admits that fewer Americans are coming to Britain, but those who are coming over, are renting, not buying as they did in the boom years of 1998- 2000.
b) "I want everything," I said.
"You always do," Hawk said.
c) I play the cello. My husband does, too.

3. Is there ellipsis in the following:
(A) a recipe:
Peel the apples and discard the core. Cut them into thin slices. Mix the eggs, sugar and salt together, and whip well.
(B) a request:
- Can I borrow your pen? - Yes, but what happened to yours?
(C) an advertisement:
Its profile displays the elegance of jewellery. Its face, the precision of a high-performance instrument. Its back, a watchmaker's masterpiece.

4. Rewrite the sentences making use of ellipsis.
a) We check if it is a genuine emergency, and if it is a genuine emergency we call for immediate help.
b) Many old people are poor, but some old people are very well-off.
c) I don't want you coming here again. Do you understand?
d) I'm going to the cinema. What about you John? Are you going to the pub?

5. Ellipsis in formulaic utterances
(R.A. Close, *A University Grammar of English Workbook*)
While deictic reference and ellipted matter must, from a grammatical viewpoint, be recoverable, discourse permits a good deal of vagueness. This is especially common in informal conversation
Expand the following ellipted sentences so as to make their meaning clearer
1. See you tomorrow then.
Example. *I (we, etc.) will see you tomorrow then.*
2. See anything interesting? .....
3. Anybody coming my way? .....
4. Had a good time?.....
5. Thought you were never coming.....
6. Surprised you didn't hurt yourself more seriously.....
7. Anything on the news last night? .....

6. Analysis
a) Indicate the main syntactic cohesive devices in this passage:
1. The people of this country aren't stupid. They know when politicians are lying to them. They know when newspapers are not giving them the full picture. They know when the company directors on huge salaries are trying to make them guilty for wanting a decent salary or wage.
4. And they know when their schools and hospitals are falling apart for lack of money.

b) Indicate the main lexical cohesive devices in these passage:
Dead, your Majesty. Dead, my lords and gentlemen. Dead, Right Reverends and Wrong Reverends of every order. Dead, men and women, born with Heavenly compassion in your hearts. And dying thus around us every day.
(C. Dickens: *Bleak House*)

7. Analysis

The following is part of a passage from *Passage to India* by E.M Forster. Analyse the lexical and syntactic cohesion in the passage.

(1) Only the wall of the circular chamber has been polished thus. (2) The sides of the tunnel are left rough, they impinge as an afterthought upon the initial perfection. (3) An entrance was necessary, so mankind made one. (4) But elsewhere, deeper in the granite, are there certain chambers that have no entrances? (5) Chambers never unsealed since the arrival of the gods. (6) Local report declares that these exceed in number those that can be visited, as the dead exceed the living − four hundred of them, four thousand or million. (7) Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil. (8) One of them is rumoured within the boulder that swings on the summit of the highest hills; a bubble-shaped cave that has neither ceiling nor floor, and mirrors its own darkness in every direction infinitely. (9) The boulder because of its hollowness sways in the wind, and even moves when a crow perches upon it; hence its name and the name of its stupendous pedestal: the Kawa Dol.

Cohesive aspects found in the above passage include:

Lexical cohesion (the number refers to the number of the sentence in the passage):

Formal repetition: (1) *chamber*, (4, 5) *chambers*, (7) *nothing, nothing, nothing*; (6) *exceed, exceed*, etc.

Synonymy: (1) *the wall* – (2) *the sides*; (8) *swings* – (9) *sways*; (8) *the highest hills* – (9) *its stupendous pedestal*.

Syntactic cohesion

- Reference
  a) Pronominal reference: (2) sides/ *they*,(7) chambers/*them*.
  b) deictics: (6) *these, those*.
  c) implied: (4) *elsewhere; deeper*.
- Substitution: (3) one (= ‘an entrance’)
- Ellipsis: (6) *four thousand* (= four thousand of them); *or million* (= four million of them)
- Coordinating conjunctions: (4) *but*, (8) *and*.
- Linking adverbials: (3) *so*; (9) *too*; (10) *hence*.

8. Analysis:

The following passage is taken from George Orwell's *Animal Farm*. Analyse aspects relating to its lexical and syntactic cohesion. Do you think there is explicit cohesion in the text? If so, are you surprised?

1 5 10	Most of this time Mr Jones had spent in the bar of the Red Lion pub at Willingdon, complaining to anyone who would listen of the monstrous injustice he had suffered in being turned out of his property by a group of good-for-nothing animals. The other farmers sympathised in principle, but they did not at first give him much help. At heart, each of them was secretly wondering whether he could not turn Mr Jones's misfortune to his own advantage. It was luck that the owners of the two farms which adjoined Animal farm were on permanently bad terms. One of them, which was named Foxwood, was a large, neglected, old-fashioned farm, much overgrown by woodland, with all its pastures worn out and its hedges in a disgraceful condition. Its owner, Mr Pilkington, was a relaxed farmer who spent most of his time in fishing and hunting according to the season.

9. Analysis:

This is the editorial of the first number of the British tabloid, *The Sun* (17/11/1969). The editor needs to use persuasive language to convince readers to carry on buying the newspaper.
Analyse lexical and syntactic cohesion in the editorial and decide whether or not such cohesiveness facilitates the editor's purpose.

THE SUN SAYS

Forward with the people

WELCOME to the new SUN. You are going to like it.

A lot of talent and a lot of enthusiasm have gone into its making. And a lot of faith.

On Page One of this newspaper, every day, you will see the slogan "Forward With The People."

It is not original. But we make no apology for it. Because that is what we believe in. That is the way ahead.

Today's Sun is a new newspaper. It has a new shape, new writers, new ideas.

But it inherits all that is best from the great traditions of its predecessors.

The Sun cares. About the quality of life. About the kind of world we live in. And about people.

