A level

English Language

Unit 3

Language Over Time

Resources



*Example 2*

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**Key considerations**

**Summary**

Candidates had clearly been prepared for the demands of the paper and most demonstrated a range of appropriate knowledge. They engaged with the texts and there was a marked improvement in exam technique.

The aim now should be to ensure that candidates learn to apply their knowledge rather than recount it, with a clear emphasis on answering the question, and on using terminology to support the points they make.

In preparation for next year’s Unit 3 examination, centres may find it useful to think about the following areas:

Teaching and learning

* candidates need to practise reading questions and assessing how to answer them
* candidates need to practise close reading of EME and Mod E texts
* grammar teaching should be an integral part of every lesson to prepare candidates for using a range of terms to support their textual analysis.

Examination technique

* candidates must **read questions carefully**, recognising the importance of the question focus (here, genre)
  + this will help them to shape their responses with relevant topic sentences and appropriate content
* candidates must learn to **apply their knowledge** rather than recount it
  + this will help them to make the content of their responses more focused
* candidates should make **explicit references to the content** of the unseen texts
  + this will give them opportunities to interpret and comment on the texts
* candidates should be familiar with the **focus and weighting of the AOs**
  + this will help them to balance the different elements of their responses.

**Examination feedback**

**Overview**

There was evidence that candidates had been well prepared for Unit 3 and most responses demonstrated:

* familiarity with the genre (letters)
* a range of language change knowledge
* a reasonable grasp of word classes.

In some cases, examination technique affected the final mark:

Question 1

* candidates sometimes spent time demonstrating knowledge that was not relevant
* they wrote more than was necessary to gain the marks
* they repeated points.

Question 2

* candidates did not always consider the letter genre
* they recounted language change knowledge instead of analysing and interpreting the texts
* they did not use a range of terms, but instead focused on labelling word classes
* a number of candidates’ responses were overly short, which meant their discussion of the texts was underdeveloped and did not address a suitable range of points.

**Recognising a good response**

**Question 1(b)**

Read through the three examples below and record your first impressions of each response. Can you see any ways to improve them?

‘My selfe’ is phonetic spelling of ‘My self’ due to the -e inflection. ‘Stufe’ has semantically broadened over time to mean any object or objects, or even ideas and feelings.

**Example 1**

The noun phrase ‘my selfe’ has been written as two words whereas now we would write it as one.

The noun ‘stufe’ is now considered to archaic, we would use alternatives such as ‘property’.

**Example 2**

My self is a reflexive pronoun which would be compounded nowadays to ‘myself’ changed due to the process of standardisation.

‘Stufe’ is a common noun which is spelled with appended ‘e’ and without double consonant ‘f’. Different due to dictionary not being published until after this text (1755).

**Example 3**

**Question 1(b): Notes**

**Example 1**



‘My selfe’ is phonetic spelling of ‘My self’ due to the -e inflection. ‘Stufe’ has semantically



broadened over time to mean any object or objects, or even ideas and feelings.

**Strengths**

* There are two valid language change points (inflection; semantic change).

**Areas for improvement**

* No word classes are identified.

**Example 2**



The noun phrase ‘my selfe’ has been written as two words whereas now we would write it as

one.



The noun ‘stufe’ is now considered to archaic, we would use alternatives such as ‘property’.

**Strengths**

* Two word forms have been accurately identified (although noun phrase lacks precision).
* There is one acceptable language change point.

**Areas for improvement**

* This response demonstrates knowledge, but it lacks precise terms to explain language processes (e.g. compounding).
* The comment on semantic change lacks appropriate detail.

**Example 3**



My self is a reflexive pronoun which would be compounded nowadays to ‘myself’ changed

valid, but mark already rewarded

due to the process of standardisation.



‘Stufe’ is a common noun which is spelled with appended ‘e’ and without double consonant

incomplete sentence lacks detail (Johnson’s name)

‘f’. Different due to dictionary not being published until after this text (1755).

**Strengths**

* Two word classes have been accurately identified.
* There are two accurate language change points.

**Areas for improvement**

* This response demonstrates secure knowledge, but it includes more points than are necessary.
* Time saved here could be used on close reading of the text, or on planning/writing the extended response.

**Question 1(c)**

Read through the three examples below and record your first impressions of each response. Can you see any ways to improve them?

‘hath’ is now archaic due to the -th inflection performing no phonological function and has become obsolete due to ease of articulation.

Auxiliary verb order now precedes the noun, in this case the auxiliary verb ‘not’ is placed after the abstract noun ‘doubt’ in ‘doubt not’.

**Example 1**

The verb ‘hath’ has the inflection ‘th’ to mark the 3rd person, singular, present tense.

The adverbial ‘doubt not’ does not use the dummy auxiliary. We would now use ‘I do not doubt.’

**Example 2**

“hath” is a present tense auxiliary verb from ‘to have’ which we would now use as ‘has’.

‘doubt not’ is a negated present tense first person verb, but nowadays we would use two-part negation with the dummy auxiliary ‘do’ (‘do not doubt’).

**Example 3**

**Question 1(c): Notes**

**Example 1**

??

‘hath’ is now archaic due to the -th inflection performing no phonological function and has

??

become obsolete due to ease of articulation.

?? some confusion X

Auxiliary verb order now precedes the noun, in this case the auxiliary verb ‘not’ is placed

X

after the abstract noun ‘doubt’ in ‘doubt not’.

**Strengths**

* There is evidence of some broad language change knowledge.

**Areas for improvement**

* Words should be checked in context – this would make it clear that “doubt” is a verb.
* No word classes have been accurately identified – word class knowledge is not secure.
* The point about phonology and the pronunciation of the inflection is not clear.
* Discussion of inverted word order is imprecise.

**Example 2**



The verb ‘hath’ has the inflection ‘th’ to mark the 3rd person, singular, present tense.

Xdoes not reference negative

The adverbial ‘doubt not’ does not use the dummy auxiliary. We would now use ‘I do not

doubt.’

**Strengths**

* One word form has been accurately identified.
* There is one valid reference to a PDE form.

**Areas for improvement**

* There is no comment about language change for ‘hath’ (e.g. now obsolete).
* There is no reference to the negative in the explanation of ‘doubt not’.
* The labelling of the verb phrase as an adverbial is inaccurate – perhaps a confusion with the **adverb** ‘not’??

**Example 3**

 

“hath” is a present tense auxiliary verb from ‘to have’ which we would now use as ‘has’.



‘doubt not’ is a negated present tense first person verb, but nowadays we would use two-



part negation with the dummy auxiliary ‘do’ (‘do not doubt’).

**Strengths**

* The form of each example has been accurately and precisely labelled.
* There is a valid reference to a PDE form.
* The explanation of changes in the form of negative verb phrases is precise.
* The response is well expressed and concise.

**Question 1(d)**

Read through the three examples below and record your first impressions of each response. Can you see any ways to improve them?

Punctuation was much more common in early modern English compared to now, with use of semi colons such as ‘one;’ in text A. Hypertactic expressions were also common with sentences including many subordinate clauses such as ‘I well hoped of lat, when yt pleased you to saye to me, before all thyngs …’ This was due to hypertactic expressions being seen to express intelligence. The letter ‘y’ has now been replaced with the letter ‘i’ in the middle of words. The letter ‘y’ was used due to pre-standardisation. A compound lexeme in ‘anew’’ was used, once again due to phonetic spelling and prestandardisation. Grammatically ‘anew’ would now include a space between the article ‘a’ and adjective ‘new’.

**Example 1**

The text provides an insight into Elizabeths distress of being cast out by her husband. Throughout the text there is many spelling mistakes as standardising wasn’t around until the late 1700s. The most noticable of Elizabeths mistakes is her use of ‘y’ instead of ‘i’ in words such as “thyngs”, “ys” and “faith” this was because people used to spell words how they sounded causing various spellings of the same word.   
 One thing that appears the same as today is Elizabeth use of personal pronouns as she correctly uses “I” and “you” throughout the text. She also uses possessive pronouns correctly such as the use of “your hole house”.  
 The text also appears to be poorly punctuated as after full stops sentences don’t start with capital letters such as line 25 “- of my good meaning./ at –“) showing that grammer wasn’t considered important or very well known.

**Example 2**

Text A uses many archaic grammatical devices and punctuation such as the non-standard auxiliary ‘ys’ in the clause ‘beare all thyngs that ys past’. Since ‘all thyngs’ is a plural noun phrase, the auxiliary of ‘to be’ should be ‘are’. Lots of embedded clauses have been used which makes it difficult to read but is typical of EME. For example, relative clauses ‘that you also loued the stepes (which) I trade one.’ The possessive apostrophe is missing in ‘master

mildmays coming’ and there is random capitalisation of word classes that

aren’t proper nouns like the adjective ‘Innosent’.

**Example 3**

**Question 1(d): Notes**

**Example 1**

vague statement 

Punctuation was much more common in early modern English compared to now, with use of

lacks linguistic explanation hypotactic

semi colons such as ‘one;’ in text A. Hypertactic expressions were also common with



sentences including many subordinate clauses such as ‘I well hoped of lat, when yt pleased

you to saye to me, before all thyngs …’ This was due to hypertactic expressions being seen

?? missing focus of question

to express intelligence. The letter ‘y’ has now been replaced with the letter ‘i’ in the middle of



words. The letter ‘y’ was used due to pre-standardisation. A compound lexeme in ‘anew’’

was used, once again due to phonetic spelling and prestandardisation. Grammatically ‘anew’



would now include a space between the article ‘a’ and adjective ‘new’.

**Strengths**

* There is a valid reference to subordination with an appropriate example where the subordinate clauses are marked.
* The description of compounding is relevant with an appropriate example and valid labelling of the word classes.

**Areas for improvement**

* Discussion of orthography is not relevant in (d).
* References to language change concepts (e.g. standardisation) are not needed in (d).
* It would have been useful to underline the verb ‘pleased’ in the adverbial time clause.

**Example 2**

missing focus of question

The text provides an insight into Elizabeths distress of being cast out by her husband.

missing focus of question using judgemental language

Throughout the text there is many spelling mistakes as standardising wasn’t around until the

late 1700s. The most noticable of Elizabeths mistakes is her use of ‘y’ instead of ‘i’ in words

such as “thyngs”, “ys” and “faith” this was because people used to spell words how they

demonstrating knowledge, but not answering question

sounded causing various spellings of the same word.

not relevant here  
 One thing that appears the same as today is Elizabeth use of personal pronouns as she

X

correctly uses “I” and “you” throughout the text. She also uses possessive pronouns

vague comment

correctly such as the use of “your hole house”.

misjudgement   
 The test also appears to be poorly punctuated as after full stops sentences don’t start with

lacks linguistic explanation not in extract (ll.6-14) punctuation not grammar

capital letters such as line 25 “- of my good meaning./ at –“) showing that grammer wasn’t

generalisations

considered important or very well known.

**Strengths**

* There is evidence of some broad knowledge of language change.

**Areas for improvement**

* Discussion of meaning is not needed in (d).
* Discussion of orthography is not relevant in (d).
* Linguistic explanations are not always provided.
* Points made do not address distinctive features of EME.
* The language is judgemental rather than recognising variation over time.

**Example 3**



Text A uses many archaic grammatical devices and punctuation such as the non-standard



auxiliary ‘ys’ in the clause ‘beare all thyngs that ys past’. Since ‘all thyngs’ is a plural noun



phrase, the auxiliary of ‘to be’ should be ‘are’. Lots of embedded clauses have been used

X

which makes it difficult to read but is typical of EME. For example, relative clauses ‘that you



also loued the stepes [which] I trade one.’ The possessive apostrophe is missing in ‘master



mildmays coming’ and there is random capitalisation of word classes that aren’t proper



nouns like the adjective ‘Innosent’.

**Strengths**

* Four secure points are made about key EME language features.
* Three examples are described using appropriate terminology.
* The explanations are concise and well expressed.

**Areas for improvement**

* The explanation of ‘all thyngs …ys’ could have been more precisely linguistic (i.e. non-agreement of subject and verb).
* A form label is missing for the possessive noun phrase.

**Question 2**

Read through the three examples below and record your first impressions of each response. Can you see any ways to improve them?

These texts show how language used within private family letters has changed overtime. Text A could be considered as maintaining an intimate level of formality, in terms of Martin Joos’ formality level, as the participants are a husband and wife and they will therefore use language intimately specific to them. However, the purpose of the letter is for Elizabeth to voice to her husband how upset she is that he has sent her away and therefore, the language used is of a desperate and defensive tone which may be considered unusual for an interaction between a wife and her husband in the Early Modern period. Text B is more formal in its tone compared to Text A which may be considered unusual for a letter between a father and a daughter due to their familiarity. However, due to the purpose of the letter being to send his condolences for her husband’s death, who he previously disapproved of, this may affect his usual informal language due to the potential existing tension in their relationship. He may also be being formal in order to ensure he does not come across as insensitive about the death, which she will be very emotional about. Text C can also be considered unusual in its level of formality as it is also between a parent and a child. However, due to the writer’s financial state he may feel ashamed and his parents may be ashamed of him. He may not therefore want to make light of his situation. By maintaining a more formal tone than usual, he is ensuring his parents know he is serious about his upcoming marriage and his work commitments.  
 Text A contains many archaic orthographical features. The interchange of the consonant ‘v’ and the vowel ‘u’ in the auxiliary verb ‘haue’ is a common feature of texts at this time as there was no standardised spelling system – particularly in personal texts such as private letters which would often vary extensively as the writer would use spellings which mirrored their regional dialect. In this context, it is likely that her husband would also have a similar accent so spelling of verbs such as the infinitive “to torne” rather than ‘turn’ and the adjective “wecked” for ‘wicked’ would have been understood by him.

**Example 1**

The three texts each portray three different family letters with three seemingly different relationships. Text A is an Early Modern English text which demonstrates an apologetic wife writing to her seperating husband, text B is a Modern piece of writing from a distant father to his daughter, and text C is a Late Modern piece of writing from a begging son to his parents.  
 All the letters are to people related to the writer. Within Text A we are able to see the possesive determiner ‘my’ used within the opening greeting ‘To my Lord my husband the earle of Shrouesbury’ this allows the audience to see that Elizabeth Shrewsbury still sees George Talbot as her possesion even through their seperation. Within Text B and C we also see a greeting within the opening with ‘DEAR MARY’ within Text B and ‘Dear Mother & Dad’ within Text C, the capitalisation within Text B could suggest emphasis. The use of only the first name of the reciever could suggest the close relationship with the writer and allows the audience to gain background. Text C highlights the use of the formal vocative ‘Mother’ compared to the more relaxed title of ‘Dad’ this could suggest a level of respect.  
 The biggest variation in the texts is definitely the language used within them, each conforming to styles expected of the time period.  
 Text A is during a time where standardisation was rising, but not full in place. Caxton’s printing press was introduced in the year of 1476 but no ‘standard’ rules had actually been created. Caxton printed East-Midlands dialect, thus cealing this as the standard form of English.  
 Examples of non-standard features within text A include the interchangibility of morphemes such as ‘i’ and ‘y’, also ‘u’ and ‘v’. An example of this being the concrete noun ‘wyffe’. Another non-standard feature is the incorrect word order, ‘doubt not’ this verb phrase has gone through a syntactical shift to now become ‘to not doubt’.  
 Caxton’s printing press was just the first step towards standardisation. The 2nd major step was the introduction of Samuel Johnson’s dictionary, which was published in 1755. The Modern era of English was much more standardised, which is demonstrated in text B. The language used within this was similar etymology to text A, with Latinate influences. An example of this being ‘ult’.

**Example 2**

Between all three texts, there is, expressed in these private letters, the language of love and commitment. As each are letters to a family member and since they are private, this intimate communication would be expected though each use it in different ways. Text A, a letter from wife to distant husband, focuses on their commitment to one another through marriage in particular. This commitment focuses on Elizabeth’s role and her strong wish to be in his life through the noun phrase “my constant love and affection”, the modal verb phrase “shall neuar cease” and the metaphorical adjective “bound in duty of a wyffe”. The repetition of the abstract noun “duty” particularly highlights the value she places on this role, illustrating what she sees as her purpose. The context of the letter (their separation) informs the reason for this emphasis as she implores him in an attempt to regain his favour and her social position. The adverb of degree “neuar” is used to persuade him of the absolute nature of her commitment.   
 In Text B we also see an element of persuasion implied in the language of love and connection. The patterning exhibited in the simple sentence “We shall now truly sympathise with each other” and compound sentence “We shall be near to, and support each other” demonstrates this. The plural pronoun “we” is crucial and is mirrored by the noun phrase “each other”, creating and solidifying a reliance and bond between father and daughter in spite of their past disagreement. William uses this to close the existing distance between them, much like the wife in Text A   
 The writer of Text C, similarly to Texts A and B, uses persuasion to underline intimacy. Here, his ulterior motive expressed towards the end of the letter is for his family to send him clothes and money. He hedges his request, fronting it with an interrogative “Do you mind”, using modal verbs like “could” and “would” to soften the tone and the pre-modifying adjective ”simple” to suggest he’s not being too demanding. The request, which he is making despite having communicated rarely with his parents, is expressed with caring and loving language. For example, the patterning in the compound sentence “I think about you every day and night, deeply and sincerely”, the determiner “every” suggesting they are always in his mind, and the adverbs “deeply” and “sincerely” emphasising the extent of his love.

**Example 3**

**Question 2: Notes**

**Example 1**

recognising genre

These texts show how language used within private family letters has changed overtime.



Text A could be considered as maintaining an intimate level of formality, in terms of Martin

applies knowledge recognising participants

Joos’ formality level, as the participants are a husband and wife and they will therefore use

language intimately specific to them. However, the purpose of the letter is for Elizabeth to

AO2 tone AO3 context

voice to her husband how upset she is that he has sent her away and therefore, the

AO3AO3 secure reading – lacks examples 

language used is of a desperate and defensive tone which may be considered unusual for

AO3 some sense of context/evaluation – lacks development AO4 sensible link

an interaction between a wife and her husband in the Early Modern period. Text B is more

AO3 evaluation

formal in its tone compared to Text A which may be considered unusual for a letter between

recognising participants/relationship

a father and a daughter due to their familiarity. However, due to the purpose of the letter

AO3 recognising context 

being to send his condolences for her husband’s death, who he previously disapproved of,

lacks examples

this may affect his usual informal language due to the potential existing tension in their

expression

relationship. He may also be being formal in order to ensure he does not come across as

AO3 interpreting AO4 link

insensitive about the death, which she will be very emotional about. Text C can also be

recognising participants

considered unusual in its level of formality as it is also between a parent and a child.