Campaigning

We will never forget YOUR place in the Sun. This newpaper will not be produced for the politicians or pundits. It will be produced for you.

That is why we want you to join this young, new, virile campaigning newspaper.

To join it now, on day One. To grow with it and enjoy life with it.

We want you at all times to feel a part of the Sun. To rejoice at our achievements. To be downcast by our disappointments. To tell us when we have done well, or badly. We want the Sun to be the people's newspaper.

Let us go forward together.

21.2. Coherence

Concepts and relations are mutually accessible and relevant.

Understanding a text means understanding the world.

Does the text make sense?

The boy jumped over the wall and broke his leg.

* The boy broke his leg and jumped over the wall.

21.2.1. Some typical coherence relations

Cause/ effect

1. Sorry, I'm late. I took the wrong bus. (cause > effect)
2. It has rained a lot this winter. We won't have shortages next summer. (cause > effect)
3. I'm not hungry because I ate a lot last night. (cause > effect)
4. The boy jumped over the wall and broke his leg. (cause > effect)

* The boy broke his leg and jumped over the wall.

Reason/ consequence

1. You don't work hard enough, you won't go far in your career. (event > consequence)

Plan/purpose

1. I went to the post office to buy some stamps. (plan > action)

2. Peter: I went to Rome yesterday.
   Mary: Shopping?
   Peter, No, to see my mother. (plan > action)

Temporal proximity/ ordering:

1. When he arrived, John was making some fresh coffee.
2. When he arrived, John made some fresh coffee.
3. When he arrived, John was in front of the fridge.

21.2.2. Activated Knowledge

Frames: consist of commonsense knowledge about some central concept, e.g. , a restaurant. They put all the things that belong together, but do not specify in what order they will be done or mentioned.

Schemas: provide order for states and events and are arranged in a progression.

Class: comment on these sentences. Are they coherent?

1. The girl went into the restaurant and ordered egg and chips.
2. The girl went into the restaurant and hit the moon on its dark side.
3. The girl went into the restaurant, sat down and asked for the bill.

Analysis

Why are texts (1) and (2) difficult to understand? Does the difficulty depend on a lack of cohesion or coherence?

1. These are the first lines of *Prelude*, a short story by Katherine Mansfield, a New Zealand author writing in the first years of the twentieth century.

There was not an inch of room for Lottie and Kezia in the buggy. When Pat swung them on top of the luggage they wobbled; the grandmother's lap was full and Linda Burnell could not possibly have held a lump of a child on hers for any distance. Isabel, very superior, was perched beside the new handy-man on the driver's seat. Holdalls, bags and boxes were piled on the floor. "These are absolute necessities that I will not let out of my sight for one instant," said Linda Burnell, her voice trembling with fatigue and excitement.

2. The following is part of an interior monologue from the Hades episode in James Joyce's *Ulysses*.

Whores in Turkish graveyards. Learn anything if taken young. You might pick up a young widow here. Men like that. Love among the tombstones. Romeo. Spice of pleasure. In the midst of death we are in life. Both ends meet. Tantalizing for the poor dead. Smell of frilled beefsteaks to the starving gnawing their vitals. Desire to grig people. Molly wanted to do it at the window. Eight children he has anyway.

3. (Ronald Carter *et al*, Working with Texts)

The following passage is written by a seven-year-old. (It is uncertain what a 'quard' is: perhaps some kind of beach vehicle.)

Examining grammar, semantics, cohesion and coherence, explain why the passage is difficult to understand.

My And Andrews Adventure with a Quard.

One day Andrew Turner came to my house. My Dad took us to a beach race. And my cousin was raceing but when he went of the jump you could not see him so we went to the hole and we went down the hole and first we went to a forest and we could not find the Quard. The next stop was at the Quard Shop. and we found Him and He won.

21.3. Intentionality

Standard non-fluency is tolerated (e.g. the hesitation pauses, syntactic anomalies, false starts etc.)
Also tolerated is apparently illogical communication.
"Well, sir," said the constable, "he's the man we were in search of, that's true; and yet he's not the man we were in search of. For the man we were in search of was not the man we wanted, sir, if you understand my everyday way." (Thomas Hardy)

Co-operative principle
In examining the concept of intentionality it is also necessary to consider Grice's cooperative principle.
Paul Grice says that conversation is dependent on the co-operative principle. This principle establishes that people work together to reach a goal in conversation.
The Co-operative principle consists of four maxims.

a) Quantity: make your contribution as informative as required. Do not make your contribution more informative than is required.
b) Quality: do not say what you believe to be false. Do not say that for which you lack adequate evidence.
c) Relation: Be relevant.
d) Manner: Avoid obscurity of expression, avoid ambiguity, organise your ideas clearly.

Class: How do these maxims help in interpreting dialogues such as:
A: Cold in here, isn't it?
B: Okay, I'll shut the window.

A: Can you tell me the time?
B: Well, the milkman hasn't come.

Answer

In the following dialogue:
A: Cold in here, isn't it?
B: Okay, I'll shut the window.

A's utterance seems to contravene the maxim of quantity ('be informative'), since it is obvious from the answer that **B** is also aware of the low temperature.
A's utterance is not informative, apparently, because it contains no new information. According to Grice, **B** will interpret **A**'s utterance as implying that **A** wants **B** to do something about the low temperature, in fact, that **A** is uttering some sort of request. This is the obvious interpretation when **B** assumes **A** to be informative despite surface appearances.