AO3 recognising contextAO3 interpreting

However, due to the writer’s financial state he may feel ashamed and his parents may be

AO3 interpreting

ashamed of him. He may not therefore want to make light of his situation. By maintaining a

AO3 interpreting

more formal tone than usual, he is ensuring his parents know he is serious about his

AO3 context AO4 secure overview – no textual support

upcoming marriage and his work commitments.

drifting from question focus  
 Text A contains many archaic orthographical features. The interchange of the consonant

AO4 

‘v’ and the vowel ‘u’ in the auxiliary verb ‘haue’ is a common feature of texts at this time as

AO2 demonstrates broad knowledge bringing focus back to question

there was no standardised spelling system – particularly in personal texts such as private

sensible point

letters which would often vary extensively as the writer would use spellings which mirrored

perhaps

their regional dialect. In this context, it is likely that her husband would also have a similar

better referenceAO4 AO4  AO4 

accent so spelling of verbs such as the infinitive “to torne” rather than ‘turn’ and the adjective

purposeful choices – more to be said about the writer as an individual

“wecked” for ‘wicked’ would have been understood by him.

**Strengths**

* Interpretation of the text is good: the overview provides clear evidence of engagement with some insight.
* Evaluative comment is sensible.
* Some sound use of terms.
* The style is fluent and adopts an appropriate tone.
* The argument develops logically – although the second paragraph initially loses focus.
* Knowledge is secure and linked appropriately to the question.

**Areas for improvement**

* The introductory overview lacks textual support – and therefore opportunities for analysis and the use a range of terminology.
* References to genre are minimal.
* The discussion of spelling could lead the response away from close reading of the data and an exploration of meaning

**Example 2**

 AO4 link

The three texts each portray three different family letters with three seemingly different

  AO2 period AO3 context 

relationships. Text A is an Early Modern English text which demonstrates an apologetic wife

 AO2 period 

writing to her seperating husband, text B is a Modern piece of writing from a distant father to

 AO2 period  sound overview

his daughter, and text C is a Late Modern piece of writing from a begging son to his parents.   
 recognising participants in each text

 AO3 context  
 All the letters are to people related to the writer. Within Text A we are able to see the

AO4 

possesive determiner ‘my’ used within the opening greeting ‘To my Lord my husband the

earle of Shrouesbury’ this allows the audience to see that Elizabeth Shrewsbury still sees

misreading – not recognising tone of subservience AO4 link

George Talbot as her possesion even through their seperation. Within Text B and C we also

implicit recognition of genre lacks analysis

see a greeting within the opening with ‘DEAR MARY’ within Text B and ‘Dear Mother & Dad’

vague

within Text C, the capitalisation within Text B could suggest emphasis. The use of only the

some basic interpretation

first name of the reciever could suggest the close relationship with the writer and allows the

vague 

audience to gain background. Text C highlights the use of the formal vocative ‘Mother’

AO3 some evaluative comment AO3some interpretation

compared to the more relaxed title of ‘Dad’ this could suggest a level of respect.

AO4 link losing focus on question  
 The biggest variation in the texts is definitely the language used within them, each

conforming to styles expected of the time period.

 AO2 broad knowledge   
 Text A is during a time where standardisation was rising, but not full in place. Caxton’s



printing press was introduced in the year of 1476 but no ‘standard’ rules had actually been



created. Caxton printed East-Midlands dialect, thus cealing this as the standard form of

demonstrates language change knowledge, but not linked to question

English.

losing focus on the question AO2 broad knowledge  
 Examples of non-standard features within text A include the interchangibility of morphemes

AO4

such as ‘i’ and ‘y’, also ‘u’ and ‘v’. An example of this being the concrete noun ‘wyffe’.

repeating material from (c)

Another non-standard feature is the incorrect word order, ‘doubt not’ this verb phrase has

understanding not clear

gone through a syntactical shift to now become ‘to not doubt’.

Caxton’s printing press was just the first step towards standardisation. The 2nd major step

AO2 broad knowledge

was the introduction of Samuel Johnson’s dictionary, which was published in 1755. The

Modern era of English was much more standardised, which is demonstrated in text B. The

AO2 broad link

language used within this was similar etymology to text A, with Latinate influences. An

AO2 valid example

example of this being ‘ult’.

**Strengths**

* The opening overview is sound (though the discussion is not sustained).
* There is some evidence of language change knowledge.
* The period of each text is identified accurately.
* A few terms are used accurately.
* There is some basic awareness of the participants and their contexts.

**Areas for improvement**

* Much of the discussion lacks focus on the question and points are sometimes vague.
* Knowledge is demonstrated, but it is not related to genre/meaning.
* There is little sense of the details of the texts and no real engagement with meaning.
* Material should not be repeated from the low tariff questions (unless the point does more than observe and label the non-standard feature).

**Example 3**

AO4 secure link AO2 awareness of genre 

Between all three texts, there is, expressed in these private letters, the language of love and

AO3 secure context 

commitment. As each are letters to a family member and since they are private, this intimate

communication would be expected though each use it in different ways. Text A, a letter from

AO3 context  AO3 interpreting 

wife to distant husband, focuses on their commitment to one another through marriage in



particular. This commitment focuses on Elizabeth’s role and her strong wish to be in his life

AO4  AO2 purposeful selection AO4 

through the noun phrase “my constant love and affection”, the modal verb phrase “shall

AO4

neuar cease” and the metaphorical adjective “bound in duty of a wyffe”. The repetition of the

AO4 AO3 evaluating  nicely put

abstract noun “duty” particularly highlights the value she places on this role, illustrating what

AO3 evaluating

she sees as her purpose. The context of the letter (their separation) informs the reason for

AO3 productive discussion – but more to be said

this emphasis as she implores him in an attempt to regain his favour and her social position.

AO4 X  nicely put

The adverb of degree “neuar” is used to persuade him of the absolute nature of her

commitment.

AO4 sensible link   
 In Text B we also see an element of persuasion implied in the language of love and

AO4 

connection. The patterning exhibited in the simple sentence “We shall now truly sympathise

AO4 AO2 purposeful selection

with each other” and compound sentence “We shall be near to, and support each other”

AO4  AO3 evaluating AO4 

demonstrates this. The plural pronoun “we” is crucial and is mirrored by the noun phrase

AO3 purposeful discussion

“each other”, creating and solidifying a reliance and bond between father and daughter in

AO3 context AO3 interpreting

spite of their past disagreement. William uses this to close the existing distance between

AO4 secure link

them, much like the wife in Text A.

AO4 link clear argument  
 The writer of Text C, similarly to Texts A and B, uses persuasion to underline intimacy.

AO3 insight

Here, his ulterior motive expressed towards the end of the letter is for his family to send him

AO3 engaging with details AO4AO4

clothes and money. He hedges his request, fronting it with an interrogative “Do you mind”,

AO4 AO3 careful reading AO4 

using modal verbs like “could” and “would” to soften the tone and the pre-modifying adjective

AO3 effective discussion

”simple” to suggest he’s not being too demanding. The request, which he is making despite

AO3 effective use of context 

having communicated rarely with his parents, is expressed with caring and loving language.

()

For example, the patterning in the compound sentence “I think about you every day and

AO4 AO3 secure interpretation

night, deeply and sincerely”, the determiner “every” suggesting they are always in his mind,

AO4 AO3 evaluating

and the adverbs “deeply” and “sincerely” emphasising the extent of his love.

**Strengths**

* Terms are used purposefully – a reasonable range.
* Interpretation of the text is good: there is clear evidence of engagement with some insight.
* The style is fluent and adopts an appropriate tone.
* The argument develops logically, with a clear link established between the texts.

**Areas for improvement**

* Discursive comment could go further.
* There is no real sense of genre.
* There could be a stronger sense of the particular situation in each case, and the way it affects the relationships.

**Thinking about verbs**

**Key terms**

|  |  |  |
| --- | --- | --- |
| **TERM** | **DEFINITION** | **EXAMPLE** |
| lexical/main | A verb that carries meaning.  State verbs describe states that continue over a period of time.  Action verbs describe something with a clear beginning and end, which happens during a limited time. | *You* ***know*** *the facts.*  *We* ***walked*** *up the mountain.* |

|  |  |  |
| --- | --- | --- |
| **TERM** | **DEFINITION** | **EXAMPLE** |
| auxiliary | A verb that supports the lexical verb. The auxiliary (in bold) comes before the lexical verb (underlined).  There are three kinds of auxiliary verbs:  **primary** **auxiliaries** (**prim aux**): *be*, *have* and *do.*  **modal** **auxiliaries** (**mod aux**):  *can*: possibility, permission, ability  *may*: possibility, permission  *might*: possibility, permission, unreal meaning  *could*: unreal meaning, ability, possibility  *would*: unreal meaning, wish, habit  *will*: future, wish  *shall*: future, wish  *must*: obligation  *should*: obligation, unreal meaning  *ought to*: obligation  **semi-auxiliaries** (**semi-aux**):  *be going to/be about to:* future  *have to/have got to*: strong obligation or necessity  *had better/be supposed to*: less strong   obligation or necessity  *be willing to/ would rather:* wish  *be allowed to*: permission  *be able to*: ability | *I* ***am*** *climbing the tree.*  *I* ***have*** *climbed the tree.*  *I* ***did*** *climb the tree.*  *I* ***can*** *climb the tree.*  *I* ***may*** *climb the tree.*  *I* ***might*** *climb the tree.*  *I* ***could*** *climb the tree.*  *I* ***would*** *climb the tree.*  *I* ***will*** *climb the tree.*  *I* ***shall*** *climb the tree.*  *I* ***must*** *climb the tree.*  *I* ***should*** *climb the tree.*  *I* ***ought to*** *climb the tree.*  *I* ***am going to*** *climb the tree.*  *I* ***have got to*** *climb the tree.*  *I* ***had better*** *climb the tree.*  *I* ***would rather*** *climb the tree.*  *I* ***am allowed to*** *climb the tree.*  *I* ***am able to*** *climb the tree.* |
| **TERM** | **DEFINITION** | **EXAMPLE** |
| finite  non-finite | A verb that is marked for tense. Main clauses contain finite verbs.  A verb which is not marked for tense.  -*ing* (present) participle  -*ed* (past) participle  infinitive | *She* ***runs*** *every day.*  (present)  *She* ***ran*** *every day.*  (past)  *While* ***running*** *to the station, the boy twisted his ankle.*  *The car* ***crashed*** *into the tree was on fire.*  *The tree* ***broken*** *in the high winds was blocking the road.*  *We want* ***to win****.* |

|  |  |  |
| --- | --- | --- |
| **TERM** | **DEFINITION** | **EXAMPLE** |
| transitive  intransitive | Verbs (in bold) that need an object (underlined) to complete the meaning.  Verbs which do not need an object.  Some verbs can be both transitive and intransitive. | *You can* ***make*** *a cake.*  *\* You can* ***make****.*  *I* ***gave*** *you a present.*  *\* I* ***gave****.*  *We* ***shouted****.*  *She* ***started*** *the car.*  *She* ***started****.* |

|  |  |  |
| --- | --- | --- |
| **TERM** | **DEFINITION** | **EXAMPLE** |
| phrasal verb  prepositional   verb | Multi-word verbs (or verb idioms) where the verb is made up of two parts: verb + adverb.  Multi-word verbs where the verb is made up of two parts: verb + preposition. | *You* ***set off*** *late.*  *I* ***gave up*** *hope.*  *The game* ***carried on****.*  *You* ***look for*** *the dog.*  *I* ***listen to*** *music.*  *We* ***rely on*** *our neighbour.* |

**Exercise 1: finding the verbs**

Read the following extracts and underline the verbs. Then label the underlined verbs as:

* auxiliary (prim aux, mod aux, semi-aux) or lexical (lex)
* finite (fin) or non-finite (n-fin).

The first example has been done for you.

**Extract 1**

Urban Dictionary’s users range from creatively rebellious teenagers who write openly about

lex/fin

their lives in their definitions, to hip twentysomethings and thirtysomethings with unique and

entertaining insights into the definitions of emerging words, to not quite so hip ’rents and

teachers who want to know why their kids or students keep referring to them as “hella

bootsy,” to serious students of the English language from all over the world. The content of

Urban Dictionary has become the irreverent calling card of a linguistic generation.

**Extract 2**

*May 14th*, 1800.—Wm. and John set off into Yorkshire after dinner at half-past two o'clock, cold pork in their pockets. I left them at the turning of the Low-wood bay under the trees. My heart was so full that I could hardly speak to W. when I gave him a farewell kiss. I sate a long time upon a stone at the margin of the lake, and after a flood of tears my heart was easier. The lake looked to me, I knew not why, dull and melancholy, and the weltering on the shores seemed a heavy sound.

**Extract 3**

My Lord, you know I neuar comytted any offence, wherby I should submyt my selfe, more then that I was bound in duty of a wyffe to doe to you; I beseache you charge me partecularly, that I may know my faults. I am assured, that non leueing, could be more dutyfull, trew, faythfull, and carefull to a husband, then I haue euar ben to you; I haue sought all means to haue pleased you and many years, you thought well of me.

**Answers**:

**Extract 1 (preface)**

Urban Dictionary’s users range from creatively rebellious teenagers who write openly about

lex/fin lex/fin

their lives in their definitions, to hip twentysomethings and thirtysomethings with unique and

entertaining insights into the definitions of emerging words, to not quite so hip ’rents and

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semi-aux/fin lex/n-fin lex/fin n-fin

bootsy,” to serious students of the English language from all over the world. The content of

Urban Dictionary has become the irreverent calling card of a linguistic generation.  
 prim aux/fin lex/n-fin

**Extract 2 (diary)**

*May 14th*, 1800.—Wm. and John set off into Yorkshire after dinner at half-past two o'clock,

lex/fin

cold pork in their pockets. I left them at the turning of the Low-wood bay under the trees. My

lex/fin

heart was so full that I could hardly speak to W. when I gave him a farewell kiss. I sate a

lex/fin mod aux lex/n-fin lex/fin lex/fin

long time upon a stone at the margin of the lake, and after a flood of tears my heart was

lex/fin

easier. The lake looked to me, I knew not why, dull and melancholy, and the weltering on the

lex/fin lex/fin

shores seemed a heavy sound.

lex/fin

**Extract 3 (letter)**

My Lord, you know I neuar comytted any offence, wherby I should submyt my selfe, more

lex/fin lex/fin mod aux lex/n-fin

then that I was bound in duty of a wyffe to doe to you; I beseache you charge me

prim aux/fin lex/n-fin n-fin lex/fin lex

partecularly, that I may know my faults. I am assured, that non leueing, could be more

mod aux lex/n-fin lex/fin mod aux lex/n-fin

dutyfull, trew, faythfull, and carefull to a husband, then I haue euar ben to you; I haue

prim aux/fin lex/n-fin prim aux/fin

sought all means to haue pleased you and many years, you thought well of me.

lex/n-fin n-fin lex/fin

**Understanding verb phrases**

The verb phrase is the one element that **must** be present in a grammatical sentence.

It can be made up of one verb (*The train* ***arrived*** *late.*) or more than one word (*The train* ***will be arriving*** *late*).

In order to analyse verb phrases, it is useful to know the following key terms:

* auxiliary vs lexical verb

*The cat* ***might have been scratching*** *at the door all night.*   
 mod aux prim auxs lex

* finite vs non-finite verb

*The cat* ***was scratching*** *at the door all night.* prim aux lex  
 fin n-fin

**Finite and non-finite verb phrases**

A **finite verb phrase** is marked for tense and occurs in a main clause (MCl), or in a subordinate clause (SCl) after a subordinating conjunction (e.g. *because, until, before, as, whether*) or after a relative pronoun (*who, which, that*).

*The bird* ***flies*** *through the bushes. The bird* ***flew*** *up until it* ***became*** *a small spec.* lex lex lex  
 fin fin fin

finite VP (present) finite VP (past) finite VP (past)  
 MCl MCl SCl

A **non-finite verb phrase** cannot change its form. The verb in a non-finite verb phrase will be an -*ing* (present) participle, an *-ed/-en* (past) participle, or an infinitive (*to + base form verb*).

***Pushing*** *through the bushes, the child* ***found*** *the perfect spot for a picnic.* lex lex  
 n-fin fin

non-finite VP finite VP (past)  
 SCl MCl

***To win*** ***is*** *the best thing in the world!* lex lex  
 n-fin fin

non-finite finite  
 VP VP  
 SCl MCl

**The structure of finite verb phrases**

A verb phrase functions as the **predicator** in a main clause.

P FUNCTION

*The rain* ***should not have started*** *until this afternoon.*

mod aux prim aux lex

n-fin n-fin

VP FORM

The structure of the verb phrase shapes the meaning of a sentence. We can look for five distinctive features:

1. tense (present or past)
2. voice (active or passive)
3. aspect (progressive or perfective)
4. modality
5. grammatical mood.

**TENSE**

A **finite verb phrase** is always marked for tense (present or past). This can be seen in the form of a single lexical verb or the first auxiliary in a longer verb phrase.

*The sea* ***has been*** *rough.*  *The sea, which* ***was*** *rough,* ***looked*** *very cold.* prim aux lex lex lex  present *-ed* participlepast past

present tense finite VP past tense finite VPs

SCl MCl

We can test to see if a verb phrase is finite by changing the tense.

*The sea* ***had been*** *rough. The sea, which* ***is*** *rough,* ***looks*** *very cold.*

**VOICE**

Most sentences are in the active voice – in an unmarked form (the subject is followed by the predicator).

S P O

*The wolf* ***hunted*** *the terrified deer.*

Using the passive voice creates a marked form where the elements of a sentence are rearranged:

1. the grammatical object of the active sentence moves to the front and becomes the subject
2. the grammatical subject of the active sentence is omitted, or added in a prepositional phrase (the agent phrase) after the verb phrase.

S P A

*The terrified deer* ***was hunted*** *(by the wolf).*

A **passive verb phrase** is made up of the verb *to be + -ed/-en* participle.

*I* ***found*** *a Roman coin. A Roman coin* ***was found*** *(by me).* lex prim aux lex  
 fin fin n-fin

active passive  
 finite VP finite VP

We can use a passive verb phrase where we don’t know the agent, to avoid giving the subject away, or where the agent of the verb is not important.

*The light* ***was broken*** *on Friday night.* (agent not known)

*The body* ***was left*** *on the river bank.* (agent concealed)

*The strengths of the various acids* ***were measured****.*  (agent not important)

Rearranging the elements of an active sentence can also place greater emphasis on the object.

*The proposals* ***have been rejected*** *by the committee.* (object foregrounded for   
 emphasis)

**ASPECT**

The aspect of a verb phrase indicates the time scale of the verb – how long an action or state has been going on.

A **progressive verb phrase** is made up of the verb *to be + -ing* participle. It describes a temporary action that is ongoing.

*The sun* ***is setting*** *over the horizon. The sun* ***was setting*** *over the horizon.* present progressive past progressive  
 VP VP

Stative verbs do not usually have a progressive form.

\**I* ***am believing in*** *Father Christmas. \*He* ***is seeming*** *sad.*

A **perfective verb phrase** is made up of the verb *to have + -ed* participle. It describes an action which has continued up to the present, or a completed action where the effects are still relevant or have importance.

*They* ***have lived*** *there for fifty years. They* ***had lived*** *there for fifty years.*   
 prim aux lex prim aux lex  
 fin n-fin fin n-fin

present perfective past perfective  
 VP VP  
(action continued up to the present) (continuing action up to a point in the past)

**MODALITY**

The modality of a verb phrase allows writers and speakers to communicate shades of meaning. A **modal verb phrase** is made up of modal auxiliary + base form verb (an infinitive without the preposition *to*). Only one modal auxiliary can be used in a verb phrase.