In the other dialogue:
A: Can you tell me the time?
B: Well, the milkman has come

We assume a priori that **B**'s utterance is relevant, and as it is relevant, **B** must be answering **A** in that **A** asked a question.
The only way we can reconcile the assumption that **B** is co-operatively answering **A**'s question with the content of **B**'s utterance is to assume that **B** is not in a position to provide the full information, but thinks that the milkman's coming might provide **A** with the means of getting a partial answer. Therefore **A** may infer that **B** intends to convey that the time is at least after the time the milkman normally calls.
(adapted from Gramley and Pätzold (1992) and Levinson (1983)

22.Analysing Tourism Texts

Tourism texts include printed travel guides, magazines, brochures and leaflets as well as all the varieties of tourism information found on the Internet. These different texts express a wide range of language functions and language. The first two extracts below (A + B) are from a travel guide. Read the texts and prepare to answer the questions on this page. However, before providing a full answer, refer to the checklist on the next pages. The linguistic features in the checklist express some of the most common characteristics in the lexical and syntactic field. The presence or absence of these features can help you reach valuable conclusions about the text.

A.

HOW TO GET ABOUT. On foot. Edinburgh is a delightful city for walking in, and even when it is raining you will find all around the Royal Mile and New Town museums, exhibitions or libraries in which to take refuge. Many are free, some have cafetarias.

By bus. The maroon-coloured city buses operate a frequent service all over the city and suburbs from early A.M to late P.M. Fares are reasonable. Pay by putting exact fare into paybox on entering − so carry some 10p and 5p pieces. To familiarize yourself with Edinburgh, take a City Tour from Waverley Bridge (near mainroad railway station) − frequent departures, various options, an instructive commentary and all quite inexpensive. From the Sales Office, Waverley Bridge (tel. 226 5087) you may buy concession tickets for unlimited city bus travel by the day or longer periods, with a free half-day conducted tour. Out-of-town buses are green. Their depot is the main bus station, St. Andrew square (tel. 556 8464).

B.

MUSEUMS. We list here the principal museums and galleries of Edinburgh. You will likely be agreeably surprised at the modest charges — most offer free admission.

Canongate Tolbooth, 163 Canongate. Dates from 1591 and contains collection of clan and tartan insignia. Also mounts special exhibitions. Open Jun.-Sept., weekdays 10-6; Oct.-May, weekdays 10-5.

City Art Centre, 1-4 Market Street. Major exhibitions of fine and decorative arts, also Scottish portraits and landscapes. Open Jun. –Sept., weekdays 10-6; Oct.-May, weekdays 10-5.

John Knox House, 45 High Street. Early examples of stone-built town house containing Knox items and Scottish Kirk relics. Open Apr.-Oct., weekdays 10-5; Nov.-Marc. 10-4.

(From *Fodor's Scotland*)

The following questions refer to 'How to get about' on the preceding page

Lexis

1. Identify some complex words. In what way are they complex?
2. In your opinion is the lexis basically simple, complex, or a mixture of both?
3. Are there evaluative adjectives in the texts.? Are you surprised by what you have found?
4. Is the vocabulary mostly general or specific?
5. Are there any idiomatic phrases?
6. Are there abbreviations. If there are, why are these permitted?
7. Identify specialised vocabulary, if there is any.
8. In this kind of text do you think verbs will be stative or dynamic? Check your intuition.

Syntax

9. What kinds of clauses are there?
10. Indicate a:
    a) minor clause
    b) simple clause
11. What kind of sentence is there in lines 10-12?
12. Identify one noun phrase with heavy premodification.
13. Is the passive used?
14. Is there much use of parenthesis? Why is this the case with this kind of text?
15. Do all the sentences reflect the standard S - V- O - A structure. If not, why not?
16. In the sentence on line 4 (“Many are free, some have cafetarias”) are any words ellipted? If words are ellipted, why are they?

Figures of speech

17. Are there phonological patterns and examples of phonological repetition? Does your conclusion surprise you?

Cohesion

18. What kind of lexical cohesion is there in lines 5-13?

23.A checklist of linguistic and stylistic categories

Lexis

A. semantic category of lexis? (what is the lexical field? What is the text about?)

B. simple or complex (complexity can simply refer to the number of syllables found in the words, i.e. the longer the words the more complex the vocabulary. This simple criterion of word-length can indicate the etymological origin of the word. Words of classical origin (e.g. Latin, Greek) tend to have more syllables and such words are usually found in more formal discourse than the simpler, monosyllabic words of Anglo-Saxon origin.)

C. formal or informal (formal lexis often belongs to written discourse whilst informal vocabulary is frequently used in spoken language.

D. descriptive or evaluative? (evaluative vocabulary contains a judgement on what is talked about. E.g. *fantastic, awful, marvellous*. Such vocabulary is found in persuasive texts.)
general or specific? (general lexis is that found in everyday texts, specific vocabulary is found in English used for special purposes)

E. idiomatic phrases? (typical of informal, spoken language)

F. nouns concrete or abstract? (the more abstract the less everyday the text. Philosophical texts, for example, contain much abstract lexis.)

G. much use of adjectives? (extensive adjectival use is often used by writers (e.g. creative writers) who want to provide careful subtle descriptions of topics.)

H. verbs stative (e.g. verbs that refer to mental states, attitudes, other states of existence such as *know, see, exist*) or dynamic (e.g. *go, say, buy*)? Dynamic verbs more often found in narratives.

Syntax

A. Clause types: declarative, interrogative, imperative, exclamatory?
There are four basic types of clause:
1. Declarative (I am rich / I am not rich)
2. Interrogative (Is she French?)
3. Imperative (Drink the milk!)
4. Exclamatory (What a good dog!)