*Library* ***must shut*** *at eight o’clock. The dog* ***ought to be*** *on a lead.* mod aux lex mod aux lex

Modal auxiliaries do not change their form for present and past tense, but they can indicate past and present time. A modal verb phrase is therefore described as finite.

**GRAMMATICAL MOOD**

The form and structure of the verb phrase in a main clause can tell us the grammatical mood of a sentence.

An unmarked finite verb phrase is used in a **declarative** sentence. This is the most common sentence mood and it is used to make statements. All the examples cited so far have been examples of declaratives.

The **interrogative** mood is used to ask questions. In a sentence where the verb phrase has an auxiliary, this will be moved to the initial position (before the subject). The order of subject and predicator is therefore inverted.

*I* ***have*** *always* ***liked*** *cats.* ***Have*** *you always* ***liked*** *cats?* prim aux lex prim aux lex

Where there is no auxiliary, the primary auxiliary *do* is used with abase form verb after the subject. This auxiliary will be finite – reflecting the tense of the declarative. It is described as a ‘dummy’ auxiliary because it has no semantic weight.

*I* ***give*** *money to Oxfam.* ***Do*** *you* ***give*** *money to Oxfam?*  fin VP fin prim aux lex  
 (present) (present)

*I* ***finished*** *reading my book.* ***Did*** *you* ***finish*** *reading your book?* fin VP fin prim aux lex  
 (past) (past)

The **imperative** mood is used to form a command. The verb phrase has a base form verb and no subject. The shortest grammatical sentence possible is an imperative verb phrase.

*You* ***will sit down*** *now.* ***Sit down*** *now!* ***Go****!*

The **subjunctive** is a formal mood that is found more frequently in writing than in speech. It often expresses unreal meaning (imaginary or hypothetical situations). A subjunctive verb phrase often uses a basic verb form instead of a third person *-s* inflection (this is more common in older texts)*.* It is common in conditional *if* clauses and *that* clauses

*If she* ***be*** *… If a man* ***haue*** *not … I suggest that he* ***leave*** *at once.*

In some subjunctive verb phrases, the verb *to be* is used in the plural form for a singular subject.

*If it* ***were*** *known, there would be an outcry.*

**The structure of non-finite verb phrases**

Non-finite verb phrases are found in subordinate clauses: they can fill a clause site or they can be embedded in noun phrases (as post-modifiers).

*They* ***stood*** *together* ***laughing*** *loudly.* ***Hidden*** *by the dark, he* ***waited****.* finite VP n-fin VP n-fin VP fin VP  
 MCl SCl SCl MCl

*The wall* ***painted*** *yesterday* ***was*** *still wet. The dog* ***barking*** *incessantly* ***looked*** *vicious.*  n-fin VP fin VP n-fin VP fin VP  
 embedded SCl MCl embedded SCl MCl

**Verb phrase patterns**

The following table lists the different patterns of auxiliaries that can be found in a verb phrase.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SUBJECT** | **MODALITY** | **PERFECTIVE ASPECT** | **PROGRESSIVE**  **ASPECT** | **PASSIVE VOICE** | **LEXICAL VERB** |
| The glass |  |  |  |  | breaks/broke |
| may |  |  |  | break |
|  | has/had |  |  | broken |
|  |  | is/was |  | breaking |
|  |  |  | is/was | broken |
| may | have |  |  | broken |
| may |  | be |  | breaking |
| may |  |  | be | broken |
|  | has/had | been |  | breaking |
|  | has/had |  | been | broken |
|  |  | is/was | being | broken |
| may | have | been |  | breaking |
| may | have |  | been | broken |
| may |  | be | being | broken |
|  | has/had | been | being | broken |
| may | have | been | being | broken |

**Exercise 2: identifying verb phrases**

Read the following extracts and label the verb phrases. You need to think about:

* whether the verb phrase is finite or non-finite
* whether the verb phrase is in a subordinate or main clause
* the tense, voice, aspect, modality and grammatical mood of each verb phrase.

**Extract 1**

Urban Dictionary’s users range from creatively rebellious teenagers who write openly about

their lives in their definitions, to hip twentysomethings and thirtysomethings with unique and

entertaining insights into the definitions of emerging words, to not quite so hip ’rents and

teachers who want to know why their kids or students keep referring to them as “hella

bootsy,” to serious students of the English language from all over the world. The content of

Urban Dictionary has become the irreverent calling card of a linguistic generation.

**Extract 2**

*May 14th*, 1800.—Wm. and John set off into Yorkshire after dinner at half-past two o'clock,

cold pork in their pockets. I left them at the turning of the Low-wood bay under the trees. My

heart was so full that I could hardly speak to W. when I gave him a farewell kiss. I sate a

long time upon a stone at the margin of the lake, and after a flood of tears my heart was

easier. The lake looked to me, I knew not why, dull and melancholy, and the weltering on the

shores seemed a heavy sound.

**Extract 3**

My Lord, you know I neuar comytted any offence, wherby I should submyt my selfe, more

then that I was bound in duty of a wyffe to doe to you; I beseache you charge me

partecularly, that I may know my faults. I am assured, that non leueing, could be more

dutyfull, trew, faythfull, and carefull to a husband, then I haue euar ben to you; I haue

sought all means to haue pleased you and many years, you thought well of me.

**Extract 1**

Urban Dictionary’s users **[range]** from creatively rebellious teenagers who **[write]** openly

fin VP/MCl fin VP/SCl

present tense present tense

declarative

**[about]** their lives in their definitions, to hip twentysomethings and thirtysomethings with

unique and entertaining insights into the definitions of emerging words, to not quite so hip

’rents and teachers who **[want] [to know]** why their kids or students **[keep] [referring]** to

fin VP/SCl n-fin VP/SCl fin VP/SCl n-fin VP/SCl

present tense present tense

them as “hella bootsy,” to serious students of the English language from all over the world.

The content of Urban Dictionary **[has become]** the irreverent calling card of a linguistic   
 fin VP/MCl   
 present perfective

declarative

generation.

**Extract 2**

*May 14th*, 1800.—Wm. and John **[set off]** into Yorkshire after dinner at half-past two o'clock,

fin VP/MCl

past tense

declarative   
cold pork in their pockets. I [**left]** them at the turning of the Low-wood bay under the trees.

fin VP/MCl

past tense

declarative

My heart **[was]** so full that I **[could** hardly **speak]** to W. when I **[gave]** him a farewell kiss. I

fin VP/MCl fin VP/SCl fin VP/SCl

past tense past time past tense  
 declarative modal: ability

**[sate]** a long time upon a stone at the margin of the lake, and after a flood of tears my heart

fin VP/MCl

past tense

declarative

**[was]** easier. The lake **[looked]** to me, I **[knew]** not why, dull and melancholy, and the

fin VP/MCl fin VP/MCl fin VP/MCl

past tense past tense past tense   
 declarative declarative declarative

weltering on the shores **[seemed]** a heavy sound.

fin VP/MCl

past tense

declarative

**Extract 3**

My Lord, you **[know] Ø** I neuar **[comytted]** any offence, wherby I **[should submyt]** my

fin VP/MCl fin VP/SCl fin VP/SCl

present tense past tense past time

declarative modal: obligation

selfe, more then that I **[was bound]** in duty of a wyffe **[to doe]** to you; I **[beseache]** you

fin VP/SCl n-fin VP/SCl fin VP/MCl

past tense present tense

passive declarative

**[charge]** me partecularly, that I **[may know]** my faults. I **[am]** assured, that non leueing,

fin VP/MCl fin VP/SCl fin VP/MCl

imperative present time present tense

modal: permission declarative

**[could be]** more dutyfull, trew, faythfull, and carefull to a husband, then I **[haue** euar **ben]** to

fin VP/SCl fin VP/SCl

past time present perfective

modal: possibility

you; I **[haue sought]** all means **to haue pleased]** you and many years, you **[thought]** well

fin VP/MCl n-fin VP/SCl fin VP/MCl

present perfective past tense

declarative declarative

of me.

**Approaches to EME texts**

**Getting the focus right**

In the extended response, candidates’ primary focus should be on the meaning and genre of the EME texts rather than on the period orthography and period grammatical features. Analysis and evaluation of the language of the texts should form the basis for the essay – it is not an opportunity to reproduce pre-learnt material about non-standard spelling, archaic grammatical structures and the emergence of standardisation in the light of Johnson’s 1755 dictionary. Where language change knowledge is applied to the texts, discussion can be meaningful, but candidates should avoid writing whole paragraphs (and in some cases whole essays) which fail to engage with meaning.

To develop this focus, it may be beneficial to introduce different genres of EME texts rather than immediately considering texts of the same genre across the language change periods. Considering texts from similar periods, will encourage learners to focus on differences in content and genre rather on differences in spelling and grammar.