B. Clause complexity: simple, compound, complex, minor?
There are four main types of clause
1. Simple (subject + finite verb (+ optional object, complement, adverbial)
e.g. *I love chocolate; she lives in Italy*
2. Compound (contains two or more main clauses (S + finite verb) which are joined by co-ordination)
e.g. *he is a small boy* *but* *he is very strong*
(main clause) (main clause)

3. Complex (contains one or more secondary (dependent) clauses, in addition to a main clause or clauses)
   e.g. *when it rained, we went inside*
   (secondary clause) (main clause)
4. Minor/non-clausal (sentence without subject or finite verb. i.e not a main clause)
   e.g. *open from 5 to 7; shut on Sunday*

C. Number of words in sentence? (generally, the more words the more complex the structure)
D. Noun phrases simple or complex (pre-modification or post-modification? In pre-modification the modifying words, usually adjectives, precede the noun [e.g. the young, handsome man]. Pre-modification is more common, and less formal, than post-modification, where the modifying words come after the noun. [the man, who I saw yesterday at the station.]
E. Use of the passive? (feature of written, often technical English.
F. Parenthetical elements? (typical of spoken English)
G. Ellipsis? (typical of informal English.)

Figures of speech

A. Repetition of lexis and syntactic structure? This foregrounding emphasises the lexical content.
B. Phonological patterns (rhyme, assonance, consonance, alliteration)? This foregrounding emphasises the lexical content.
C. Metaphor? A figure of speech in which an implied comparison is made between two unlike things that actually have something important in common. E.g. 'Love (the tenor of the metaphor) is a rose (vehicle of the metaphor)', 'In the debate he destroyed his adversaries'

Cohesion

The more cohesion the easier it is to understand the text. In written texts cohesion is increased because the communication usually lacks the participants' understanding of a common communicative context.

A. Lexical cohesion (repetition, synonymy, partial synonymy, semantic field etc.)
B. Syntactic cohesion (reference, substitution, ellipsis, etc.)

Tenor

What kind of relationship is there between addresser and addressee. The closer the relationship (check use of pronouns, vocatives) the more informal the text.

Analysis

The following, a description of the *Duomo* in Florence, is a very different kind of tourism text than that found in *Fodor's Scotland*.

Analyse lexical and syntactic features in the passage.

Icons and Frescos

The chequered marble patterns of the Duomo seem mystically to appear at the end of every road in Florence. The vast cathedral fills the limited confines of its piazza, its intricate designs in grimy black, white, and green marble abutting more than a dozen streets. After the exterior thickets of carved angels and grim bishops, the inside appears comparatively drab - until you approach the gigantic dome, alive with tormented skeletons, soldiers, and cherubs beneath Christ resplendent among the sunbeams. Brunelleschi's architectually innovative dome, built in 1420, remains the highest point in the city, some 463 steps up from the ground level. Only those who have scaled 414 steps within Giotto's slender bell tower can share a comparable view of the city's rooftops.

(from *Holiday Which?*)

24.Structuring your Analysis of a Text

When you analyse a text, you need to refer to a model of analysis. The following model can be useful. In analysing your text you can refer to these different aspects in the order they are indicated below.

1. Context of situation
Field: what is the text about?

Tenor: what relationship is established between addresser and addressee?

Medium: what is the means of communication? Spoken, written, written to be spoken?

2. General Language Function of text

Referential

Expressive

Conative

Phatic

Aesthetic

Metalingual

3. Layout (*impostazione grafica sulla pagina*)
What are the general characteristics of the layout? Any distinguishing aspects?

Is there textual uniformity or does the text present much typographic and visual variation. Typographic and visual variation are, for example, found in newspapers and brochures where the layout contains variation in type size, contrasting use of types such as roman, bold and italics, the use of headlines, sub-headlines etc., and visual supports such as photos, tables and maps.

4. Lexis

5. Syntax

6. Figures of speech

7. Cohesion

8 Conclusion
Indicate whether you think the writer has achieved his/her communicative purpose.

24.1. Analysis of "Countdown 2000".

(The leaflet advertised the Royal Observatory, London, and was designed to attract British and foreign tourists to visit its exhibitions before the beginning of the new millennium.
The analysis below is in note form but exemplifies some of the aspects that can be considered in the analysis of this particular tourism text. In your own analysis you would need to illustrate your conclusions with references to the text.)

Context of Situation

Field: words and meanings relating to the following information: Royal Observatory, Greenwich: founded in 1675 by Charles II, a building designed by Sir Christopher Wren (famous English architect), observatory, astronomy, part of National Maritime Museum, Greenwich meridian was adopted as the international zero of longitude in 1875 meantime. In 1880 Greenwich Mean Time became the legal time throughout Great Britain.
Tenor: to the general public, it is a leaflet left in tourist places (stations, airports, Travel agencies) Addressee is addressed as 'You'. Why?
Medium: written but with aspects of spoken English. Also need to consider the layout (typical of leaflet).

Function:

Informative and conative (also expressive?)

Layout

Why is layout important? What do you think of the illustrative visual material?
Headlines/captions in large bold type. What is the function of these words in bold?
Succession of short paragraphs. Why short?

Lexis

What kind of vocabulary can you predict the passage will have? Now analyse the text and decide if your predictions were right.
Evaluative (positive): *greatest, finest, great* (4), (hyperbolic), *whole,*
Descriptive (positive connotation): *famous*
Uniqueness: *only*
Official: (scientific uniqueness), *Accurist* (why is there scientific English? The museum needs to show it has some unique exhibits.)
Nouns: proper names (Prim*e Meridian Line, Accurist clock*)
Not much use of adjectives. Why not?

Syntax

Minor clauses?
Unfinished sentence (right column, L.15)
Any short sentences? (*But hurry*). Why short?

Figures of speech

Parallelism (repetition of sentence structure). Clauses beginning with imperative.

Cohesion

Simple coordination. (*and, but, so*)
Or no linkage. The linkage is found through the repetition of clause structure.
Ellipsis: left column, L.22.

Conclusion

Does the text work? Has the addresser succeeded in doing what s/he intended?

Countdown 2000

For the greatest day out in the whole galaxy, transport yourself to the Royal Observatory, Greenwich.

See the official starting point of the new Millennium.

Watch the accurist Clock counting down to the year 2000.

Stand across the Prime Meridian Line and be in both eastern and western hemispheres.

And travel through the history of stars, space and time.

The start of the new Millennium

Find out how famous British scientists searched for longitude to save thousands of lives at sea.

Understand why Greenwich Mean Time is the standard time for the world

At the centre of time

But hurry. There's still the Planetarium, the solar system and London's only Camera Obscura to explore.

The Octagon Room, the telescope gallery and the Harrison clocks to visit.

Where East meets West

And the finest collection of scientific instruments used to map space and measure time to see ...

Built in 1675 by Sir Christopher Wren, the Royal Observatory, Greenwich stands in 200 acres of Royal parkland. It offers great views, great architecture and great sites, as well as some great cafés nearby.

Star trekking

So come and explore the Royal Observatory, Greenwich at the National Maritime Museum and you'll discover more than you could ever imagine.

It's light years ahead of any other day out.

24.2. Analysis of Liverpool – discover a city of culture

The passage above is from a web site about Liverpool (www.visitbritaindirect.com). Analyse the passage in relation to context of situation, language function, layout, lexis, syntax, figures of speech, cohesion, conclusion.

Liverpool - discover a city of culture

Learn everything about Liverpool from its historic landmarks like Albert Dock and the Walker Art Gallery to its cultural highlights like Tate Liverpool and the Cavern Club. You'll also find useful travel information such as a map of Liverpool, accommodation booking and information on famous attractions and events such as the Grand National, Beatles tours and much more.

Memory of Liverpool

"I never tire of visiting Liverpool. It always has plenty to interest me, but there's always something new to see too. I swear, there's even a touch of India about its orange sunset skylines too!"

John, Dublin, Ireland

A fantastic city break

Liverpool is the European Capital of Culture for 2008, and it's not hard to see why. Not only is it the birthplace of the Beatles and home of Liverpool FC, it's also a great tourist destination with more listed buildings, theatres, museums and galleries than any city outside London. Where else would you find a dedicated Beatles museum and a Tate gallery next to each other? This diverse, vibrant and laid-back city has the ability to make anyone feel instantly at home with its extensive history, modern tourist attractions and youthful vibe.

Culture and heritage

Liverpool has a captivating history that stretches back over 800 years. A designated UNESCO World Heritage Site, the city is home to more listed buildings than any city outside of London. The city also has a fascinating maritime history, and its history as one of the world's great ports has left a remarkable legacy of art and architecture that gives it a distinctive look and unique atmosphere.

Attractions

Liverpool's attractions have something for everyone. The Albert Dock is one of Britain's top tourist attractions, and is home to the Beatles Story Museum, Tate Liverpool and Merseyside Maritime Museum. But the jewel in the crown of Liverpool's museums and galleries is the amazing Walker Art Gallery — the National Gallery of the North

Sport

Football, horseracing and golf – Liverpool provides some of the most exciting sporting venues and events in the world. Anfield and Goodison Park are the homes of the city's 2 Premiership football teams – Liverpool FC and Everton FC; the thrills and spills of the Grand National, the world's most famous steeplechase; and England's Golf Coast is home to 7 Championship venues.

Music and nightlife

To mention Liverpool's music scene without The Beatles is almost impossible. But the city is putting itself back on the map with a clutch of new bands taking over the British music scene. For live music, head to the Liverpool Academy, Bumper and Magnet. And for a great night out, the bars and clubs around Concert Square and Mathew Street have something for everyone.

Buy before you fly

There is so much to see and do in Liverpool, so don't waste your time in queues, buy your travel passes and attraction tickets online instead! For great offers, go to VisitBritain Direct www.visitbritaindirect.com

Must see and do

Top daytime must-do's

- Take a Ferry 'Cross the Mersey.
- Visit the former homes of John Lennon and Paul McCartney.
- Walk Hope Street and visit a Cathedral at either end.

Top night time must-do's

- Have a great night out under one roof at FACT.
- Try a spot of celebrity spotting in waterside surroundings at Albert Dock.
- Watch a band in the world-famous Cavern Club.

25.Don’ts and Do’s

In your written analysis, pay attention to these points:

Don’ts

Don’t write all your text in capital letters

Don’t use the contracted form with verbs (your analysis is a formal text)

Don’t use colloquial, informal vocabulary (e.g. ‘lots of’, ‘big’)

Don’t write in long sentences: fine for Italian, but often clumsy in English

Do’s

Write legibly, cross out clearly

Answer the question, and only the question

Leave yourself enough time to focus on all aspects of the question

Try to explain what the presence/absence of features tells you about the text. No shopping lists, please.

Give examples from the text to support your comments. For lexis you give the words in the text, for grammar and syntax either the words or the line (l. 10 etc)

Grammar

Pay attention to:

relative pronouns (*who, which* etc)

Use s/he for generic pronominal reference

use of ‘to’: They use this language <u>to</u> emphasise the message (not ‘they use this language for emphasise’)

spelling of third person singular of present tense

Lexis

Direct speech (not ‘direct speeches’)

As regards, regarding, as for, in relation to (not ‘for what concerns’)

Most of the people (not ‘the most of the people’)

The writer provides us <u>with</u> instances of … (not ‘the writer provides us instances’)

Information (not ‘informations’)

People who have enjoyed (not ‘People who has enjoyed’)

The text talks about (not ‘tells about’)

The text consists of (not ‘composed of’)

He was present at the event (not ‘assisted to’ the event)

Interested in astronomy (not ‘interested at’)

Spelling (make a note of these <u>correct</u> spellings)

Paragraph, monosyllabic, syntax, titles, addresser/ addressee, divided, in fact

26.Other examples of analysis

1.

The passage below is about speech and writing. Answer these questions.

1. What kind of sentence is no. 1? Minor, simple, compound, complex?
2. Indicate the hyponymic relationship in sentence no. 2.
3. Does sentence no. 8 have the standard S-V-O-A- structure. If not, why not?
4. Where is there ellipsis in sentence no. 3?
5. Is there ellipsis in sentence no. 5?
6. What syntactic cohesion is found in sentence no. 12?