The table below records the different genres which have been covered in language change papers. These papers are all available on the WJEC secure site.

|  |  |  |  |
| --- | --- | --- | --- |
| **DATE OF PAPER** | **PAPER NAME** | **GENRE** | **DATE OF EME TEXT** |
| June 2005 | ELang 6 | family letter | 1535 |
| June 2006 | ELang 6 | newspaper report | 1606 |
| June 2009 | ELang 6 | personal letter | at some point between 1547 and 1553 |
| January 2010 | LG4 | cookery book | 1594 |
| January 2011 | LG4 | information book for servants | 1613 |
| June 2011 | LG4 | conduct literature  (advice for children) | 1701  (just outside EME period) |
| January 2012 | LG4 | biography | 1664 |
| June 2012 | LG4 | love letter | 1653 |
| January 2013 | LG4 | newspaper report | 1666 |
| June 2013 | LG4 | advertisement | 1701  (just outside EME period) |
| January 2014 | LG4 | travel writing | 1588 |
| June 2014 | LG4 | narrative | 1594 |
| June 2015 | LG4 | information text about witches | 1584 |
| June 2016 | LG4 | conduct literature  (a parent’s relationship advice for her son) | 1616 |
| June 2017 | LG4 | newspaper reports | 1600-1635 |

|  |  |  |  |
| --- | --- | --- | --- |
| **DATE OF PAPER** | **PAPER NAME** | **GENRE** | **DATE OF EME TEXT** |
| June 2017 | C2: Language Change over Time (EDUQAS) | diary | 1550-52 |
| June 2017 | U3: Language over Time  (Wales) | preface  (Cawdrey’s dictionary) | 1604 |
| June 2018 | C2: Language Change over Time (EDUQAS) | advertisement  (coffee) | 1652 |
| June 2018 | U3: Language over Time  (Wales) | private family letter | 1585 |

**Analysing EME extracts**

Read the following extracts and make a list of your first impressions. You should try to make five points about each text.

Glossed words are marked \*.

**Extract 1 (1701)**

*Rules for Behaviour in Company*

Enter not into the Company of Superiors without command or caling; nor without a bow.

Sit not downe in presence of Superiors without bidding.

Singe not nor humm in thy mouth while thou art in company.

Stand not wriggling with thy bodie hither and thither but steddy and upright.

In coughing or sneesing make as litle noise as possible.

If thou cannot avoid yawning, shut thy Mouth with thine Hande or Handkerchief before yt, turning thy Face aside.

When thou blowest thy Nose, let thy Handkerchief be used, and make not a noise in soe doing.

Gnaw not thy Nails, pick them not, nor bite them with thy teeth.

Spitt not in the Room, but in a corner, and rub it out with thy Foote, or rather go out and doe it abroad.

**Extract 2 (1664)**

Colonel Hutchinson was of a very spare diett and temperate both in meates and drinkes, not much given to sleepe; an early riser when he was in Health, he loved not to goe very soone to bed; he never was at any time Idle, and hated to see any one elce soe. In all his naturall and ordinary inclinations and composure\* there was somthing Extraordinary and tending to Vertue, beyond what I can describe or can be gatherd from a bare dead description; there was a life of Spirit and Power in him that is not to be found in any copie drawne from him. To summe up therefore all that can be sayd of his outward frame and disposition, wee must truly conclude that it was a very handsome and well furnisht Lodging prepard for the reception of that prince who in the administration of all excellent Virtues reignd there a while, til he was called back to the pallace of the universall emperor.

**Extract 3 (1588)**

It resteth I speake a word or two of the Naturall\* inhabitants, their natures and maners, leauing large discourse thereof vntill time more conuenient hereafter: nowe onely so farre foorth, as that you may know, how that they in respect of troubling our inhabiting and planting, are not to be feared; but that they shall haue cause both to feare and loue vs, that shall inhabite with them.  
 They are a people clothed with loose mantles\* made of Deere skins, & aprons of the same rounde about their middles; all els naked; hauing no edge tooles\* or weapons of yron or steele to offend\* vs withall, neither know they how to make any: those weapõs that they haue, are onlie bowes made of Witch hazle, & arrowes of reeds; flat edged truncheons also of wood about a yard long, neither haue they any thing to defe˜d\* the˜selues but targets\* made of barcks; and some armours made of stickes wickered together with thread. […]  
 In respect of vs they are a people poore, and for want of skill and iudgement in the knowledge and vse of our things, doe esteeme our trifles before thinges of greater value.

**Extract 4 (1653)**

Sr  
I was soe kinde as to write to you by the Coachman, and let mee tell you, I think ‘twas the greatest testimony of my freindship that I could give you, for truste mee I was soe tyrd with my Journy, so dosed\* with my Colde, and soe out of humor with our parteing, that I should have done it with great unwillingnesse to any body else. I lay a bed all next day to recover my self, and risse\* a thursday to receive your letter with ye more Ceremony. I founde noe fault with the ill writeing, ‘twas but too Easy to reade, my thinketh,\* for I am sure I had done much sooner then I could have wished, but in Earnest I was heartily troubld to finde you in soe much disorder.\* I would not have you soe kinde to mee, as to bee cruell to your self, in whome I am more concern’d; noe, for godsake let us not make afflictions of such things as these, I am affrayde wee shall meet with too many Reall on’s.\*

**Extract 5 (1594)**

Answere me, quoth he, my wise young *Wilton*, is it true that I am thus vnderhand dead and buried by these bad tongues?

Nay, quoth I, you shall pardon me, for I haue spoken too much alreadie, no definitiue sentence of death shall march out of my wel meaning lips, they haue but lately suckt milke, and shall they so sodainly change theyr food and seeke after bloud?

Oh but, quoth he, a mans friend is his friend, fill the other pint Tapster,\* what sayd the king,

did hee beleeue it when hee heard it, I pray thee say, I sweare to thee by my nobility, none in the worlde shall euer be made priuie, that I receiued anie light of this matter from thee.

That firme affiance,\* quoth I, had I in you before, or else I would neuer haue gone so farre ouer the shooes, to plucke you out of the mire. Not to make many wordes (since you will needs know) the king saies flatly, you are a miser & a snudge\*, and he neuer hopt better of you.

**Glossed words**

**Extract 2**

composure: temperament

**Extract 3**

Naturall: describing a person who is native to a country (obsolete)

mantles: sleeveless cloaks

edge tooles: tools with a sharp cutting edge (e.g. a knife or sword)

offend: attack a person (obsolete)

defe˜d: defend (a tilde is used to replace nasal consonants at the end of words)

targets: shields

**Extract 4**

dosed: stupefied

risse: rose

my thinketh: methinketh (archaic syntactic collocation)

in so much disorder: so much upset

on’s: ones

**Extract 5**

Tapster: the person who draws pints from the barrels

affiance: trust in a person (archaic)

snudge: a sneaky person, or a miser

**First impressions: notes**

**Extract 1: conduct literature**

* advisory text
* focus is on everyday behaviours (e.g. humming, coughing, yawning, blowing your nose, biting your nails – and spitting!)
* frequent use of imperatives (no mitigation)
* focus is on negative behaviour with frequent use of the adverb *not* and verbs with negative connotations (e.g. *wriggling, Gnaw*)
* direct address (use of familiar pronoun *thou* and determiner *thy/thine* – indicative of lower status of child).

**Extract 2: biography**

* a life story written by a wife (bias)
* writer’s awareness of the impossibility of the task e.g. *beyond what I can describe … from a bare dead description* (PrepPs)
* focus on physical (e.g. got up early, always busy) and spiritual qualities (his virtue)
* positive language: *Extraordinary, handsome, excellent* (adjectives); *Vertue* (nouns)
* religious language used to elevate Hutchinson (typical of period).

**Extract 3: travel writing**

* strong sense of the writer as ‘expert’ informing his readers
* a descriptive account of the native inhabitants
* all information about their lives is considered in relation to the potential settlers (e.g. the level of threat they pose)
* adjectives (frequently defining) are used to provide precise detail (*loose, Deere, flat edged*)
* some explicit and some implicit evaluative judgements.

**Extract 4: private letter**

* formal vocative abbreviated salutation (*Sr*)
* repeated references to reading and writing letters (primary form of communication over a distance)
* changing tone: playful (e.g. post-modified adjective phrase, *soe kinde as to write to you*), but becomes serious (e.g. contrastive conjunction *But* + PrepP *in Earnest* mark turning point *–* reinforced by adverb *heartily*)
* repetition of first person pronoun – private and personal content; second person pronoun *you* (rather than familiar *thou*) perhaps reflects equal status.

**Extract 5: narrative**

* first person narrative (reader encouraged to engage with narrator, Jack)
* dialogue used to develop character and create two distinct voices
* no speech marks used for the quoted clauses (makes it more difficult to read)
* second person pronouns: *you* (Jack to the cider-maker – formal/polite); *thee* (the cider-maker to Jack – suggesting he has a good personal relationship with Jack)
* figurative language to enhance characterisation.

**Contextual information**

**Extract 1 (conduct literature, 1701)**

*The School of Manners, Or Rules for Childrens Behaviour*, by John Garretson, contains a set of prescriptive rules. The book, an example of conduct literature, is aimed at boys and is very male-orientated. It reinforces the message that boys are inferior, and their elders are superior: they are expected to be respectful and subservient. The style is formal but direct with mostly simple, monosyllabic lexis – appropriate for the target audience. There is a purposefully archaic tone which perhaps mirrors the style of the King James Bible (1611) to give greater authority to the content. Many of the grammatical features used here were not common in 1701.

In the eighteenth century, social status was closely linked to conduct – learning the rules supposedly allowed readers to recognise the fine distinctions that separated one class from another. Advisory self-help guides gave readers the opportunity to copy the behaviour of others in the hope of improving their position in life.

**Extract 2 (biography, 1664)**

This extract is from the biography of Colonel John Hutchinson (1615-1664), which was written shortly after Hutchinson’s death by his wife Lucy to honour his life. The book was a piece of private writing, originally written only for a close family audience, but it was printed by a descendent in 1806.