	(1)The outward difference between speech and writing is a source of much confusion. (2)Mistaken or "flat earth" views about language appear when we apply to speech inappropriate prescriptive ideas about formal written language. (3) However, it is equally mistaken to suppose that speech has no grammar or distinctive structures and forms – it has. (4) Speech is historically prior to writing, and most people speak long before they are literate. (5) But written English is often seen as more prestigious. (6) However, if either deserves to be called the "real" or original form of the language it is speech. (7) For centuries, in which most ordinary people were technically illiterate, spoken English enabled them to carry out all the business of their daily lives. (8) In the 20th century the development of efficient and inexpensive recording technologies made it possible for speech to be reliably recorded. (9) It may well be that in the 21st century, speech will no longer be seen as the poor relation of writing, or its less educated precursor. (10) In reality, we use both, but usually we need each for specific purposes. (11) In studying English, you should learn about the underlying grammar of all texts, spoken and written. (12) But you should also learn about structural features specific to each.

2. The passage below is about English vocabulary. Analyse aspects relating to lexical and syntactic cohesion. Refer to the lines in the text where the words you wish to quote are found. Use complete sentences in your answer. Write between 100-120 words.

Loanwords are words adopted by the speakers of one language from a different language (the *source language*). A loanword can also be called a *borrowing*. The abstract noun *borrowing* refers to the process of speakers adopting words from a source language into their native language. "Loan" and "borrowing" are of course metaphors, because there is no literal lending process. There is no transfer from one language to another, and no "returning" words to the source language. They simply come to be used by a speech community that speaks a different language from the one they originated in.

Borrowing is a consequence of cultural contact between two language communities. Borrowing of words can go in both directions between the two languages in contact, but often there is an asymmetry, such that more words go from one side to the other. In this case the source language community has some advantage of power, prestige and/or wealth that makes the objects and ideas it brings desirable and useful to the borrowing language community. For example, the Germanic tribes in the first few centuries A.D. adopted numerous loanwords from Latin as they adopted new products via trade with the Romans. Few Germanic words, on the other hand, passed into Latin.

The actual process of borrowing is complex and involves many usage events (i.e. instances of use of the new word). Generally, some speakers of the borrowing language know the source language too, or at least enough of it to utilize the relevant words. They adopt them when speaking the borrowing language.

3. The passage below is the introduction to the online version of the 2010 Manifesto of the British Conservative Party.

1. Which words have an antonymic relationship in the sentence: "How will we raise responsible children unless every adult plays their part?" (l. 17)
2. In line 13 does the pronoun "it" have anaphoric or cataphoric reference?
3. In lines 21-22 do "debt" and "economy" belong to the same lexical field?
4. What words are ellipted in the sentence "Improve our schools" (line 22-23)
5. Is there fronting in the sentence in L. 4 ("Today … immense")?
6. In L. 7 what kind of cohesion is provided by the word "But"?
7. In L. 7-8 what kind of sentence (simple, compound, complex, minor) is the sentence ("If … together")
8. In L. 9-10 what semantic relationship is there between "politicians" and "government"? Explain your choice.
9. How would you describe the verb "fire up" in L. 11? What does the verb mean? In the presence of a pronoun, the pronoun goes before "up". What does that tell you about the grammatical class of "up"?
10. What kind of cohesion is found in L. 13-15 ("But … involvement"?)
11. In your opinion what is the communicative role of "Yes" in L. 25?

THE CONSERVATIVE MANIFESTO 2010

INVITATION TO JOIN THE GOVERNMENT OF BRITAIN

A country is at its best when the bonds between people are strong and when the sense of national purpose is clear. Today the challenges facing Britain are immense. Our economy is overwhelmed by debt, our social fabric is frayed and our political system has betrayed the people.

But these problems can be overcome if we pull together and work together. If we remember that we are all in this together.

Some politicians say: 'give us your vote and we will sort out all your problems'. We say: real change comes not from government alone. Real change comes when the people are inspired and mobilised, when millions of us are fired up to play a part in the nation's future.

Yes, this is ambitious. Yes, it is optimistic. But in the end all the Acts of Parliament, all the new measures, all the new policy initiatives, are just politicians' words without you and your involvement.

How will we deal with the debt crisis unless we understand that we are all in this together? How will we raise responsible children unless every adult plays their part? How will we revitalise communities unless people stop asking 'who will fix this?' and start asking 'what can I do?' Britain will change for the better when we all elect to take part, to take responsibility – if we all come together. Collective strength will overpower our problems.

Only together can we can get rid of this government and, eventually, its debt. Only together can we get the economy moving. Only together can we protect the NHS. Improve our schools. Mend our broken society.

Together we can even make politics and politicians work better. And if we can do that, we can do anything. Yes, together we can do anything.

So my invitation today is this: join us, to form a new kind of government for Britain.

4. The passage below is from the internet. It is on the Visit Chicago site and gives information about visiting the city's attractions. Analyse the passage in relation to context of situation, language function, layout, syntax, and lexical cohesion. In your conclusion decide if you think the text succeeds in its objective. Write between 130-150 words. (20 marks)

welcome to ***CHICAGO***

Walk On Chicago's Free Side

You might think that seeing the sights in one of the world's most exciting, sophisticated cities would be expensive, but you'd be wrong. Chicago has an astounding number of free things to do throughout the year. **Read more...**

(ine 5) **GLBT** Chicago

The best restaurants. Shopping for magnificent miles. Deep passion for the arts. Chicago is filled with pride. So whether you're admiring the lakefront or dancing your way down North Halsted Street, all orientations are welcome here. ***Read more...***

News & Updates

(line 10) **Free Chicago** Chicago has such an astounding number of free things to do throughout the year – including many of the city's best attractions – that you could easily fill several weeks with.

Free Family Fun Three amazing Chicago favorites are always open and always free. Discover the fun in store for kids of every age at **Lincoln Park Zoo**, **Millennium Park** and **Navy Pier**.

(line 15) **Free for All** Chicago's tapestry is woven from the cultures of 30 different ethnic groups. Celebrate diversity at **National Museum of Mexican Art**, **Oriental Institute** and **Southside Community Arts Center**.

Fresh, Green, and Free

Chicago goes green all year long – thanks in part to **Chicago Botanic Garden**, **Garfield Park Conservatory** & **Lincoln Park Conservatory**. See what's blooming in these free gardens

(line 20) **Culture Vultures Rejoice!**

Chicago is a treasure-trove of great art, architecture and photography. Check out some cultural sites which have free down to a fine art.

Check out the night life

Evil Olive. 11pm; $5, free before midnight. Zebo and Pr3-Frosh mix up hip-hop, dancehall, B-more, house and more.

(line 25) *Berlin. 9pm; $5.* DJ Greg Haus steps into the booth each week, mixing it up with dance tunes of every flavor.

Butterfly Social Club. 9pm. Papa G offers up a respite from Funky Buddha's weekend mayhem, with lounge vibes and dubby excursions in reggae and dancehall.

LATEST EVENTS

23 January 2010: Catch Steppenwolf and the Goodman theaters in the act! **http://ow.ly/ZxcA**

25 January 2010: Coming to Chicago for Restaurant Week? Check out these hotel deals **http://ow.ly/YFTY** #eatitupchicag

Additional Texts

A. 14.2 Spoken language
Richard Branson (Virgin) LinkedIn interview
https://www.youtube.com/watch?v=wtCyCoqYT4o

B. 17. Emotive language

'It's not you, it's them'

I have been told: "It's not about people like you, it's the others." I am, apparently, a "useful" foreigner. So who are the others they are talking about? The Polish plumbers? The Lithuanian fruit pickers? The Spanish nurses? The Greek doctors? Or is it the benefit tourists, those mythical creatures that, like the Loch Ness monster, have never actually been spotted, but that surely must exist, given the amount of conversation about them?

Even in the event of a vote to Remain, it will be difficult to control the forces that have been unleashed in this campaign. And it is difficult to imagine what the UK would turn into after a Brexit, possibly under the leadership of Messrs Johnson, Gove and Farage. What is certain, however, is that it will no longer be the country that embraced me – and that I fell in love with – all those years ago.

I don't know whether I would be allowed to stay, but, like many others, I am beginning to wonder why I would want to. I would hate to leave the country that has been my home for almost 20 years and that has been so good to me – but if it comes to that, the real loser will be Britain.

The writer is an EU national teaching music at a Scottish university
http://www.theguardian.com/higher-education-network/2016/

C. 18. Blog

A Florentine in Florence

Santa Maria Novella Church

Today we are talking about a beautiful florentine Church, called by Michelangelo "my bride", quarterheads of Dominican Friars, who settled in this area just outside the city wall in 1220, when they came into Florence as all of the other friars orders, to help poor people who were living just outside the city and also to survey the orthodoxy of catholicism.

The huge medieval church is impressive - they used to have vibrant speaches that got together plenty of people, that had to stand also outside the church, therefore friars were choosing such big Piazzas.
This square was famous also because here a lot of public games were held, for example the Calcio in Costume (soccer similar to american rugby), or Palio dè Cocchi, a race of 4 two-horses chariots roman style, much beloved by Granduke Cosimo I.
The façade is a very important example of Renaissance - the main artist, Leon Battista Alberti, could mix the already existent medieval façade of the first level with harmony and simplicity, working superbly on marble inlaids, using the roman language of columns, geometric shapes such as circles, squares, triangle etc.
Inside, you will be absorbed by a solemn calm and peace - you would admire masterpieces such as Giotto wood crucifix, or Masaccio Trinity, and of course the spectacular chapels frescoed by Ghirlandaio and Filippino Lippi, just to mention some...
Right behind, there is a place that I love in Florence, the Spanish Chapel and the Green Cloister - a pearl, hard to find in Florence, no crowds of people, colourfull and interesting frescoes, dedicated to the Dominican friars history.
Don't forget to visit in Via della Scala 16 the Officina Profumeria Farmacia Santa Maria Novella, famous all over the world for its products, creams, perfumes and so on...

D.

101 Ultimate Things To Do in London

Find the best **things to do in London** with our ultimate guide to attractions and events.

Read more at http://www.visitlondon.com/things-to-do/101-things-to-do-in-london#36w

Visit London, enjoy the city's fantastic sights and events, and make the most of the fabulous host of things to do in London. Whether you are a **first-time visitor** to the capital or a Londoner born and bred, you'll discover plenty of things to see in London, from iconic **London tourist attractions** to unusual ideas for your **days out in London**.
You could also get lost in the wonders of **London museums**, savour some delicious traditional dishes and see London sights from a new perspective with one of the many **London tours**.

London Attractions

1. Ready, steady… go! Tick all of London's **top 10 attractions** off your list.
2. See 55 of London's greatest landmarks on a 30-minute ride on the **Coca-Cola London Eye**.
3. Soar above London on the **Emirates Air Line cable car**.
4. Discover the magnificent **Hampton Court Palace**, Henry VIII's former residence.
5. Be dazzled by the largest diamond in the world, on display at the **Tower of London**'s Crown Jewels exhibition.
6. Take a tour of **Buckingham Palace** during its summer opening, or find some wonderful **royal alternatives** throughout the year.
7. Climb the dome of **St Paul's Cathedral** and enjoy spectacular views across London.
8. See Egyptian mummies and the world-famous Rosetta Stone at the **British Museum**.