Hutchinson was a Parliamentary colonel in the English Civil War, and held Nottingham castle and town for Parliament against the Royalist forces. Later, he was one of the judges at the trial of King Charles 1, and was one of those who signed the king’s death warrant. The extract is taken from a section entitled ‘To My Children’, which gives an overview of the Colonel’s personality. The reader is given a vivid and detailed description of Colonel Hutchinson's positive qualities – the religious metaphors at the end are typical of the period and provide a fitting climax to the laudatory representation of Hutchinson.

**Extract 3 (travel writing, 1588)**

This extract is taken from a book by Thomas Hariot. Hariot was a cartographer (map-maker), mathematician, astronomer and linguist who joined Sir Walter Ralegh in an attempt to establish a colony called ‘Virginia’ on Roanoke Island (now North Carolina). His report focuses on the native inhabitants and their way of life, and on the plants, minerals and resources which could be traded. His aim was to inform his readers, but also to encourage investment and settlement. He was the only colonist who could speak the Algonquin language of the Native Americans and he therefore played a central role in the success of the expedition.

Hariot’s aim is to provide objective evidence for the people who will ultimately settle in Virginia (named after Queen Elizabeth, the ‘Virgin Queen’). The tenor is therefore formal and the style impersonal. Because the primary function is informative, the language tends to be neutral, focusing on details which are observable. There is little sense of the wider landscape - the emphasis is on communicating a sense of the native inhabitants. Hariot’s observations are intended to inform contemporary readers, but modern readers may feel uncomfortable with the sense of colonial superiority which emerges in places.

**Extract 4 (personal letter, 1653)**

This extract is taken from a letter written by Dorothy Osborne to William Temple. Both came from upper class families, and both their fathers had knighthoods. The couple fell in love in 1648, but both families opposed the marriage on economic grounds. As a result, they conducted a secret courtship, and wrote frequent letters to each other. Dorothy was under intense pressure to accept a husband chosen by her family, but her love for William Temple remained constant, and they finally married on 25 December 1654.

To modern readers the letter may seem very formal in places, but this was the style of the period. Although serious in places, the tone is often ironic and playful, giving an insight into Dorothy’s personality. She clearly conveys her lovefor William when she says that she was so ill and tired that she would not have written the letter to anyone else, and in her concern that William is upset. Some of the syntax is complex and often loosely structured, but there is a clear spoken voice, and much of the lexis is monosyllabic and straightforward.

**Extract 5 (narrative, 1594)**

This extractis taken from *An Unfortunate Traveller*, *Or the Life of Jack Wilton* by Thomas Nashe. The main character, Jack Wilton, is a rogue – he cheats the people around him and exploits their weaknesses. In this extract, he is having a secret meeting with the cider-maker in the alehouse. Jack intends to trick the cider-maker into believing that the king wants to have him hanged as a traitor. Fearing for his life, the cider-maker is persuaded to give out free cider to all the soldiers.

Nashe’s use of a first-person narrative encourages the reader to engage with Jack Wilton even though he is a rogue. We are aware that he is tricking the cider-maker, but Nashe also makes sure we see the cider-maker as a fool. The use of direct speech allows each character to present themselves directly to the reader.

superior tone to describing native people – can be reduced to simple, knowable concepts   
(simple noun phrases)

**Sample analysis of Extract 3**

NP = understatement

topic sentence establishing the focus of content

bringing to a conclusion – present tense gives argument currency

It resteth I speake a word or two of the Naturall inhabitants,

their natures and maners, leauing large discourse thereof vntill

time more conuenient hereafter: nowe onely so farre foorth, as

that you may know, how that they in respect of troubling our

inhabiting and planting, are not to be feared; but that they shall

haue cause both to feare and loue vs, that shall inhabite with

them.

adjective gives project status – more will be revealed at a later date

adjective suggests concern for his readers

non-finite VP in parenthesis (separating subject and verb) – emphasis is on negative connotations of the verb

direct address – creating relationship with second person pronoun  
(synthetic personalisation)

first person plural inclusive possessive determiner distances native peoples

repetition of verb past participle *(not) to be feared* and infinitive *to feare –* emphasis on nationalistic superiority

passive – omission of subject creates distance between the Native Americans and potential settlers

emphatic modal VPs – certainty about settlement  
(cultural domination)

unsettling juxtaposition of co-ordinated post-modifying non-finite VPs

repeated negative words (accumulative effect): *no* (determiner) and *… neither … neither …* (adverbs) = reductive

non-finite VPs – descriptive (physical observations)

They are a people clothed with loose mantles\* made of Deere

skins, & aprons of the same rounde about their middles; all els

naked; hauing no edge tooles\* or weapons of yron or steele to

offend vs withall, neither know they how to make any:

those weapõs that they haue, are onlie bowes made of Witch

hazle, & arrowes of reeds; flat edged truncheons also of wood

about a yard long, neither haue they any thing to defe˜d\*

the˜selues but targets\* made of barcks; and some armours

made of stickes wickered together with thread. […]

concrete NPs – focus is on clothes and weapons

negation of NPs indicates lack of threat

judgement in pronoun and adverb  
(implicit critical evaluation)

narrowing of meaning (PDE psychological rather than physical)

having proven the impossibility of an attack, the emphasis is on the inhabitants’ defencelessness –conjunction *but* = ‘merely’ (now obsolete)   
- implies they are unsophisticated

PrepPs stress natural rather than manufactured nature of goods  
(implicit suggestion that they lack strength)

repetition of possessive pronoun (*vs*) and determiners (*our*) – closed outlook; negatively comparing Algonquian customs with British way of life rather than celebrating difference

foregrounded PrepP – adds weight to final criticism

juxtaposition of noun phrases - judgemental

emphatic use of dummy auxiliary

abstract noun phrases – implicit value judgement

emphatic post position adjective   
(critical judgement)

present tense – assertive judgements

foregrounded PrepP places emphasis on difference   
(us vs them)  
i.e. outsiders

In respect of vs they are a people poore, and for want of

skill and iudgement in the knowledge and vse of our things,

doe esteeme our trifles before thinges of greater value.

**Analysing Extract 5: notes**

**Things to think about …**

1. **How does the writer characterise the cider-maker? (ll.1-2)**

The cider-maker initially appears to dominate the conversation.

* the opening imperative (*Answere me*) seems assertive and the cider-maker is setting the topic
* BUT the vocative is ingratiating – the pre-modified noun phrase (*my wise young Wilton*) is designed to flatter Jack in order to win his favour
* the juxtaposition of the adjective modifiers (*wise*/*young*) suggests the cider-maker is misjudging the situation and his relationship with Jack
* he asks a closed question (*is it true that …*) which requires a direct yes/no answer
* the adverb *vnderhand* and the predicative adjectival idiom *dead and buried* hints at foul play (conspiracy)
* the figurative noun phrase *these bad tongues* is an example of synecdoche – the significant body part (symbolic of speech) is used to represent his enemies and their rumours
* the demonstrative determiner is an exophoric reference (perhaps to earlier references in the conversation).

1. **What do we learn about Jack in his first turn? (ll.3-5)**

Jack’s reply is evasive – he breaks the adjacency pair by failing to respond directly to the cider-maker’s question. He assumes the dominant position in the exchange.

* Jack’s turn is longer, suggesting he is now the dominant participant
* the opening *nay* is not a direct negative response to the closed question, but an interjection introducing Jack’s reply (perhaps a delaying tactic here)
* he delays answering:
  + by using politeness tokens (*you shall pardon me*) – the modal VP is assertive rather than imploring
  + by speaking in riddles with vague adverbial references (*too much*/*already*) to build tension
* emotive language (e.g. noun phrases *no definitiue sentence of death/bloud*) builds on the cider-maker’s fear
* his false humility (noun phrase: *my wel meaning lips*) is designed to deceive the cider-maker
* the figurative language (extended metaphor - *suckt milke/ food*) focuses on his supposed youth and innocence (and thus the potential for his corruption)
* the use of a present perfective verb phrase *haue … suckt* (past action with current relevance) and the adverb of time (*lately*) emphasises his innocence
* the rhetorical question (*shall they … change theyr food …?*) and the intensified medial position adverb phrase (*so sodainly*) aim to distance the cider-maker, making him feel guilty about what he is asking.

1. **What effect does Jack’s speech have on the cider-maker? (ll.6-8)**

The cider-maker appears to be increasingly fearful about the supposed threat to his life – his utterances are loosely structured (the writer uses frequent comma splices to reflect his breathless state of panic).

* the opening interjection *Oh* is an expression of despair
* his use of the platitude *a mans friend is his friend* marks his appeal to Jack’s sense of loyalty – a misjudgement
* the imperative (*fill the other pint*) represents a more physical form of bribery – this is an exophoric reference to the narrative context (the vocative *Tapster* draws attention to the alehouse setting)
* the sequence of interrogatives reflects the cider-maker’s distress (*what sayd the king, did hee beleeue it when …*) – the adjacency pairs remain incomplete
* the cider-maker’s language is submissive(*I pray thee … I sweare to thee …*)
* the prepositional phrase *by my nobility* suggests his status, but he appears rather pathetic in the face of Jack’s manipulation
* his lexical choices are emphatic (e.g. pronoun *none,* Prep P *in the world* andadverb *euer*) as he tries to get information – reflecting his desperation
* the second person pronoun *thou* (affective use) suggests familiarity – the cider-maker is trying to draw attention to their relationship

1. **How does Jack respond to the cider-maker? (ll.9-12)**

Jackemphasises the sacrifices he has (supposedly) made on behalf of the cider-maker, and finally answers his question (*what sayd the king*).