Read more at http://www.visitlondon.com/things-to-do/101-things-to-do-in-london#36wKfMDsyECdRykv.99

E. 22. Tourism texts
Online guide (London)

National Gallery Free
Read more at http://www.visitlondon.com/things-to-do/place/427197-national-gallery#h4fvCwzcik6YVAx3.99

About
The National Gallery displays more than 2,000 Western European paintings from the Middle Ages to the 20th century.
You can explore inspiring art by Botticelli, Leonardo da Vinci, Rembrandt, Gainsborough, Turner, Renoir and Van Gogh. The pictures in the collection belong to the public and admission to see them is free. There are free guided tours, audio guides available in multiple languages and free family activities for children of all ages.
You can also discover how Eugène Delacroix influenced generations of artists, from Matisse to Kandinsky in our special exhibition, 'Delacroix and the Rise of Modern Art'.
www.nationalgallery.org.uk/Delacroix

Read more at http://www.visitlondon.com/things-to-do/place/427197-national-gallery#h4fvCwzcik6YVAx3.99

F. TripAdvisor Reviews

Based on 21,089 reviews

Latest 5 reviews of National Gallery
image: http://cdn.tripadvisor.com/img2/ratings/traveler/s4.0.gif

Jun 29, 2016
by Joanne H
Relaxing
This is a great art gallery, it has art throughout the ages, it is one of those places that you can pop in and look at a gallery at a time, especially if you are on your lunch break, or you can spend all day in there
As the gallery is free it is popular with locals and tourists alike, outside you step straight into Trafalgar Square which is also a busy placeWorth a visit if you have time

Jun 29, 2016
by Denae A
Beautiful building with tons of wonderful pictures - Remember to look up!
We were not able to stay as long as we would have liked as we visited later in the day, so we stayed until they kicked everyone out... what we were able to see was amazing, and free! Loved that they have free museums to check out, as travel from the US sure adds up! Would definitely go back again!!!

Jun 29, 2016
by Stevieboy283
Loved it but could stay longer!
This was my first visit and spent a few hours wandering around. Got to see what I wanted including monet, degas etc etc the list is endless! The fact it was free was even better :)
If you want to see the van gogh paintings then be prepared to wait until all the tourists have their photo taken in front of them without actually looking at them. Seriously though if you are here on a budget it's worth a visit to see these works up close. You can hire an audio guide but I didn't bother and just wandered at my own pace

G. Baptistery dedicated to St. John the Baptist

When you think about the **Baptistery of St. John** in Florence it's easy to remember **Dante**'s words in the Divine Comedy describing it as "my beautiful San Giovanni". Located in Piazza del Duomo, right in front of the Cathedral of Santa Maria del Fiore, it is one of the most important monuments in Florence.

Its origins are unknown although it is believed that it was built over the ruins of a **Roman temple**dedicated to Mars dating back to the 4th-5th century A.D. It was first described in **897** as a minor basilica. In **1128,** it was consacrated as the **Baptistery** of Florence and as such is the oldest religious monument in Florence. Up until the end of the 19th century, all catholics in Florence were baptized within its doors. Today, young children can still be baptized here on the first Sunday of the month, but as they only have space and time for 4, you have to make the request with ample time.

The Baptistery, dedicated to Florence's patron saint, has an **octagonal plan** and an octagonal lantern with a cupola. Outside it is clad in geometrically patterned colored marble, **white Carrara marble** and **green Prato marble** that is typical of **Florentine Romanesque architecture**.

H. Conservative Manifesto

Over the last five years, we have put our country back on the right track. Five years ago, Britain was on the brink. As the outgoing Labour Treasury Minister put it with brutal candour, 'there is no money'. Since then, we have turned things around.

Britain is now one of the fastest growing major economies in the world. We are getting our national finances back under control. We have halved our deficit as a share of our economy. More people are in work than ever before. Britain is back on its feet, strong and growing stronger every day.

This has not happened by accident. It is the result of difficult decisions and of patiently working through our long-term economic plan. Above all, it is the product of a supreme national effort, in which everyone has made sacrifices and everyone has played their part.

It is a profound Conservative belief that our country is made great not through the action of government alone, but through the flair, the ingenuity and hard work of the British people - and so it has proved the last five years.

We can be proud of what we have achieved so far together, and especially proud that as we have taken hard decisions on public spending, we have protected the National Health Service, with 9,500 more doctors and 6,900 more nurses, and ensured generous rises in the State Pension.

Our friends and competitors overseas look at Britain, and they see a country that is putting its own house in order, a country on the rise. They see a country that believes in itself. But our national recovery remains a work in progress. It is fragile, and with the wrong decisions, it could easily be reversed.

So the central questions at this election are these: how do we maintain our economic recovery, upon which our ambitions for our country depend? And how do we make sure that the recovery benefits every one of our citizens, at every stage of their lives?

This Manifesto sets out our plan to do just that. It is a plan for a better future - for you, for your family. It is a plan for every stage of your life. For your new-born baby, there will be the world's best medical care. For your child, there will be a place at an excellent school. As you look for your first job, we are building a healthy economy that provides a good career for you with a decent income. As you look for that first home, we will make sure the Government is there to help. As you raise your family, we will help you with childcare. And as you grow older, we will ensure that you have dignity in retirement.

Throughout, we will make sure that if you or your family fall ill, you will always be able to depend on our cherished National Health Service to give you the care you need.

And in an increasingly dangerous and uncertain world, we will fulfil the most basic duty of government - to defend our country and keep it safe.

But all of these things depend on a strong and growing economy. So as you consider how to vote, I hope you will ask this: which party is best placed to keep our economy strong? The team which has delivered the growing economy we have today, which created more jobs since 2010 than the rest of the European Union put together; or the party which left behind a ruined economy just five short years ago?

Now is a time to build on the progress we have made, not to put it all at risk. This Manifesto is our plan of action - our plan to take our amazing country forward. Above all, it is a plan for you.

I hope you will give it your support, so that together, we can see through the task we have begun.