* the inverted word order is ironic – Jack suggests he trusts the cider-maker before bluntly revealing the king’s words
  + the emphasis is on the object (the noun phrase *That firme affiance*) – moved to the front of the sentence
  + the subject and verb are inverted (*had I*)
* the 2nd person pronoun *you* suggests formality – Jack is avoiding the personal
* the figurative language (*so farre ouer the shooes, to plucke you out of the mire*) – symbolic of rescuing someone from the mud - emphasises the (supposed) extent of Jack’s involvement and the sacrifices he has made
* the parenthetical subordinate clause places responsibility with the cider-maker (the adverb *needs* intensifies the modal verb phrase *will … know* – expressing determination, fixity of purpose)
* the negative non-finite clause (*Not to make many wordes*) is ironic – Jack has used words extensively to manipulate the cider-maker
* the reported speech (omitted conjunction *that*) suggest the king’s blunt statement (reinforced by the adverb *flatly*)
* the present tense verbs (*saies*/*are*) emphasise the currency of the king’s accusation
* the duplication of meaning in the coordinated noun phrases (*a miser & a snudge*) emphasises the king’s criticism – it is reinforced by his low expectations in the predominantly monosyllabic main clause (*he neuer hopt better of you*).

**Glossary**

# Some tricky terms

# Apostrophes

It is helpful to be able to label the different uses of the apostrophe. The **omissive apostrophe** marks dropped letters (e.g. in EME past participles: *drop’d*, *turn’d*; enclitics: *can’t, she’s*; proclitics: *‘twas, d’you*), The **possessive apostrophe** marks possession (e.g. *the boy’s kite, the workers’ strike*).

# Collective nouns

A collective noun refers to a group of people (e.g. *team*, *committee*, *jury, army*), things (e.g. *fleet, squadron, ream*) or animals (e.g. *herd*, *flock*, *litter*, *pack*). A collective noun can take a singular or a plural verb form depending on whether the meaning focuses on individual members of the group or not (e.g. *The committee was in agreement*. OR *The committee* *were in agreement*.)

# Comma splice

This occurs where a comma is used to connect two independent clauses. If there are two finite (tensed) verbs with no connecting word, a full stop must be used to separate the clauses (e.g. I **ran around** after the baby all day, it **was** tiring i.e. two finite verb phrases = two main clauses → full stop NOT comma).

<http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_47.htm>

# Common nouns vs concrete nouns

|  |  |  |
| --- | --- | --- |
| COMMON | **NOUNS** | PROPER |
| concrete abstract |

Common noun is a broad term to describe any nouns which are not proper nouns. Where proper nouns classify specific people, places, organisations and times, common nouns denote types of people, objects or concepts.

Concrete nouns are a subset of common nouns. Concrete nouns denote something you can see, hear, smell, taste, or touch such as people (e.g. *man, child, teenager, teacher*), animals (e.g. *cow, zebra, robin, dormouse*), places (e.g. *forest, town, beach, cliff*) and things (e.g. *pencil, book, computer, car*). Concrete nouns also have a position in time and place and can be measured. This is a semantic classification—it is based on the meaning of nouns. Sometimes it is difficult to decide whether a noun is concrete or abstract.

# Exclamative sentences

Exclamative is a very precise grammatical term to describe sentences that begin with *What* (e.g. *What a fantastic day it’s been!, What a clever dog you are!*)or *How* (e.g. *How quickly she ran!, How nice is that!*) and end with an exclamation mark. Exclamative clauses can also begin with an auxiliary verb (e.g. *Didn’t they do well!*). They can occur in an elliptical form without the subject and predicator (e.g. *What a fantastic day!, How nice!*).

# Fillers vs interjections

Fillers *(*e.g. *um, err)* are linguistic padding: they can mark hesitancy, or points where we pause to think. They have no semantic function in a sentence, but are common in informal conversation. In PDE, *so,* *like and y’know* are examples of high frequency fillers.

Interjections are used to indicate an emotion or to give heightened intonation to an utterance (e.g. *wow!*, *no!, please, ouch! brrr!, sweet!, cool!*) – they are often exclamatory (accompanied by an exclamation mark). Interjections can also be used to express uncertainty or disbelief (e.g. *what*?, *huh?, really?*) – they are often accompanied by a question mark. A phonemic representation like *pfff* is an interjection rather than a filler because it has a semantic function – it communicates a sense of disapproval.

# Foregrounding

Foregrounding (or fronting) requires a change in the standard order of elements in a sentence – something other than the subject has to come first in a declarative sentence, or other than a base form verb in an imperative or an auxiliary in an interrogative sentence.

A S P C

***Suddenly****, the sky went dark.* [fronted adverbial - declarative]

AdvP

A P A

***For the last time****, sit down.* [fronted adverbial – imperative]

PrepP

A P S P

***Now*** *can I go?* [fronted adverbial – interrogative]  
 AdvP

C S P

***Scary*** *it was.* [fronted complement – declarative]

AdjP

# Lexical (main) vs auxiliary verbs

The lexical verb in a sentence carries the main weight of the meaning. It can stand alone (e.g. *The tree fell in the storm.*) or be supported by auxiliary verbs (e.g. *be, have, do*, modal).

It is important to remember that the primary verbs (*to be*, *to have*, *to do*) can function as lexical or auxiliary verbs depending on their position in the verb phrase.

*I [****have****] two dogs.* (lexical) *I [****have*** *given] him a present.* (auxiliary).

*I [****am****] happy to be here.* (lexical) *They [****are*** *playing] football later.* (auxiliary)

*I [****do****] taekwondo on Saturday.* (lexical) *I [****do*** *believe] in climate change*. (auxiliary)

# Past tense vs past participle

For regular verbs, the form of the past tense and the past participle is the same and can be recognised by the *-ed* inflection. However, simple past tense verbs stand alone in the verb phrase (e.g*. I [****walked****] to school.*) and past participle verbs will follow an auxiliary (e.g. *I [have* ***finished****] the book.* OR *The book [was* ***finished****]*.). Past participles can also be used as modifiers (e.g. *The* ***finished*** *book lay on the table.*)

For irregular verbs, the past participle is different to the past tense form:

|  |  |  |
| --- | --- | --- |
| **VERB** | **PAST TENSE** | **PAST PARTICIPLE** |
| to write | wrote | have written |
| to eat | ate | have eaten |
| to come | came | have come |
| know | knew | have known |

# Pronoun vs determiners

Pronouns replace nouns (noun phrases). They therefore stand alone.

***The sky*** *was changing.* ***It*** *had been clear, but was quickly filling with black clouds.* (noun phrase) (pronoun)

Determiners always occur with a noun. They frame the field of reference: specific (e.g. ***the*** *car*), general (e.g. ***a*** *car*), quantity e.g. (e.g. ***some*** *cars*), comparative (e.g. ***more*** *cars*), demonstrative (e.g. ***this*** *car*), possessive (e.g. ***my*** *car*).

Possessive pronouns and possessive determiners usually have distinctive forms, but some of the third person forms are the same.

|  |  |  |
| --- | --- | --- |
| **NUMBER** | **POSSESSIVE DETERMINERS** | **POSSESSIVE PRONOUNS** |
| ***SINGULAR*** | my coat | mine |
| your coat | your**s** |
| his coat  her coat  its coat | his  her**s**  its |
| **PLURAL** | our coat | our**s** |
| your coat | your**s** |
| their coat | their**s** |

You can check whether a possessive word is a determiner or a pronoun by seeing whether it is followed by a noun or not. If there is a noun, the word is a determiner. If there is no noun, the word is a pronoun.

# Proper nouns

A proper noun is the name of a specific person, place or time. Proper nouns can occur in the subject site of a sentence (e.g. ***Christmas*** *is fun*.) or the object site (e.g. *We* *gave* ***Philip*** *a present*). They can also occur in adverbials (e.g. *I went to* ***Paris***)

# Plural nouns

A plural noun is marked to show ‘more than one’: regular nouns take an *-s* inflection (e.g. *tree → trees, story → stories*); irregular nouns change their spelling, often changing the vowel (e.g.  *man → men, tooth → teeth, mouse → mice*). Plural nouns always take a plural verb form (e.g. *Some people were late*.).

# Superlatives

Superlatives are formed by adding an -*est* inflection to a monosyllabic or disyllabic adjective (*calmest, brightest, littlest*), or to monosyllabic adverbs that have no inflection (*hardest*, *fastest*) – the form of these superlative adverbs is the same as for the superlative adjectives.

*The* ***fastest*** *car in the race was red. The red car went* ***fastest****.* Adj Adv

Longer adjectives and adverbs form the superlative using the **adverb** *most* – the superlative is made up of *most* + adjective or *most* + adverb.

*The* ***most beautiful*** *building in the world. The tall girl spoke* ***most politely****.* superlative Adj superlative Adv

It is incorrect to describe *most* as a superlative. The grammatical structure of a superlative consists of an adverb of degree + adjective/adverb. Where *most* occurs with a noun, it is a determiner; where it stands alone, it is a pronoun; where it follows a determiner, it is a noun.

*I hate* ***most*** *dogs. Give me* ***most*** *(of it). Give the* ***most*** *to me.* det pron N

# Vocatives

A vocative is the word we use to name a person when we are addressing them (*Hey,* ***you****! How’****ya*** *doing?*), attracting their attention (e.g. ***Julie****, are you listening?*) or invoking them (e.g. *I wish,* ***BFF****, you were here with me now.*). It is unusual to have more than one vocative in a sentence. Vocatives stand outside the traditional clause elements and are usually separated from the main clause by commas. They can occur at the beginning, middle or end of a sentence.

***Jonno*** *(.) where you been?*

*I know (.)* ***idiot*** *(.) what I’m doing.*

“*It’s good to see you here today,* ***Mrs Moore***,” said the doctor.

Vocatives occur in speech (or in written representations of spoken language), but there are some written contexts where we may address someone directly (e.g. a letter, text message).